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XTZ Sound Cinema Series Reviewed Inside

$5.99 US $7.99 Canada
Volume 24, Number 6
Issue 198, July/August 2015
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XTZ Sound Cinema Series

7.1 Loudspeaker System

Doug Blackburn

XTZ is a Swedish company that's designing products in Sweden and the United States, then having them produced in Sweden and Asia. Marketing the loudspeakers is via Web sites dedicated to different countries/regions. For anyone paying attention, the Made in China label on midrange and upscale stereo and home theatre products aimed at enthusiasts these days means the product was manufactured to very high standards. The XTZ products definitely fall into the "high-quality-goods" category. They bear any level of scrutiny you can put them under. Finishes are excellent, assembly quality is excellent, and the way things fit and look are first rate. Clearly, XTZ wanted great-performing and great-looking products, and that's what they got. XTZ was founded in 2004 by Olle Eliasson. XTZ's three-way flagship floor-standing loudspeaker, the Divine 100.49, sells for $3,600 each ($7,200 per pair) and weighs 153 pounds each. The least-expensive XTZ loudspeaker is the model 70.12 that weighs a mere 2.2 pounds and employs a single full-range Peerless 3-inch aluminum cone driver. It sells for $90 each. Currently, XTZ lists five subwoofers ($500 to $2,500), three floor-standing models, and 11 bookshelf or stand-mount loudspeaker models. XTZ also sells two stereo amplifiers; an audiophile CD player; modestly priced interconnects and loudspeaker cable; a sound measurement system; four loudspeaker stands; two headphone models; two earbud models; and some small desktop systems that combine small loudspeakers with one of XTZ's small stereo amplifiers that has a USB input and analog stereo input.

XTZ chose the direct marketing route to get products into the hands of consumers. Because the number of retail stereo and home theatre stores is decreasing, it is extremely difficult for a new company to assemble a network of reliable retail dealers. To give consumers some breathing room for making decisions about potentially costly purchases like home stereo or home theatre gear, XTZ has a 60-day Buy & Try program that permits customers to return products within the first 60 days for a full refund. XTZ even pays shipping both ways. The relatively generous five-year U.S. warranty (two years on electronics) also helps give customers a comfort level that the products are well made and well supported.

The subject of this review, XTZ's Cinema Series loudspeakers, is a fairly new venture for XTZ. The review system consisted of three model M6s for the LCR channels. This is a stand-mounted loudspeaker with four tweeters and two mid-woofers, selling for $1,000 each. These come in left or right versions due to an angled front panel. You can use either a left or right model for your center channel loudspeaker. Four model S5s ($700 each) were used for side-surround and rear-surround channels. This interesting little loudspeaker has a single mid-woofer mounted at the top of the cabinet with a pair of tweeters below. In addition, two 3-inch full-range drivers fire out

the left and right sides of the enclosure. By using different combinations of connections on the back, you can have the S5 operate as a "forward-firing" loudspeaker using only the front mid-woofer and tweeters. Or, alternatively, you can connect the S5 so that it operates only as a dipole with sound radiating from the left and right sides of the loudspeaker, leaving the drivers on the front of the loudspeaker silent. And lastly, you can connect the S5 so that you have dipole sound radiation and front sound radiation forming a hemisphere of radiating sound. The subwoofer provided for the review was the $1,100 SUB 1X12 model with a single 12-inch driver and 500-watt class D Claridy amplifier. The SUB 1X12 has a number of tuning options that help improve its ability to integrate successfully into many rooms. The driver and port slot face forward. The slot can be plugged with foam for tighter but less extended deep bass or left open for stronger bass response from 16 to 100 Hz. There's an EQ control that rolls off bass response below 25 Hz or so for use in rooms that have a lot of bass gain at low frequencies. The phase control is variable from 0 to 180. The crossover control can be bypassed (proper for LFE use from most surround processors) or that can be set from 40 to 160 Hz should the processor or preamp have no subwoofer crossover option. The cabinet size is moderate for a subwoofer with a 12-inch driver. Not too small, not too big. The sides are tapered so the back is wider than the front. At close to 54 pounds, it's not too difficult to move around, but the bulky size and lack of handholds means it is safer to move with two people.

The only Cinema Series loudspeaker not included in this review is the SUB 3X12 ($2,500) subwoofer. It has three of the 12-inch drivers and three of the 500-watt amplifiers from the SUN 1X12 in a single enclosure nearly 4 feet tall. This 170-pound giant should provide all the bass power anybody could want. The three drivers are stacked vertically, keeping the footprint of this beast only slightly larger than the footprint of the SUB 1X12.

Cinema M6 And Cinema Floorstand

With the M6 being only 17.3 inches high, it requires a stand. XTZ's Cinema Floorstand ($250 each) was among the easiest stands to assemble I've ever encountered. It comes with a 90-degree bracket that allows you to use existing mounting hardware in the M6 to essentially make the stand and the M6 loudspeaker a single "piece." Pre-installed round-tip rubber cone feet seemed to work well on carpet and hardwood. The stand has two "hollows" in the center post—one for running loudspeaker cables so they can't be seen, the other can be loaded with sand for additional stability and vibration damping. I was very impressed with the Cinema Floorstands. If I were using the M6 loudspeakers, I would definitely use these stands.

The M6 loudspeakers come in left or right versions because the front baffle of the loudspeaker is angled towards the listener. Aim the left and right sides of the M6 straight forward and the front surface should have an ideal angle slightly towards the listener. When used as a center channel, put the long side "down" on the center channel stand, and the face of the center channel M6 has a nice upward angle directly towards the listeners when used below a projection screen or flat panel.

Seeing the four tweeters in the middle of the M6 evokes a fairly strong reaction since they are neither a line source nor arrayed around the enclosure for wider dispersion. Instead, they are arranged in a square so that all four of them together move as a single midrange driver over the range of 1,200 to 3,000 Hz. But only one of the tweeters keeps working all the way from 1,200 to 30,000 Hz. XTZ says this tweeter arrangement eliminates the lobing/combing effects that come with D'Appolito (M-T-M) driver layouts. This sealed-box loudspeaker with modest enclosure size and modest driver size (the two mid-woofers are 5.25-inch diameter) shouldn't be expected to be a bass monster, and it's not. XTZ says the in-room frequency response spec is 55 to 30,000 Hz, though, I did a little better than that in my room. As always, you can't assume anything about what the right crossover point is for your system; this time, while XTZ recommended an 80-Hz crossover point to the LFE subwoofer, I found that produced an excess of energy centered on 80 Hz. I had to reduce the crossover point to 55 Hz to have a nice linear transition from the LFE subwoofer and the M6 loudspeakers. Don't assume the 55-Hz option will work in your room, though, you may find the measurements you get in your room mean 80 Hz is the best crossover point, or it might be 90 Hz or 65 Hz. No way to know without measuring above, below, and within the crossover region. Or using an automated room correction system capable of making those settings from multiple sets of measurements.

Finding out what the M6 sounds like by itself was easy using stereo music in stereo mode, with and without the LFE subwoofer. One thing became obvious very quickly, the M6 likes to be "ahead" of the projection screen or presumably, a flat panel display, in order to generate a wide and deep soundstage at the left and right sides of the soundstage. With the edge of the M6s even with the hard-mounted Stewart Filmscreen LuminEsse projection screen with StudioTek 100 screen material, there was still depth in the center of

SPECIFICATIONS

Features

M6
Left & Right versions, either usable for center channel
Dual 5.25-inch mid-woofers
Mates with Cinema Floorstand via angle-bracket to prevent tip-overs
Sealed box design
Angled-front panel
Bi-wire loudspeaker cable connections or use jumpers and single-wire cables
4-tweeter array for high power handling and low distortion
8-layer satin black paint on body; high-gloss piano black faceplate
Use in any location (but observe left/right front panel angle)
Can be used horizontally for center channel
Tweeters are 1-inch polymer coated silk domes
3 tweeters operate from 1200-3000 Hz, one tweeter operates from 1200-20,000 Hz
4th order crossover slope (24 dB/octave)

S5
Dual 1-inch silk dome tweeters
One 4-inch forward firing mid-woofer
Two side firing (left and right sides) 3-inch full-range drivers
Loudspeaker connection options allow S5 to be used three ways: front only, sides only, both side and front drivers
Left & Right versions, usable as main front and center loudspeakers or as surround and high surround loudspeakers
Sealed trapezoidal cabinet
Satin black body with high-gloss black front plate
Choose radiation pattern by using or not using jumpers for cable connections on rear binding posts
Dipole radiation useful for small spaces where loudspeakers are close to listener(s)
Front firing for more distant placement or for possible use as front main channel or center channel
Radiation pattern from left, right, and front useful for many theater rooms for maximum dispersion of surround sound and minimal localization of loudspeakers

Sub 1X12
Single 12-inch driver
Slot port can be open (deeper bass response) or closed (tighter bass)
500 watt Claridy class D amplifier
2 EQ options (anechoic full range or room gain limited lowest bass to compensate for room gain)
Variable crossover: 40-160 Hz, bypass, Auto subsonic
Output level: fixed or variable
1 XLR and 2 RCA inputs (one RCA assigned to LFE, 2 RCAs for stereo line level inputs
XLR pass through output
Variable phase 0-180
8-layer satin black painted finish

SPECIFICATIONS

Specifications
M6
Dimensions (WHD In Inches): 9.1 x 17.3 x 8.7)
Weight (In Pounds): 19.8
Impedance: 4 Ohms nominal
Sensitivity: 89 dB for 1 watt at 1 meter
Frequency response: 75-30,000 Hz +/-3 dB (anechoic); 55-30 kHz typical in-room response
Designed in: USA & Sweden
Assembled in: China
Warranty: 5 years
Suggested retail price: M6 $1,000 each; Cinema Floorstand $250 each

S5
Dimensions (WHD In Inches): 8 11.1 x 8.5
Weight (In Pounds): 16.5
Impedance: 4 Ohms nominal
Sensitivity: 87 dB for 1 watt at 1 meter
Frequency response: 80-30,000 Hz +/-3 dB (anechoic); 70-30 kHz typical in-room response
Designed in: USA & Sweden
Assembled in: China
Warranty: 5 years
Suggested retail price: $700 each

Sub 1X12
Dimensions (WHD In Inches): 20 x 17.7 x 18.7
Weight (In Pounds): 53.9
Amplifier power: 500 RMS; 900 peak (watts)
Frequency response Port Open: 19-160 Hz +/-3 dB (anechoic); 30-160 (room gain EQ)
Frequency response Port Closed: 24-160 Hz (anechoic EQ); 36-160 Hz (room gain EQ)
Designed in: USA & Sweden
Assembled in: China
Warranty: amplifier 2 years; rest of sub 5 years
Suggested retail price: $1,100 each

Manufactured For:
XTZ AB
US Distribution:
XTZ Sound In Balance USA, Inc.
1860 Renaissance Boulevard
Sturtevant, Wisconsin 53177
Phone: "coming soon"
Web site: www.xtzsound.us
Email: info@xtzsound.us

the soundstage, but no depth at the loudspeaker locations, and the soundstage would not extend beyond the edges of the M6s. Moving the M6s forward of the projection screen even three inches made a big improvement in sense of depth outboard of the center image, and with the M6s five inches forward of the projection screen, I began hearing sounds to the left of the left M6 and to the right of the M6 on the right. Things improved a little more with the M6s 7 inches forward of the projection screen, but I stopped there. It seemed like I was reaching the diminishing returns zone at that distance.

Music from the 1960s and 1970s doesn't often have much in the way of bass energy, and on that sort of music the M6s had a satisfying, relaxed presentation. By relaxed, I don't mean too polite or overly laid-back. I mean there was nothing edgy in the sound unless the recording itself was edgy. The M6s added no tension or uneasiness to the sound—something I find all too common when loudspeaker manufacturers feel the need to make the upper-midrange and treble a bit too prominent. There was very good tonal articulation, with excellent recordings of grand piano producing a "sounds like live piano" effect you get when the loudspeaker is getting the attack, sustain, decay, and reverb right. Sibilants are so natural via the M6s I never even thought about them once during the review… an extreme rarity. Recordings with bad sibilants should reproduce the same way if the loudspeaker is doing everything right, and good recordings should not have extra sibilant spit, sizzle, or whistle added. I never detected the M6 adding or masking sibilants. In fact, the whole listening experience with the M6 is that the sound is "right" and doesn't have hyped dynamics, treble with too much sizzle, or bass with an 80-Hz hump to make the loudspeaker seem "fuller" than reality. There are a lot of sonic tricks that can be done when designing a loudspeaker, but the M6 seems to be free of any meddling that leaves something identifiable in its wake. As a consequence, the M6 might sound a bit too relaxed next to a loudspeaker that has hyped mids or highs. If you're a fan of electric bass, organ music, or some of the new pop from Lorde, Taylor Swift, or Madonna's "dance music," the deep and energetic bottom end on those songs is just not there via the unassisted M6 loudspeakers. But since the M6s are likely to be used in a theatre system with a subwoofer that's not a serious limitation. The M6s meld nicely with the SUB 1X12 to produce seamless extension of bass to 30 Hz and lower. The M6s don't set any records in any loudspeaker performance category, but everything they do is very good to excellent. I have nothing negative to say about the M6. The positive qualities of the M6 all revolve around not altering music or movie sound in any identifiable way. A lot of people might think the M6 sounds boring because it does nothing to make music or movies ZING in any identifiable way. It's my experience that loudspeakers that get people excited about what they are hearing tend to be very bad choices over the next 5, 10, or 20 years of listening. You end up with something that adds the same "color" or "flavor" to all music and movies, and it just gets increasingly annoying as time passes. At some point you realize the loudspeakers you thought were exciting are actually annoying. You won't have that problem with the M6 loudspeakers.

Aside from the relaxed and pleasing presentation, the M6s also lack any colorations I could detect. Colorations apply some consistent sound or character to everything, causing all music and movies to have a "flavor" they shouldn't have. It can be difficult to detect this issue during a short audition, but over weeks of listening to familiar music and movies, the picture gets clearer. Nothing ever came to my attention during the entire extended review period. That's a very good result that's difficult to fluff up with lurid prose. It sounds kind of ho-hum, but it is a very important loudspeaker characteristic if you're looking to purchase loudspeakers that will serve you well over the long haul.

With a nominal 4-Ohm impedance specification and average sensitivity of 89 dB, I would have thought these loudspeakers would be challenging for the typical current-limited AVR (compared to standalone amplifiers) to drive, but I didn't detect any stress from the Integra DTR-70.6 AVR when it was driving the M6 loudspeakers, even during complex and loud action sequences. The M6s have four binding posts supporting bi-wiring, or jumpers can be used with single-wire loudspeaker cables. I found the posts moderately difficult to tighten on spade loudspeaker cable connectors. Tightening the binding post seemed to try to squeeze the spade connector out and off the post. It could take a couple of tries to get a post good and tight on a loudspeaker cable with spade connectors. There is no hex on the top of the binding post to allow you to use a socket wrench to help tighten the posts, you have only some light knurling that's of limited help when you are trying to get a good "bite" on a spade connector. The binding posts worked fine with banana plugs, a huge convenience gain over spade connectors.

S5

This loudspeaker shares everything I said about the M6 and is a tonal match for the M6. It is also in a sealed box design with small drivers so you shouldn't expect much in the way of bass below 70 Hz or so. In a home theatre setting with an LFE subwoofer that's perfectly good bass extension for surround or even main loudspeakers. You can set up the S5 to radiate sound only from the left and right sides

via full-range 3-inch drivers, or to radiate sound only forward from the 4-inch woofer and two 1-inch tweeters, or you can have sound radiating from all three directions. While I admire this clever bit of design, I'm not sure it's the best option if you know you will be using the forward-only, or dipole-only (left and right sides) modes. Why? At $700 each, these aren't inexpensive surround loudspeakers. If you use them as dipoles, you only get the benefit of the two 3-inch full-range drivers that operate without a crossover (presumably). The forward-firing 4-inch woofer and 1-inch tweeters sit idle and unused. If you know you are going to use them as front-radiating only, the two 3-inch full-range drivers firing out the left and right sides remain silent and unused. Why pay for a premium surround loudspeaker if you aren't going to use all the drivers? I did confirm that the three options all worked as advertised, but I spent 95 percent of the time I had these here for review with them in the three-way radiation mode (left, right, and forward).

Interestingly, when setting levels for the ZTX 7.1 system, when I set the side and rear surrounds (both using the S5 loudspeaker radiating sound in three directions), if I made surrounds equal in level to the front loudspeakers, when listening to movies or music the surrounds would sound a bit too loud. It wasn't much, and setting their level 1 dB lower seemed to resolve any sense that there was too much energy coming from the side or rear surround channels. I don't recall this being an issue with other loudspeakers used in those locations, but I've never used loudspeakers radiating sound from three sides before either. It's possible that the additional radiated sound adds enough energy in the room that a compensation is needed in spite of a proper-looking SPL meter measurement. The simple fix of reducing the level by 1 dB completely resolved any sense of the side and rear sound being louder than other channels. With the S5 in forward radiation mode (no side radiation), SPL meter readings were accurate again.

The three-directional radiation pattern caused the S5s to disappear to a remarkable degree. There was no way to detect exactly where the S5s were located just by listening. Their location became "over there somewhere" or "back there somewhere" rather than a specific point I could identify. This is a pretty cool trait for the surround channels. I generally don't like dipole loudspeakers for surround sound, ever since we've had five and seven discrete channels, because dipoles don't provide solid phantom images when, say, a twig snaps halfway between the right side surround and right rear surround in a 7.1 system. With the S5 radiating forward as well as to the sides, it can produce convincing localized phantom images of discrete sounds while doing a great disappearing act while reproducing ambient sounds.

To see how the second row of seats sounded with dipole surrounds instead of conventional loudspeakers, the connections and jumpers on the S5s were changed so they operated as dipoles. That worked so well at keeping the side and rear channel sound from overpowering the front sound for those in the second row that I used that connection option when there were visitors using the second row seats. There was a modest loss of directionality when used that way, as you might expect. Sounds to the side or rear that were supposed to be in a specific location were a bit more diffuse, but that was a pretty minor tradeoff for the second row being able to enjoy a movie without the side or rear loudspeakers being distractingly loud and without reducing the level of the side surrounds that would make the surrounds too low in level for the front row of seats.

The S5s have six threaded inserts in the back panel and a keyway for flexibility when mounting the S5 to wall brackets or to XTZ's Cinema Floorstand. The two 1-inch tweeters both operate over the range of 1,200 Hz to 30,000 Hz. The S5s don't make any magic when it comes to the amount of bass they reproduce. The relatively small, sealed box design gives the S5s a clean, clear, relaxed, low-distortion sound. But bass does not extend too deeply. XTZ says the -3 dB point is 80 Hz in an anechoic environment (i.e. in an anechoic chamber or otherwise well away from any reflective surface including the floor), while -3 dB in many rooms will be at 70 Hz. I'd call them pretty good down to 75 Hz or so and rolling off fairly quickly below that. That was achieved with the S5s close to the wall sitting on 26-inch high stands. As you move the S5s farther from the wall, the low-frequency limit creeps up towards the 80 Hz range.

SUB 1X12

I thought nothing could come close to the Hsu Research VTF-3 Mk4 I used for several years as the "main" subwoofer up front. This $700 subwoofer was set up to be +/- 2.5 dB from 16 Hz to 100 Hz in two very different rooms. And that was without benefit of any room correction from a processor or AVR. In addition, it had detail and power within the bass not heard in this price range or even in much more expensive subwoofers. The SUB 1X12 costs more ($1,100), but it acquits itself nicely against the VTF-3 Mk4 benchmark (the VTF-3 Mk4 is now discontinued and replaced with the VTF-3 Mk5 HP for

$100 more to cover the cost of the new 15-inch driver and the 600-watt amplifier, review in progress). While I didn't measure the bass at 20 Hz and 16 Hz as being as loud via the SUB 1X12 versus the Hsu subwoofer, when listening to movies and music with deep bass content the SUB 1X12 seemed to be right there with the VTF-3 Mk4 which also has a 12-inch driver, though, with 350 watts of amplifier power versus the 500 watts of power in the SUB 1X12. Keep in mind, all else being equal, the extra 150 watts of the amplifier in the SUB 1X12 translates to only about 1 dB of sound-pressure level. That shouldn't be much of an advantage. But a small difference in efficiency/sensitivity could easily wipe out the amplifier power differential. The larger enclosure size of the Hsu subwoofer could translate to higher efficiency/sensitivity so the amplifier power differential might be inconsequential. The deep bass event at the beginning of *The Edge Of Tomorrow* (*Live Die Repeat*) begins even earlier than I remembered, just at the end of the opening credits while the stylized V of Village Roadshow is still on the screen. That deep bass event causes the Hsu sub to move so much air it feels like a fan is running in the room. The SUB 1X12 pulled off what feels like the same amount of air movement. It certainly shook the room and vibrated furniture with about the same authority as the Hsu sub. So much air moves that conventional projection screens stretched across their frames actually vibrate like a drum head during this sequence, and presumably during other deep bass events with subwoofers capable of moving this much air.

I tested out some of the SUB 1X12's tuning options, and they all seemed to do what was described in the owner's manual. Removing the foam plug from the slotted port did indeed produce stronger measured bass levels (without changing the output level control) compared to the measurements taken with the port blocked by the foam. The difference in playback level at 20 Hz was easy enough to hear, with the open port producing audibly louder bass at 20 Hz compared to the port being closed. Likewise, the anechoic EQ and room gain EQ options worked exactly as described in the manual. The anechoic mode produced louder, deep bass. The room gain mode, rolled off low bass response gently to compensate for some rooms that have a lot of gain at lower bass frequencies. So if you think you're hearing too much energy from 16 to 30 Hz, while 30 to 100 Hz sounds just right, you may need to flip the EQ switch to room gain mode to tame that excess bass. If you have Audyssey or some other full-range room-correction system in your controller, it will also take care of things like too much bass below 30 Hz automatically. It is difficult for room correction like Audyssey to add deep bass when the subwoofer is configured to limit low bass power, so you have to understand how to best set up the SUB 1X12, or any subwoofer, when using room correction. Generally, you'll want to use the mode that extends bass response as low as possible and let the room correction work its magic. That is, unless you are trying to limit deep bass power because of neighbor issues or for some other reason. Once you choose tuning modes that cause bass response to begin rolling off at 30 Hz, for example, it is difficult, and probably impossible, for 20 Hz to be corrected to be as loud as it should be in relation to 35 and 40 Hz, even if the subwoofer is capable of powerful bass output at 20 Hz with different tuning options.

I operated the SUB 1X12 for most of the review period with the port open and using the anechoic bass EQ option. Some other subwoofers here have had too much bass energy in the 16 to 25 Hz range due to room gain, but that didn't seem to be an issue for the SUB 1X12. The SUB 1X12 did a great job of conveying powerful bass events with excellent definition and no audible port noise. Combat sounds were powerful and solid. *Edge Of Tomorrow* combat sequences achieved the proper level of intensity to draw you in without being so distractingly powerful that deep bass becomes a focal point instead of an element of the story. Bass was well integrated with higher-frequency sounds, like the large caliber machine guns in the combat suits. There was underlying punch from the subwoofer that blended well with sharper transient sound of the round being fired. More atmospheric moments when there's a foreboding low-level rumble, so low in level you almost don't notice it, were also handled appropriately, keeping those events right on the threshold of being obvious.

The SUB 1X12 was commendably musical with classical and rock music, providing nicely linear deep bass extension without any hint of "home theatre hump" in the 40 to 60 Hz range. As long as the subwoofer was set up properly, bass was appropriately tight, powerful, and detailed. When the recording had just a little bass below the operating range of the other loudspeakers, like any of the great Cat Stevens recordings from the 1970s, the SUB 1X12 filled in that missing bass without making itself known as the source. The sound from the subwoofer was perfectly integrated with the rest of the sound coming from the other loudspeakers. The first time I heard "Royals" by Lorde and "Welcome To New York" by Taylor Swift in full CD-quality audio, I was floored by the amount of bass present in these tracks… completely unheard when those songs were played on TV or radio. I'm still waiting for the chance to freak out a young, probably female, fan of Lorde and/or Taylor Swift by playing those tracks nice and loud with the powerful bass shaking the room, just to see the reaction of hearing the full range present in those recordings for the first time. The SUB 1X12 seemed to revel in making bass sounds that strong and powerful. There was no stress, port noise, or signs of distortion in spite of high playback levels. The SUB 1X12 was equally at home playing this music in stereo, 7.2, or Atmos 12.2.

THE XTZ PRODUCTS DEFINITELY FALL INTO THE "HIGH-QUALITY-GOODS" CATEGORY.

Conclusion

The overall experience with the XTZ Cinema series system was pleasant, realistic, neutral, and lacking every possible form of hype that's all-too-often present in home theatre loudspeakers. Some manufacturers believe if the loudspeakers don't sound exciting enough to attract attention, sales will suffer. My advice is to run away as fast as you can from exciting-sounding loudspeakers and try something like the XTZ system that will not become annoying as the excitement of the new loudspeakers wears off and leaves you annoyed with the new loudspeakers after a month or more of use. The best thing the XTZ loudspeakers do is to disappear and never remind you that you are listening to loudspeakers. You'll find music and movies both have a natural sound with an ease of presentation that makes the presentation live in your room. The satisfying XTZ presentation characteristics will be perennial reminders that you chose well. WSR