

# **LASER** **DISC REVIEW**

SEPTEMBER 1987

ISSUE 13 £1.50

*New Audio Video Products*  
*How LaserVision Discs Are Made*  
*The Ecodisc - A New BBC Release*  
*3M Speaks Out On Laser Rot*



# **CD VIDEO**

*is launched at*  
*the Chicago CES*  
*Pioneer puts*  
*player on sale in*  
*Japan & USA*



# CAMBRIDGE VIDEO



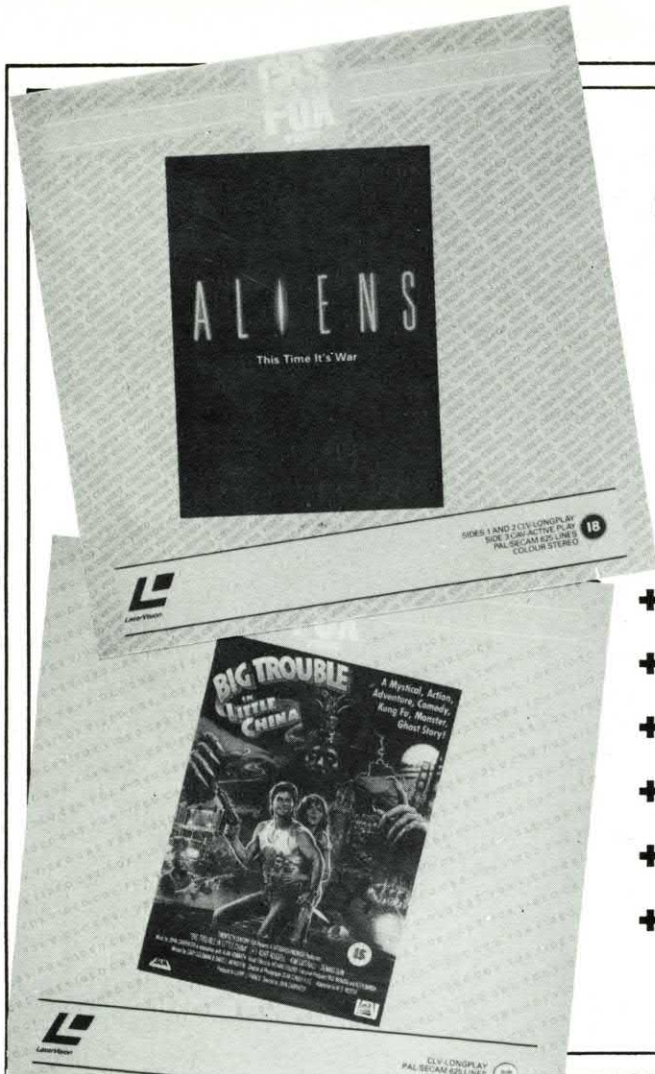
8 SEYMOUR STREET  
CAMBRIDGE  
CB1 3DQ

Telephone (0223) 213042

*For all your LaserVision and CD requirements*

- + ALL NEW TITLES AVAILABLE ON RELEASE DATE
- + EXTENSIVE BACK CATALOGUE SERVICE  
(Titles from only £4.00)
- + PLAYERS AT COMPETITIVE PRICES
- + MAIL ORDER FOR UK AND REST OF WORLD
- + TELEPHONE ORDERING SERVICE
- + ACCESS, VISA & AMEX

**SEND OR TELEPHONE NOW FOR LISTS**



## THAMES VALLEY LASER



**MAIL ORDER SPECIALIST**

HUNTERCOMBE  
BANBURY ROAD  
BICESTER  
OXON OX6 7NL.

TEL: (0869) 242078

**1000 DISCS Always In Stock**

**SEND 50p FOR LIST OF TITLES AVAILABLE**

- ★ FACT SHEET COVERING SURROUND SOUND DISCS  
MAGNETIC SOUNDTRACKS ON DISC AND FILM STOCK  
GENERATIONS ETC. SENT WITH EACH LIST
- ★ QUANTITY DISCOUNTS AND SPECIAL OFFER REDUCTIONS  
ON CERTAIN TITLES
- ★ REDUCED PRICE DISCS IN STOCK



# LASER DISC REVIEW

SEPTEMBER 1987

ISSUE 13

EDITOR & PUBLISHER ... Philip Parr  
DESIGN & LAYOUT . Gillian Tilbrook

CONTRIBUTORS ..... Peter Moverley,  
Tony Parkin, Paul Ronchetti, Paul  
Newton, Dwight R. Decker, Craig  
Hyland, Marc Comfort

## SUBSCRIPTION RATES -

Single copies of LDR are £1-50 sent anywhere in the world. For those outside Europe who prefer Air Mail delivery the cost is £2-50. Reduced rate subscriptions are £5.00 for four issues, £7-50 for six. Rates apply worldwide via surface post. For those outside Europe requiring airmail delivery the rates are £8.00 for four issues and £12.00 for six.

ISSN 0267 - 9671

LASER DISC REVIEW  
PO BOX 526  
LONDON, UK  
SW10 9AB

Tel: 01-351 4535

LASER DISC REVIEW is published quarterly and is copyrighted, and may not be copied or the contents reproduced without consent.

© 1987

Your subscription has expired if there is a cross in this box.

☐

Payments may be in cash or by cheque, PO, Banker's Draft, IMO or by GIRO to a/c 55 521 2009. Make all payments out to "Laser Disc Review". Cheque payments in US \$ are accepted but you need add an extra \$5.00 to cover bank charges incurred this end. We can accept \$ bills and any Common Market currency without such charges. Otherwise only payment in £ Sterling is accepted.

Please state whether you are ordering a new subscription or renewing an existing one. State the first issue you wish to receive if a new subscription.

LASER DISC REVIEW welcomes correspondence but if you require a reply please include an SAE. Allowance should be made for the length of time taken to reply - the production of the magazine always being the first priority.

Printed in the United Kingdom by:  
Kingprint Ltd., Orchard Road, RICHMOND,  
Surrey TW9 4PD.



## Next Stop Berlin....


Unless the next post brings something more detailed than this slightly soft-focus photo, this is about the best we can manage of a PHILIPS combi player. (It's the box left of the monitor.) Maybe one of the PAL players will look like this, maybe it won't.

And talking of waiting for things to turn up, we must apologise for such a skimpy disc review section this issue, but then we can only review what gets pressed. It was too much to resist reprinting this ad from a record business trade paper we saw recently. All it needs preceding it is the question "Fed up with waiting for those new titles to appear? Then....."

Hopefully reading about what is going on in far-off lands won't be too depressing a substitute. CD Video should make a showing here towards the end of the year, after an initial PAL launch in Germany. The next issue of the magazine will carry more news of this along with the rest of the article about disc making and assorted other stuff. It's bound to be terribly exciting so don't forget to renew the old sub in good time if you have been unlucky enough to have expired with this thirteenth issue.

## CONTENTS

- 4 LETTERS  
LaserVision clocks - CD Video worries - LDR review faults
- 6 WHAT'S HAPPENING  
CD Video launch - Specs - Packaging - Cover Curios - 3M speaks out on laser rot - HDTV Developments
- 10 JAPAN REPORT  
CD Video is launched
- 12 FORTHCOMING A/V PRODUCTS  
1987/8 Season's new goodies
- 18 THE ECODISC  
A new BBC AIV videodisc
- 20 MADE IN BLACKBURN  
How LV discs are made - Part I
- 22 USA REPORT  
Dwight R. Decker reports on the Chicago CES - First Clip titles - Full Unitel list - Pioneer launches first player
- 27 SOME NTSC DISC REVIEWS  
The Compact LaserDisc DISC REVIEWS
- 29 Current Releases
- 33 Back Catalogue
- 34 SMALL ADS  
THE LASER CALENDAR
- 36 New releases



**WHY NOT !  
BUILD  
YOUR OWN CD/LVD REPLICATION PLANT**

JOIN  
OUR WORLDWIDE NETWORK OF  
CD MANUFACTURING.

CTA gives you full cooperation in every details of technology to build your replication plant.

CTA guarantees supplying excellent  
STAMPERS 'CD-VIDEO, CD-AUDIO, CD-ROM,  
CD-INTERACTIVE & LVD' for your plant.

For more detailed information contact :  
CTA COMPANY, LIMITED  
NO. 53-5, NOGATA 1-CHOME, NAKANO-KU  
TOKYO, 165 JAPAN  
PHONE : TOKYO (03) 388-9111  
TELEX : CENTRAL J23433  
FAX : TOKYO (03) 388-9134  
CABLE : CENTRALTYO TOKYO



**From: Chris Bick, Hampshire**

Having endured the difficulties of LaserVision over the last few years I am naturally enthusiastic about the imminent launch of CD Video. However, just a few points worry me.

1) I would hope that blockbuster LV titles due for release before CD Video will not be held up until after the launch of CD Video, hence depriving existing LV fans of big titles.

2) One of the most annoying aspects of LaserVision has been the erratic release schedule. Titles are often delayed for numerous reasons (the main one seems to be the artwork). They then finally turn up on laser some two to three months after the cassette release. Will not CD Video suffer the same fate as LaserVision if software is not available at the same time, if not before.

3) Also mention has been made of newcomers to CD Video being able to purchase titles from the large LaserVision back catalogue. Now, as we all know, within this back catalogue lurk some very poor quality discs - in both picture and sound. Surely if a newcomer to the format purchases one of these poor discs (*Star Trek II* springs to mind), expecting the same quality sound and pictures as the next generation of digital discs, they are likely to be bitterly disappointed. Would it not be a good idea for PHILIPS to obtain new, superior masters (surely some exist somewhere?) for all these bad discs and re-press them in digital sound.

4) One last point, will your excellent magazine be undergoing a name change now the name 'laserdisc' seems certain to be phased out?

In reply to your first point, the market is already being denied new music releases because of the threat of CD Video appearing over the horizon. (The new *Tina Turner/Break Every Rule* was one release recently passed up.) The reasoning behind this is the fear potential buyers will defer their purchases, waiting until the title is re-mastered as a digital sound CD Video disc.

If resistance to buying new film titles develops for the same reason then it could indeed be the case that marginal titles in good quality stereo will also be delayed until the arrival of CD Video. It all depends on how close sales of new releases stay at their current levels. As long as people keep buying them, they'll keep releasing them.

Because the responsibility of dealing with points two and three is outside the control of this magazine we'll move on to the last question. The short answer here is "No". There is another name for LDR being kept in reserve, but whether that will manifest itself in the next year will depend very much on the mood of the moment.

**From: Barry Loader, West Yorkshire**

As well as being an avid LV collector for nearly three years now (I particularly like science fiction movies and am quite impressed with the past few batches of releases made by LIGHTNING) I'm also a TV cameraman at YORKSHIRE TV. Last September I was asked if I would like to do a days work for the National Museum of Photography in Bradford, when they were preparing to open the TV galleries. I readily agreed and a senior cameraman and I shot the demonstration tapes used in the *Beauty & The Beast* drama set. These were done as continuous takes on

two SONY Betacam cameras borrowed from our ENG department. I asked how these were to be finally presented and was pleasantly surprised to find that they were to be transferred to LaserVision discs. The resulting two discs run in synch and carry the commentary plus the lighting cues. So, even some of my own handiwork is now on LV!

**From: David Mandefield, West Midlands**

The coming of the combined LV/CD player is something to look forward to, but what about owners of LV who already have CD players? Will PHILIPS be bringing out LV-only machines that will cater for owners' various requirements? I would personally like to see a black, front-loading, midi-sized LV player to match my SONY CD player.

How nice to see a LaserVision disc converted into a clock in the opening sequence of *Back To The Future*. In fact it would be a novel idea if PHILIPS made clocks out of all their reject discs, assuming they had not been thrown away.

As far as PHILIPS is concerned the future lies with a combi player - both LV and CD in the one box. At least that is the short-term plan, though if the market increases in size it would probably make economic sense to manufacture dedicated LV players again. LV players will continue to be made for the professional market, but these will probably be more expensive than the consumer combi players! Since they have now put video on CD-size discs you will need the combi player to play them, even though you have an existing CD Audio machine.

LaserVision clocks do exist in Japan, but other than in a few PIONEER dealers' showrooms have not appeared here in any quantity. (PHILIPS would probably say that they don't make any reject discs from which to produce them! Others might be tempted to suggest that, for the clocks to be of any practical use for LV owners waiting patiently for the next releases to appear, they would have to be calibrated in months and weeks rather than hours and seconds.)

**From: Malcolm Macmillan, Dumfries**

I have only recently become a subscriber and have read the current issue and the back numbers with interest. As a result I have reached a number of conclusions and I wonder if you or your readers would care to comment.

First let me say I had exactly the same experience as your correspondent, Rev. Richard B. Miller (LDR-10) and there must be others like us. The system is ideal for recording the musical theatre and I am astounded that the vast majority of your readers appear to want to collect films! However, we are all in the same boat when it comes to titles of limited appeal, which may eventually appear - but only in one format.

So, surely the most necessary item is a multi-standard disc player. One which plays Compact Discs too is all very well, but don't most of those who want CD machines have them already? And is it wise to put all your eggs in one basket? When the machine needs to be repaired, if it does both jobs, then you're left with nothing. Not for me, I think, neat as the idea may be.

With the growth of satellite TV



broadcasting multi-standard TV sets seem to be essential, for any television addict anyway. So we come back to our multi-standard disc player, which would allow us to buy our discs from any source and build up libraries of minority interest material.

My conclusions are then, that to make me completely happy (for the moment, until domestic HDVS is an economic possibility), what I need is good multi-standard monitor with a compatible tuner, a laser disc machine which someone has converted to multi-standard for me, my present hi-fi (including CD player) and videodisc catalogues from all round the world.

Does all this make sense, or is there a flaw in my reasoning? I may say I have no technical understanding whatsoever, being better equipped to judge the standard of performance on the disc rather than of the disc.

Well, give or take a couple of small details, it all makes pretty good sense as far as LDR is concerned.

**From: Brian Stephens, Tyne & Wear**

Regarding the Dutch Bruce Lee discs, they seem to have the same censor cuts as the British film prints. This makes *Game Of Death* very poor value as there is only a small amount of original footage with Lee himself anyway, and it is some of this that is removed. He only completed a few fight scenes before his death, the rest of the film being completed with a look-alike and by using close-ups from earlier films. They even used footage of Lee's real funeral when the hero fakes his own death. Not a recommended disc.

Both of the copies of *Kate Bush/The Whole Story* I've seen contain the same fault which is not mentioned in your review. The sound cuts out for a split second during *The Hounds Of Love* (during minute 26.00 to be exact) on the left channel. Is your copy free of this fault, or is it a problem with the master?

*The Whole Story* was played several times before the review was written and no fault was noticed. Following the receipt of your letter we took a few more listens to the disc, but could still not detect anything. However, if only the right channel is played (not the left) there is a discernible dropout towards the latter part of the song. It's more of a momentary falter than a complete sound dropout. Having now located the fault it is possible to detect it with both channels going. Therefore not only would the disc appear to be flawed but also the credibility of LDR's review.



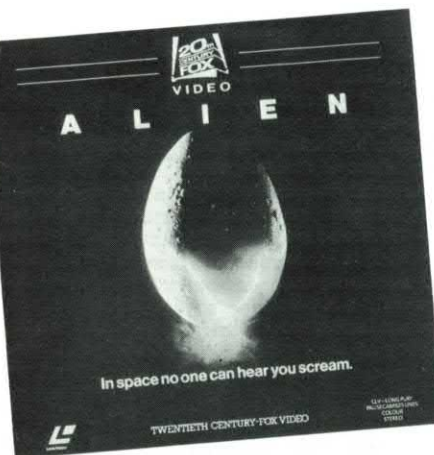
**From: Clive J. Holdstock, Clwyd**

The Catalogue Update in LDR-11 I found most useful and would like to suggest that this should be repeated at regular intervals. The deletions column is already in need of an update!

In that issue's review section I thought that some of your comment on the *New York City Ballet* title was a bit over-critical. Personally, I found that I could achieve some quite startling effects by slowing the action down as the performers 'flew' through the air.

As a result of your fairly favourable review of the video/audio quality of *Sweet Dreams* I went out and bought a copy, only to be disappointed as I found the soundtrack to be inferior to your assessment. There is a most annoying clicking on the sound. This seems to start about twelve minutes into side two and continues right through the rest of the side. It is most noticeable during the quiet passages of the last twenty minutes. I managed to get the disc replaced only to find that the replacement is just the same. I tend to think that there must have been a hair on the drum during the scanning of the optical soundtrack. At least that is my impression. Therefore I assume that all copies are the same. If you still have the copy you reviewed is there any chance of you checking it again and advising if my assumption is correct or otherwise?

Regarding, dare I say it, laser rot, when I last renewed my subscription I did advise you that *Alien* was suffering from this. Admittedly not to the degree of *Poltergeist*, but nevertheless to a degree that spoils this great disc, which when at its best was a fine example of LaserVision quality over VCR tape. The amount of fine detail in the dark scenes was truly outstanding and the soundtrack was out of this world. (Did I really mean to say that? Well, you know what I mean.)



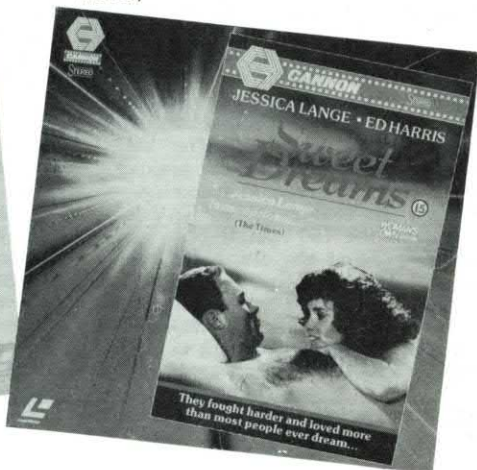
Now it is with regret that I have to advise you that yet another great film *Chariots Of Fire* is beginning to deteriorate in a similar manner. It seems to me that this title should also be repressed, preferably in a single disc format. Looking over the back page of LDR-12 caused me to check *Swan Lake* and I find to my disgust that side three has gone like *Poltergeist*; full of multi-coloured speckles. I also checked *Butch Cassidy* only to find this is developing faults similar to *Alien* and *Chariots*, and it raises the question - how are all my discs going to look in ten years time? Of course, this isn't a question that you can answer, however, I would be obliged if you could suggest a way of getting replacements for *Swan Lake* and *Butch Cassidy* in view of the fact that they are out-of-stock or deleted?

It is important to differentiate between comments in the disc reviews that are matters of fact and matters of opinion. As a general rule, every opportunity to have a disc in CAV is encouraged by this magazine, so it does not lie easy to carry reviews that contradict that view. However, the opinions of the reviewer have to be considered within the context of the review, and in relation to their personal expectations and requirements. Accordingly Tony Wells' comments on the *New York City Ballet* disc seem both relevant and useful, and if read carefully do make this distinction clear.

Now what is this about *Sweet Dreams*?! What with the Kate Bush disc fault our credibility is looking severely dented. Do we actually view these discs at all, one might ask?

As a result of subsequent investigations, neither Clive Holdstock's copy of *Sweet Dreams* or the LDR one produced the described sound fault when played on the LDR VLP600. However, there is obviously a consistent noise defect (ie. it occurs every time at the same places on the disc) when played on Clive's set-up. This would tend to indicate a player fault, but as he can reveal the fault on both a VLP830 and VLP700 the problem would appear to lie elsewhere - but where? The interference only occurs in the right channel. Has anybody else had any problems with this disc? Does anybody have any ideas as to how a fault can be crop up anywhere else in the audio chain?

Since the notification of problems with your copy of *Alien* some other reports have come in to confirm a faulty batch of this title. We would refer readers having problems with rot discs back to the information in the Letters page in LDR-12.





## Chicago CES

Thirty or so participants in the CD Video launch divvied up about \$25,000 each towards the reported \$1,000,000 cost of the display at the June Chicago Consumer Electronics Show. The total area of the stand came to 6,000 square feet, comprising hardware and software displays and including a 100 seat theatre to show the look-alike Humphrey Bogart CD Video promo film. The theatre employed a 16 screen Vidiwall for the presentation. The Bogart promo film will continue to have a life after the show as it will be made available on disc as an in-store dealer promotion device.

Response to the CD Video concept appears mixed. Amidst predictions from PHILIPS of between 100-200,000 players being sold in the first year, it is clear that some of the hardware companies are still some way from having a market ready product. Even PHILIPS is not anticipating having its own player on the US market till autumn. Expect to see hardware from PHILIPS, both in its expected MAGNAVOX guise and also under PHILIPS own brand, when it arrives.

PIONEER was predictably on the ball with its new CLD-1010 CD-V capable player already in the shops and waiting for supplies of the new discs. Although PIONEER is not known for its ability to press CD format product, the Japanese plant is already equipped to turn out up to 500,000 Clip discs a month and is suggesting it will furnish its American facility with similar CD-V capacity if demand warrants. PIONEER's CLD-1010 lists at \$800. PHILIPS is talking of a \$750 player price. Dedicated CD-V Clip players (ones that won't play the larger size discs) are being provisionally priced in the region of \$600.



There may be confusion in the market place with the mix of terminology between CD-V and LaserVision. WARNER has been the only film company so far to have made any sort of major commitment to the CD Video concept and would therefore seem most certain to go for the jewel box packaging and new name. There is every chance, though, that the term LaserVision will stay in use for long-form programmes - films etc. CD Video could end up being just the name for the Clip discs. The new HITACHI and DENON combi players actually incorporate the letters 'CD' in their name - most other manufacturers seem to avoid using the initials in their product numbers. (Mind you, that may just be an oversight - even the MAGNAVOX player misses carrying a 'CD-something' prefix!)

PIONEER and the other Japanese companies may well adopt a halfway house approach, using the term 'CD Video System' in the packaging of the discs and the promotion of the hardware. This



term would become all-embracing, allowing the present names to continue in existence, but at the same time still presenting a unified optical disc concept.

But, if they resolve that one, confusion over the EP/Extended Play (20cm) and LP/Long Play (30cm) terms is not going to be sorted out so easily. In the US all CLV discs are Extended Play. (Because CAV is Standard Play.) It's all very well the new boys on the block using the cache of existing LV software as a carrot to induce buyers to the new CD Video machines, but to muddle all the terminology up in the process looks a little inconsiderate. Besides, there is still a difference of opinion between SONY and PHILIPS over the 75mm (3") audio-only CD Single and the 12cm Clip disc and their respective market positions. To PHILIPS/POLYGRAM the Clip is "a single" although in absolute terms it clearly is not. Ideally the 75mm disc should end up being defined as the single on the basis of being a minimum cost, basic product. SONY's talking of a \$3.00 (US price) target for the format underlines this reasoning.

More news on the Chicago Show is on page 22. Meanwhile the CD Video bandwagon rolls on. Next stop, Berlin.

## More CD-V Specs

Somewhat ambiguously described in the Amsterdam press handout on CD-V was the ability of the various size discs to accommodate CAV. Beyond a sentence stating that CAV discs "will offer half the playing time of CLV ones" nothing much more specific was forthcoming.

Because the availability of CAV is dependent on the 1500rpm fixed rotational speed of the disc (1800 rpm in the case of NTSC) and the need to fit a complete TV picture frame within one of its revolutions, there is a limit to the amount of CAV that could be fitted on a 12cm Clip. The reason LV discs have

such a large centre label is that it is not possible to contain a complete picture frame on a single revolution of the disc when the track length becomes too short, as it does when trying to track diameters below 110mm. The outer recorded area of a Clip disc can go to 116mm which brings it into what would be the CAV area of an LV disc. (Lay a CD over the label area of an LV disc, it's slightly bigger.) Theoretically that means there is room for at least a few hundred still frames, if not any useful length of continuous moving pictures.

Though the option to have some still frames at the end of the disc might have had some novelty value (which counts for a lot in any 'pop' product) the CD Clip standard does not, in fact, make any allowance for CAV - the reasoning being that CD Audio is essentially a CLV format anyway (ie. because there is no need to maintain any synchronisation with a TV frame rate) CD Video could follow in that vein without too much compromise.

But it will be possible to have a Clip disc with dual-language audio. Not that this will have much application when the music is stereo anyway, but for anybody who might want to put some old cartoons or a bit of documentary footage on the end of the disc it could prove useful; also for advertising and other forms of promotional material.

The dual-language or separate left/right audio track of current analogue LV will also carry through to the PAL digital format generally. (This hasn't been the case with NTSC digital sound up till now. It's not that it's not within the standard laid down for such discs, but all the digital NTSC players of PIONEER's we've tried so far resolutely refuse to switch between the digital tracks of a stereo disc. You have to go to the analogue audio outputs to maintain the dual-channel feature.)

As in the same way the PAL Clip disc format can carry slightly more video



than the NTSC one (6 minutes instead of 5), the 20cm disc will manage 24 minutes in PAL compared to only 20 minutes in NTSC. (CLV running times.) The running times for 30cm discs are being quoted at the same 60 minute maximum as before.

## Berlin Show

The International Audio & Video Fair Berlin 1987 takes place between August 28th and September 6th. This European showcase for consumer electronics, which this year will be specially noteworthy for being the launch venue for PAL CD Video, will have over 300 exhibitors from all over the world presenting their latest (and forthcoming) wares. As an indication of the scale of the event there were 376,000 visitors to the previous Fair held in 1985.

The 10 day show, which is located in the exhibition hall area around the Berlin Radio Tower (the Funkturm), is open daily from 10.00 - 18.00 with ticket prices of DM. 12 (day), DM. 36 (period).

## New CD-ROM Drive

PHILIPS/CONTROL DATA have announced availability of two build-in, half-height CD-ROM drives later this year. Prices are likely to be less than current standalone units. The new units are small enough to be integrated into a personal computer whilst still leaving room on the front panel for existing floppy drives. Mounting of the new drives can be either horizontally or vertically and, as can be seen in the accompanying photo, a new plastic disc cartridge has been devised to hold and protect the disc. There is no drawer in the drive as in a conventional CD unit - you just poke the cartridge disc into the front slot.

The drive will come in two versions - the CM201 offering a data transfer rate of 176.4 Kbytes/sec, the CM210 at 500 Kbytes/sec.



## CD Clips Roll

From one sort of new packaging to another. Unlike the previously illustrated Dire Straits Clip disc (which was a prototype) regular production pressings are popping of the ends of the lines at Blackburn at an encouraging rate.

The *Shakatak/Down On The Street* disc illustrated here sports the new CD Video logo, as does the front of the box liner. Expect to see the logo and the words "CD Video" running up the front, left-hand edge of every Clip box, it's part of the product standard. The box is thinner than a normal CD jewel-box (thin enough that it will not stand on edge unsupported) and the reverse is transparent. The concept is that the disc is packed in the box upside down, with the writing on the disc facing outwards displaying the contents information. That means you have to

invert the disc before putting it in the player, but there is a copy of the track information on the back of the liner for when you have the disc in the machine (though the hub boss obscures some of the writing.)

This disc is from one of the POLYGRAM group (POLYDOR) and the audio origination sequence is defined with the usual three letter CD code (in this instance - AAD - analogue recording, analogue mixing, digital master) but there is no guarantee other companies will conform to this convention. There is no similar history for the video part of the disc. The NTSC video coding information is of very modest size and is only visible in one place on the sealed disc package. There is one further mention (similarly tiny) in the sleeve note, but by that time it's too late to matter.

But while consumers may end up buying discs in foreign lands they can't play when they get home, dealers should not be similarly confused. There are plans to incorporate the video standard in the number code. For example, this disc (080 009-2) starts off "08" which identifies it as pop ("09" would be classical) and ends with "2" which tells you it's a Clip disc (a "1" would be 30cm, a "9" would be 20cm). The video standard will be similarly defined soon.

Progress with the packaging of the big discs, particularly the 30cm size, has not proceeded at quite the same pace. It seems to have been mutually agreed that putting the big discs in a jewel-box results in a package that is too heavy, too fragile and none too user-friendly. The big box is a two-part affair that requires a certain amount of manual dexterity (or a third hand) to manipulate with any accomplishment, but the latest news is that a redesign is taking place. "We've got the best brains working on it" was how one POLYGRAM executive described their second-attempt packaging effort. The plan is still to launch all the sizes of CD Video discs in jewel-boxes and it may be necessary to go with the original design for the initial US launch - till the new ones become available.





## Cover Curios

Courtesy of reader David Herridge down in Dorset a sleeve of the unissued LV disc *Winter Of Our Dreams* has come to light. This X-rated Australian drama of 1981 vintage was listed in the Summer 1983 PHILIPS LaserVision list (no number was given; the sleeve says - 791 536 1) but no-one has ever seen a copy of the disc itself. In the same dealer's rack (KIRK RADIO in Exeter) David found another unissued sleeve novelty - *The Shout*. This RANK title (the sleeve bears the number 725 0014 0) features Alan Bates and Susannah York and runs for 83 minutes. The movie is about Bates playing a character claiming supernatural Aboriginal powers. Again, no-one has ever seen the actual disc.

Likewise *The Dain Curse* for which a sleeve is known to exist, though we haven't managed to get a photograph so far. This EMBASSY title (which was allotted the catalogue number ELV 1800) stuck around in various lists for a while but never ultimately appeared.

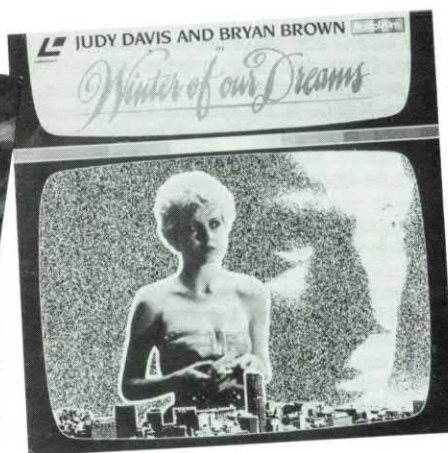
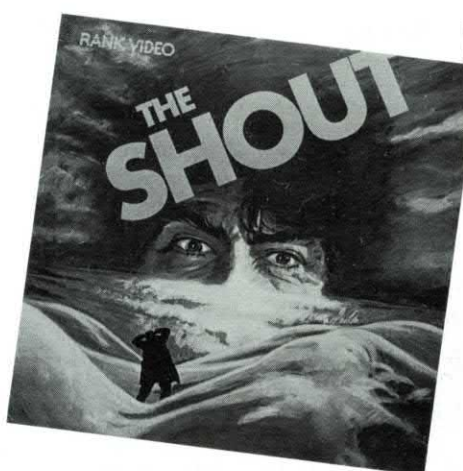
A writer in the letters page last time suggested that a sleeve for another EMBASSY title *The Key* might be in existence. It hasn't proved possible to track it down, but we do have a report of the disc being seen. This was worth following up, yet an enquiry to the then-current Product Manager for PHILIPS LaserVision brought forth no firm confirmation or denial of its existence.

*The Key* was part of a job lot of EMBASSY titles issued in 1985. At the time no reason for the cancellation was given and *Reuben Reuben* appeared with little forewarning to take its place - presumably to make up the number of titles on the contract. Staff changes at EMBASSY have made it difficult to follow up the enquiry further.

So there is the suspicion that PHILIPS may have had second thoughts about releasing this disc (which, by virtue of its sexual content, might be described as "a bit of a steamer"), in the same manner a whole clutch of then-controversial horror titles (*Parasite*, *Funhouse*, *Unhinged*) were also dropped.

In LDR-7 a mention was made of the planned (but ultimately unreleased) POLYGRAM title *Modern Times* - the last silent Charlie Chaplin movie. If anyone has an empty sleeve for this they had best make themselves known because one lucky dealer has turned up a copy of the disc in his shop - but **only** the disc.

To round off this column we have to go to the NTSC format for the bizarrest unissued curio, the briefly-titled but much-longed-for *E.T.* This title did once crop up in a German catalogue of all the world's videodiscs (CED, VHD & LV - PAL and NTSC) published in 1983. It was in the NTSC section and listed as an LV only release. Of course, the disc never appeared. It was presumably scheduled by the company (MCA) but blocked elsewhere. We now have a reliable report of a white label/demo copy of this disc being seen. It was on NTSC (without sub-titles) and the assumption would be that the intended release was pretty well advanced before cancellation. But, such reasoned conjecture is easily dismissed by our informant's claim that the disc seen



was in PCM digital - a format that wasn't around in 1983 and which would indicate the disc being a much more recent pressing.

Could this title actually be being readied for release some time soon? Or do such things as bootleg/counterfeit LV discs exist? Interesting questions for which, as yet, we have no answers.

## Error Corrections

Some further revisions to the February 1987 LaserVision Entertainment Guide have been sent in by readers. These should be read in conjunction with the LDR-11 Catalogue Update.

Rolf Kindermann has pointed out that *Visiting Hours* is not stereo. Neither is *Videostars*, though *Public Image/Live* apparently is. Rolf also queries the stereoness of *Elvis/That's The Way It Is*. There is some stereo on the disc, but for the sake of avoiding disappointment to someone who might be seeking out this now-deleted title, the stereo is definitely

not up to the requisite standard.

(As an aside, Rolf also advises that the *Pavarotti/Albert Hall* disc was issued in Germany as a CLV, not CAV, one. It's tempting to get hold of a copy to do a picture comparison - the UK disc has that stilted/soft correlated CAV feel to it - but we'll restrain ourselves for the time being in the hope that this title re-appears as a CD Video disc. Seeing as the audio was originally digitally recorded it would be an obvious candidate for re-releasing.)

Clive Holdstock tells us that *Uncommon Valour* is neither DOLBY Surround or stereo.

A price revision - *Der Rosenkavalier* is wrongly priced in the list and should correctly be £23.99.

Beyond the Guide listings some other comments have materialised. As for cut discs, *Commando* is obviously now a certain addition to the list. Best add *Cobra* as well. Hans Kristian Pedersen has timed his copy of *El Cid* and found it to be all of 172 minutes long and therefore most likely the complete version. The sleeve/catalogue timing should be disregarded.

The disc version of *Goldengirl* is also considerably shorter than the TV movie it was edited down from. This originally ran as 2 x 96 minute episodes.

In the nasties department some second thoughts have occurred in relation to *Julia*, since it has been discovered there is another film of the same name which, by virtue of its content, is most probably the one to suffer the cut and thrust of the censor's scissors.

And to conclude, some feedback from Ray Fogarty. The PAL *Greystoke* disc is



**MAIL ORDER SPECIALISTS**

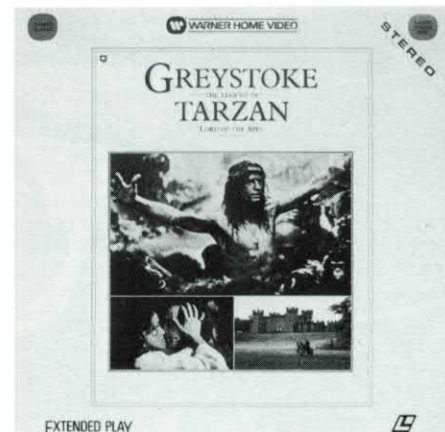
WE HAVE IN STOCK SEALED COPIES OF MOST OF THE CURRENTLY AVAILABLE LASERVISION DISCS AS WELL AS MANY HARD TO GET ITEMS. SEND FOR OUR LISTS.

WE OFTEN HAVE SECOND-HAND DISCS TO SELL, AND AT PRESENT SOME NEW REDUCED PRICE DISCS TOO.

AS ESTABLISHED DEALERS IN CINE FILMS, WE CAN ACCEPT THESE IN PART-EXCHANGE FOR LV DISCS.

**PINEDENE FILMS**  
99 HILL LANE  
SOUTHAMPTON  
HAMPSHIRE  
SO1 5AE

**SOUTHAMPTON 631680**





longer than the NTSC one, in respect of an additional pre-credit sequence and a longer village fire scene. Ray queries the cuts in the NTSC disc of *Pete's Dragon* (LDR-9 *Pinocchio* review). Well, let's be more specific. The song *I Swear I Saw A Dragon* is included but there are edits around and about it. Sorry for the confusion. Ray also maintains that the NTSC disc of *Oliver* has the picture as a mirror image of what it should be - ie. left is right and right is left. (Something of a novel transfer fault?)

## 3M Speaks Out

We have previously made several mentions within the pages of LDR about laser rot - the collapse of some disc pressings into a shower of speckles and dropout sometime after manufacture. We have experienced this phenomenon with discs made in the UK, Germany, Japan and the USA. However, in the last instance (where there are several disc manufacturers conducting business), no disc made by 3M has ever been encountered that suffers the problem. Similarly, we have never ever seen any mention of anyone else experiencing deterioration problems with 3M manufactured discs. The following statement, which emanated from the 3M company in April this year, will therefore be of great interest to concerned consumers:

"We at 3M have been following the various articles and discussion on 'Laser Rot' with a great deal of concern. The following is a clarification of the 3M position relative to this phenomenon."

"3M is recognised worldwide as a major producer of videodiscs. We have produced hundreds of thousands of interactive training discs using the unique 3M 2P process. Our customers have not reported any degradation phenomena (laser rot), nor have we seen any evidence in the History Samples retained over five years at our manufacturing facility in Menomonie, Wisconsin. We have examined this phenomenon in detail in our research facilities however."

"Based on our studies we are convinced that there is no inherent failure mechanism in videodiscs resulting in the effect known as 'laser rot'. Our testing has led to the conclusion that this degradation can be related to two major areas: Improper Process Control or Raw Material Contamination. Stress testing of discs which have been produced using contaminant-free raw materials, where the process is meeting the precise criteria required for this highly complex product, shows no evidence of 'laser rot'."

"With these positive field performance results and because of the results obtained in our extensive stress testing, we have extended our warranty. Effective May 1, 1987, 3M is offering a full 5-year warranty on all 3M Laservideo discs produced after that date."

[ The 5-year warranty 3M refers to replaces one for 6-months carried on their discs up to May this year. The new warranty conditions can be found on *The Superfight* disc reviewed on p.27, for example. ]

With the knowledge that their product has not suffered with laser rot it is obviously easier for 3M to come out in the open with this statement about it, but we look forward to the day when other manufacturers feel confident enough to make similar announcements. Room will always be made available in these pages to print them.

## Bits and Pieces

### PHILIPS RESEARCH LABS in Eindhoven has just announced it has identified some promising materials suitable for development in respect of recordable/erasable discs. More on this next issue. ### Ernie Marsh, featured in our recent DOLBY Surround article, was in Hong Kong recently and encountered several LV outlets. Hong Kong is a PAL broadcast area, but PAL LV discs and players are virtually non-existent (and unknown!). NTSC players and discs are the form in Hong Kong and one of the dealers Ernie spent several hours browsing in had stocks of many thousands of titles from both Japan and the US. They also stocked TV monitors - from 26" upwards.

### Talking of NTSC, London dealer STEREO REGENT STREET (01-491 7922) should have stocks of the PIONEER LD 838D digital sound LV player by the time you read this. Price is £499-90.

### Coming to a cinema near you....

Buyers at this year's Cannes Film Festival could well have bought cinema and video rights to these choice classics on offer - *Nice Girls Don't Explode*, *Space Sluts In The Slammer*, *Creepozoids*, *Slave Girls From Beyond Infinity*, *Vampires In The Outback*, *Assault Of The Killer Bimbos*, *I Was A Teenage TV Terrorist*, *Slugs*, *Demented Death Farm Massacre/The Movie*, and in Ultra Stereo, *Surf Nazis Must Die*. And who said they don't make movies like they used to?! While on the subject of Ultra Stereo (the pseudo-DOLBY surround-encoding process) a couple of readers have reported satisfactory surround output from the rear channel when playing the recently released Ultra Stereo *Cobra* disc through their DOLBY Surround decoders. (See review LDR-12.)

### Next issue will feature useful hints on how to display 'educational' four-letter words on the BBC Domesday discs ....

## HDTV Developments

USA - REBO HIGH DEFINITION STUDIO in New York entered an HDTV originated music video based on the John Lennon *Imagine* song in the short film category at the recent Cannes Film Festival. The studio has just completed photography on its first full length HDTV feature film - the action/drama *Crack In The Mirror* (with Robby Benson, Danny Aiello and Tawny Kitaen). The \$5,000,000 production is set for Autumn release.

ITALY - *Julia & Julia* ("the world's first HDTV feature") is due for a premiere in New York this July. Starring Kathleen Turner, Sting and Gabriel Byrne, the \$11,000,000 movie has been produced by the Italian broadcasting organisation RAI. Quoted in the movie trade paper Variety, RAI vice-director general, Massimo Fichera, spoke thus -

"At present, to speak of high-definition means SONY which has been moving while Europe has slept. If a European company develops high-definition we will be happy to find a partner closer to home. We are studying to see if current European standards can be developed to true HD level. I am dubious".

CANADA - The Canadian broadcasting organisation CBC is undertaking production of a 14 hour mini-series *Chasing Rainbows* using HDTV equipment. The first episode is due to be screened in March 1988.

**TROMA: MOVIES OF THE FUTURE**  
The Beaches Have Become Battlefields...  
The Waves Are A War Zone!

**SURF NAZIS MUST DIE**

Starring: Barry Brenner • Gail Neely  
Michael Sonze • Dawn Wildsmith  
Tom Shell • Dawn Ellison  
and (Bobbie Breese)

Director of Photography: Roll Kesterman  
Editor: Craig A. Colton  
Musical Score: Jon McCallum  
Art Director: Bernadette diSanto  
Screenplay by: Jon Ayre • Executive Producer: Peter George  
Produced by: Robert Tinnell • Directed by: Peter George

**WORLD PREMIERE**  
SCREENING ON:  
MAY 9, 3:30pm, AMB 2  
MAY 14, 11:30pm, Coteau  
MAY 17, 3:30pm, AMB 5

**At CANNES, 1987**  
Carlton Hotel, Suite No. 160-161  
Screening Schedules Available  
Get Your FREE Giant Sized 1cc Bottle of  
**AROMA DU TROMA** - It's the Smell of \$\$\$!

**TROMA, INC.** 733 Ninth Ave., N.Y., N.Y. 10019



# 日本の報告

From

**Our Correspondent in Japan**  
**MARC COMFORT**

CD Video has come to Japan in an oblique sort of way. PIONEER has in the last few months updated its CLD-7 (aka CLD909/901) which has now become the CLD-70 and which also turns out to be capable of playing CD-V Clip discs. The announced availability date was June 1st but the CLD-70 has been on the market before that. (There are clone models already - the TEAC LV-5700DS, for example.)

The CLD-70 is basically just like the CLD-1010 which was launched in the USA at the Chicago CES, but is slightly different in that the machine has an adjustable level headphone socket and a picture sharpness control at the bottom of the front panel. The price of the CLD-70 is ¥148,000, slightly less than its predecessor.

I have yet to see any Clip discs in the shops. They are not scheduled to appear on the market till the autumn. (The ad page the accompanying illustration comes from elsewhere shows the Dire Straits disc seen in the last LDR plus specimens from Whitney Houston and Frankie Goes To Hollywood.) The official autumn date for CD Video to start rolling here is in order to tie in with the big Tokyo hi-fi/video show at that time.

SONY, who has been taking its time to get round to building a true combi player, has come out with an intriguing variation on the theme prior to the launch of the real thing in the autumn.

Called the MDP-9 the machine is of similar dimensions to the current SONY LV players (it actually measures the same as the LDP-730) but contains two drawers - one for LV discs, the other for CD. The LV drawer is positioned towards the top - just about where you'd expect it to be in a conventional front-loading player - and the main transport function buttons are to be found immediately to its right. At the bottom

オーディオ&ビジュアルの明日を担う期待の大型新人たち

AV fans, Your Favorite Audio & Visual Are Here. All the News

最近になって、AVの世界ではまったく新しい規格に基づくニユー・メカが続々と登場してきている。DAT、SVHS、CDV、さらにE

ひているCDVは、絵の出るシンガム・レコード。とてもいえるだろうな。AVライフを充実させる素晴らしい新規格を、ボートフ

Dベータなどなど。これらのニユーAVメカを、ひとつひとつ解説していこうというのが、このAVジャーナル。さっせくはじめよう。トップバツターはCDVだ。

今年の3・4月頃から、わかにかに市販化の動きが出はじめた

CDVと  
いうと、とてつもなく難解な規格のよう  
に思えるが、何のことは  
ない。CDサイズ(直径12

しかも、写真のよう  
な緻密な情報は  
できず、文字や簡  
易なような単純な情報  
のみのグラフィック

ンまたたくスナック  
に活躍しているCDリ  
ックには、このCDグ  
ックが多い。今回登場

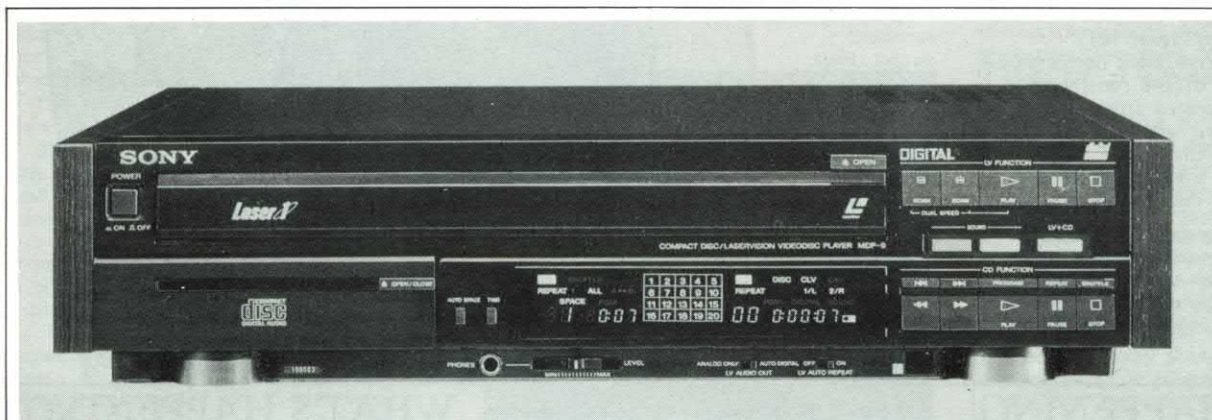
は、  
フ、  
COO  
COO



left-hand corner of the machine is another drawer purely for CD discs and this has its own set of buttons; again to the right and directly below the LV ones. The reason the controls are not combined is to allow the playing of CD audio with just the video picture from an LV disc. Every LV disc becomes, in effect, a BGV disc (BackGround Video - a popular use of video in Japan). The two discs can be synched up and played from a pre-determined point and you don't just have to take pot luck with sound and picture synchronisation. Rather unexpectedly the CD player frequency response is slightly less than for digital sound LV (the range is quoted as the same but LV is within  $\pm 0.3\text{dB}$ , the CD player  $\pm 0.5\text{dB}$ ).

Magazine adverts for the MDP-9 liken the two drawer concept to that of a two door fridge-freezer. It looks quite bizarre to see the double page spread, the player on one page and the fridge-freezer on the other!

Another exotic development from SONY that might confuse the casual shopper is the CDP-C5F Multi CD Player that eschews the usual caddy of discs approach and instead looks just like a normal LV player with its full-width drawer. Ejecting the drawer, however, reveals not one depression for a 30cm disc, but a whole series of compartments arranged in a circle that can hold up to five individual CDs. Yet in spite of its familiar dimensions the CDP-C5F does not play videodiscs.



[ Two drawers in SONY's MDP-9 LV/CD player ]



1986 sales of videodisc players (both VHD & laser) did not meet expected targets, with only 500,000 units being sold in total, the same as in the previous year. The total number of disc players (again both formats) is estimated at 1,400,000 - a 2% penetration of the market. It's worth noting that, although the price of the hardware (such as the combi player) has virtually halved in the last three years, the software prices have stayed resolutely fixed at their old levels, inspite of presumably far greater sales. There have been some recent exceptions, with the two latest Stallone movies (*Cobra* and *Rocky IV*) coming out at about 25% below standard prices, and the new *Tina Turner/Break Every Rule* disc is about 10% cheaper - but they do tend to be rare exceptions.

Incidentally, while each monthly LV release list routinely carries at least 60 new titles, the CD audio catalogue bristles with about 400 newies a month and a 17,000 title total is expected to be achieved by the year end. CDs sell for ¥3,200 approximately.

And while the price of Japanese LV discs remains the same, the rate of most foreign currencies against the Yen does decline. Consequently any Japanese disc is very expensive these days in world terms - but it's still cheap to read about some of them.

There has been a spate of activity with Charlie Chaplin titles; nine discs having been scheduled for release over the April - August period. *City Lights* and *Modern Times* started out the series (though numbered Volumes 4 & 5). Vol 3 has the 1925 *The Gold Rush* and *Circus* (1928) in a double disc. Vols 1 & 2 are

possibly the most interesting featuring as they do a whole bunch of shorts from the 1918 to 1923 period.

*The Empire Strikes Back* has followed *Star Wars* as a CAV digital sound widescreen re-issue. Same hefty price though - ¥14,800 (about £65).

The new *Aliens* disc has side three in CAV, just like the UK disc. It is rare for Japanese discs to come out in mixed CLV/CAV - only *North By Northwest* springs to mind as being done this way previously, and that only at the end of last year.

Following on from the Video Recordings Act article in LDR-12, *The Perils Of Gwendoline* is out here too, but at 99 minutes it still looks as though it's an incomplete version!

*Help!* has been released, as too has a 15 track (48') *Beatles/Ready Steady Go!* compilation of interviews and music. (This disc is also at a reduced ¥5,000 price.) In fact, anything vaguely Beatles connected seems to come out in Japan. Even the British Channel 4 Carl Perkins concert with George Harrison and Ringo Starr came out in July (57', Di).

Jazz fans might be interested in a couple of recent concert discs - *Thelonius Monk/'63 In Japan* (42') and *Harry James Orchestra/'64 In Japan* (51') are black and white mono recordings of some historic appeal. More recent material is *Ron Carter/Django* (51', Di), *Sonny Rollins/Saxophone Colossus* (101', Di), *Oscar Peterson/Live* (88', Di), a *Dianne Schurr & Basie Orch* (55', Di) disc and *Antonio Carlos Jobim/Live In Japan* (45', Di).

Moviewise *Phantom Of The Paradise* has made an appearance and, just to confuse everybody here, *Shock Treatment* has been released in the same month as the French movie *Traitment De Choc!*

**LASER**  
DISC REVIEW

PO BOX 526  
LONDON  
SW10 9AB

## Subscriptions

A 4-issue (approximately 1 year) subscription to LASER DISC REVIEW (to be sent anywhere in the world) costs just £5-00 - saving £1-00 over the single issue price. The rate for a 6-issue subscription is £7-50. For readers outside Europe requiring speedier airmail delivery the rates are £8-00 (4 issues) and £12-00 (6 issues).

## Back Numbers

The following back issues are still available at a cost of £1-25 each (only £1-00 each for subscribers). The airmail rate is £2-00 per copy.

**Issue 4** - Reviews of VP830 & LD700. Surround Sound. How LaserVision is sold in the USA. Some German & Dutch LV disc lists.

**Issue 5** - Guide to NTSC LaserVision. Player Survey. Summary of all previous disc reviews. Includes Autumn '85 PHILIPS LV list.

**Issue 6** - Looking at future LV developments. Japan Report. 49 disc reviews, including some PAL imports and porno discs.

**Issue 7** - Reviews of PIONEER CLD900, LD707 & PX-7 Computer. Looking at the American space discs.

**Issue 8** - Forthcoming A/V products for '86. Japan Report. Dutch space discs. Dutch catalogue update.

**Issue 9** - Towards a combination LV/CD player. Video Recordings Act. Dolby Surround & MARANTZ RV353 review. Includes list of Dolby encoded discs.

**Issue 10** - HDTV on disc at IBC. Review of NEC AV-300E Surround Amplifier. 5000 more discs in NTSC. Presentation & packaging of LV discs.

**Issue 11** - YAMAHA CLV-1 LV/CD player. SONY LDP-730 LV player with digital still frame. PHILIPS 400 series specs. CD Video stirrings. Document & Data storage on optical disc. LV Catalogue corrections and update.

**Issue 12** - The PHILIPS/POLYGRAM Amsterdam announcement of CD Video. 12 page report includes CD Clip specs. What Is CD-I? DOLBY Surround Mixing. Video Recordings Act Update. Big new list of LV deletions.





# Forthcoming Products in **AUDIO VIDEO**

Just when the weather starts getting good enough to step out the front door without several thick pullovers and thoughts turn to the pleasures of Summer, the equipment manufacturers reveal to the trade the products they will be offering in the lead-up to Christmas, the major selling period of the year. Sometimes the opportunity is also used to show a few products not intended for immediate sale, with the

intention of gauging response for possible introduction in following years. Whichever way, even though CD Video products were nowhere to be seen, the (so far) known commitment by various companies to the LaserVision re-launch dictated who received an LDR visit. The reason is simple; disc players don't function in isolation, and so it should prove helpful to readers who might wish to buy ancillary equipment now to know

it won't lose its appeal when found to be operationally incompatible later.

A couple of years ago this sort of thing didn't used to matter, but now more and more manufacturers are coming out with integrated audio + video systems (that rely upon a single remote control to make them truly worthwhile) it doesn't pay to buy any product from a company that isn't going to go disc sooner or later. With the undeniable advantages of the integrated system comes the problem of not being able to mix and match components. You can no longer buy an amplifier here, a disc player there, a surround sound unit somewhere else and expect them to function under the one remote. These different manufacturers' products just don't 'talk' to each other; hence the integrated concept is quickly made redundant. It's not quite the end of the world if you can't get everything you want from once source. The next step will be the availability of remote control 'translators'. These devices look like normal remotes, but can read and memorise all the signals from your collection of remotes. You download the pulses, the translator memorises them, and you then discard the dedicated handsets, just using the programmed single remote thereafter. But, of course, it's an additional outlay.

To bring some discipline to listing the welter of products being readied for sale the following product categories have been concentrated on - audio + video systems, video capable hi-fi amps, large and/or high quality TV monitors (especially with multi-standard in mind) and DOLBY surround sound processors. But before proceeding a brief comment on the overall trends noticed.

## Trends

Product introductions were mostly in the vein of subtle revisions of existing ranges, though three developments did stand out - DAT (CD quality digital audio tape), stereo TV and digital picture enhancement.

Because of all the furore over the DAT invasion, confrontation with the real thing tended to be something of an anti-climax. After all, it's not as though they're going to go on sale the short term. (Or will they?) Now the hysterical anti-DAT lobbyists have done their superb promotional campaign for the format [ Think about it, how many people have you come into contact with recently who aren't usually the slightest bit into hi-fi and video who come up with "Ah yes, but what about DAT?" as soon as you mention anything to do with CD. ], without spending a single penny in advertising, the DAT manufacturers now have a nicely primed market for when the product is



[ Top to bottom: CD773 CD Player, FT772 Tuner, FA777 Audio/Video Stereo Amplifier, AV775 AV Surround Sound Controller, FC773 Dual Logic Stereo Cassette Deck. ]



eventually marketed. And the longer the anti-DAT lobby delay it, the cheaper and better DAT recorders and tapes will become.

Most every other Japanese manufacturer had a DAT machine on view, and some, like JVC, were demonstrating them. This demo went on alongside the unveiling of their forthcoming HR-D530 VHS VCR with its built-in NICAM decoder chip ready to receive the stereo TV transmissions due next year. There are already test transmissions going out and the excerpt heard at the demo sounded clear, if not as dynamic and full-sounding as the DAT tape. Some manufacturers will be putting these NICAM decoders in the VCR, others in the TV itself. (And if you'd have had either you could have heard the BBC transmit *Staying Alive* in stereo during May!)

As memory chips continue to decrease in price their use for video processing increases. As in the SONY LDP-730 LV player reviewed in LDR-11, digital picture memory is as handy for grabbing frames off videotape, thus avoiding keeping the tape in contact with the helical drum. Other uses are for picture noise reduction and for preventing the flicker of TV pictures. It's too early to see some of the really exciting possibilities of digital video, but these are encouraging early steps.

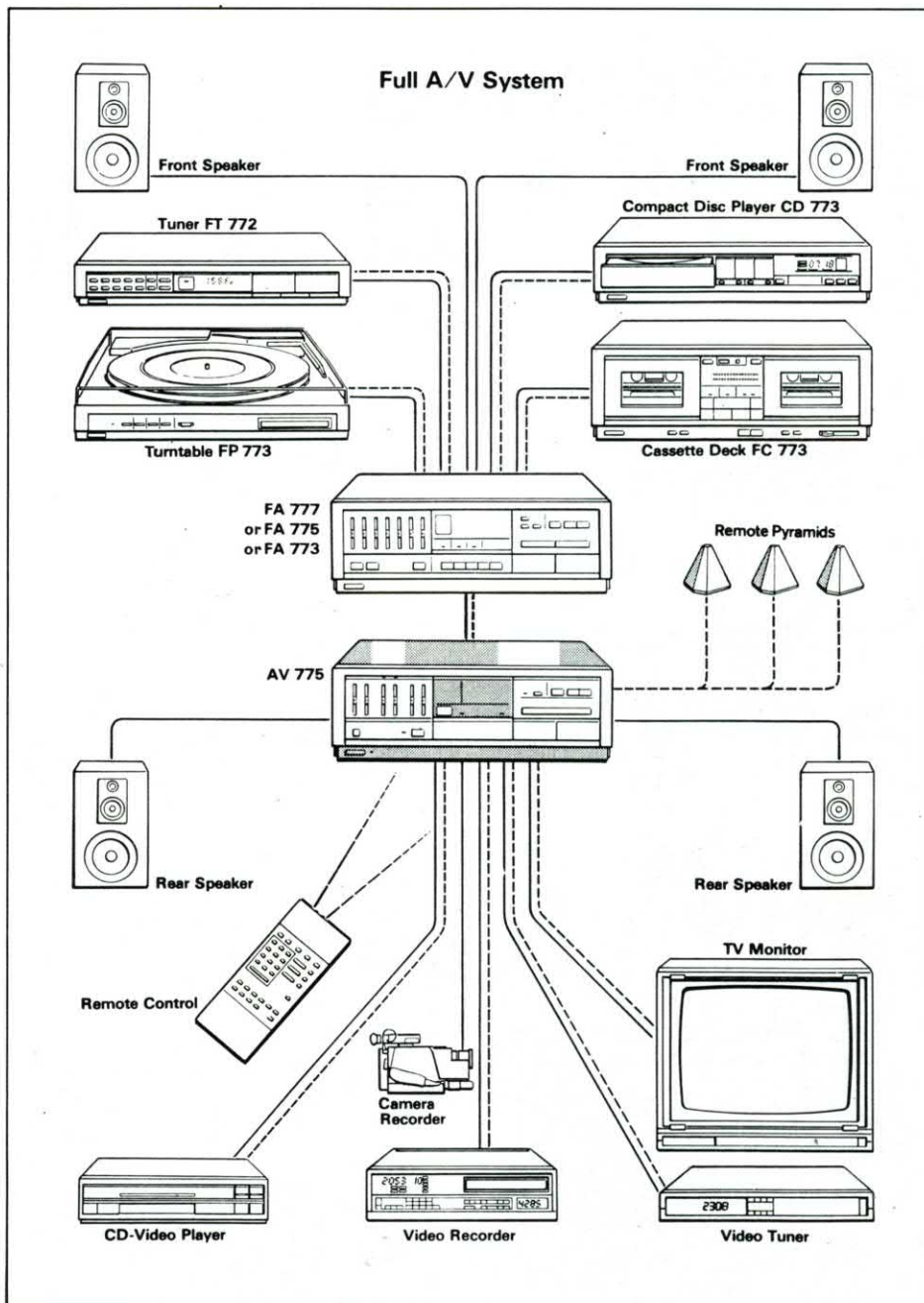
## Philips

To pick up from last issue's trailer for this article, PHILIPS' offerings for the coming season see something of a move back to producing serious hi-fi components, compatible with their CD Audio products. Some of the amplifiers incorporate limited facilities for connecting video components, but it's fairly obvious that the planned-for-1988 C7 series of units is meant to be what we're supposed to connect our CD Video players to. The C7 range all share the same 360mm width. One therefore suspects that this is the same size as the forthcoming CD Video player.

Details of the C7 components are sketchy. The units in the photo are all mock-ups (the back panels bore no in/outputs), but the diagram of the full A/V system is as good a way of any of putting the range in perspective. It isn't necessary to have the whole lot in one go for it is possible to blend the new C7 components with your existing equipment. Whether you go for the PHILIPS range or not, the diagram (right) will be of use to encourage readers who are still not won over to the concept of an integrated audio/video set up. It's just not on to have one's TV cut off from the hi-fi anymore.

The two units worthy of specific mention here are the AV775 AV Surround Sound Controller (second from bottom in photo opposite) and the FA777 Audio/Video Stereo Amplifier (third from bottom). The amp has a seven-band graphic equaliser rather than tone controls. The AV775 Surround unit offers DOLBY plus the other usual surround modes. PHILIPS are claiming that the remote controls in preparation will, to a degree, be able to communicate with components from other manufacturer's systems. (This is a technology they have already marketed in the US.) It's too early for them to have more specific sales literature, but if you are in the market for a new TV they will have some bumph ready by the time you get to read this.

Contrary to an earlier report that the new Matchline monitors will offer



NTSC video capability, it turns out that the entire range of new Matchlines (based on the 3A chassis) will do likewise. We'll mention the 51cm TV at £699-99, the 59cm TV at £749-99 and the 66cm TV at £799-99, but can't help being more enthusiastic still about the two monitor-only models they will be selling. There is a 51cm size version at £549-99 (the 7650), but for £649-99 you can have the LaserVision/CD Video-sized 7690 model which has a more comfortable 66cm screen. For broadcast reception with either of these two monitors you'll also need the £299-99 Matchline Tuner (which also incorporates a radio tuner). When the NICAM chips become available it will be possible to have the Matchline tuner upgraded; it's a fairly straightforward dealer installation job. Most all these Matchline items are due for July availability.

## Grundig

GRUNDIG used to be a name of some consequence in consumer electronics but it has slipped from prominence in recent years. At least as far as the UK is concerned. As a result, dramatic

introductions by the company come as something of a surprise. Though £3,500 may be more than most of us are able to fork out for a TV, the 89cm (35") model the company is introducing in the summer will cause a lot of people to rethink their ideas as to how good a big TV picture can be when displayed on a direct-view tube. GRUNDIG is using the MITSUBISHI tubes in these new TVs, but employing their own circuit designs and cabinet work. The end result runs to a weighty 125kg.

Design-wise the TV is a bit overbearing (though it may be to some tastes) and their smaller 76cm (smaller?) model is more aesthetically pleasing. (And being hardly any bigger than the tube itself, less room-dominant.) The 76cm (30") model goes for £2,000. Both TVs are multi-standard, able to cope with broadcast signals as well as the more usual video-only inputs. Smaller models in the GRUNDIG multi-standard range can be found at 66cm (£749-95) and 51cm (£468-95) sizes.

Though not a production model (as yet) GRUNDIG was also showing a 66cm TV employing a 4-megabit CCD memory device to increase the scanning frequency to 100MHz, with the aim of removing any



trace of picture flicker. The idea does work, but not without some loss of definition if the working sample was anything to go by.

## Sony

When the SONY LDP-730 LV player reviewed in LDR-11 arrived fresh from Japan a glossy leaflet promoting a new SONY monitor spilled out from between the pages of the instruction booklet. As close as any non-Japanese speaker could claim to understand it, the rather striking Profeel Pro monitor illustrated would seem to be just the sort of thing any self-respecting Japanese videophile would have to have in order to derive the maximum enjoyment from their newly acquired disc player.

Such is the gulf between consumer expectation in Japan and the UK (and possibly the depth of the old pockets) SONY isn't even planning to launch this revised version of the well-respected monitor here - at least not onto the consumer market. It will, however, become available around about July as part of the company's Video Communications Division product range (the sort of equipment geared more for the professional/business user).

Stylistically striking to say the least (dare one even suggest they might not

have had time to take down the scaffolding before they took the brochure photograph?!), the Profeel Pro monitor features the new Microblack, slightly square, fine pitch tube and comes with a remote control. It is a pure monitor, needing a tuner to receive broadcast transmissions, and being multi-standard can accommodate PAL/NTSC etc inputs. The back panel is actually strewn with connections - composite video (2), analogue and digital RGB (it's compatible with IBM-PC CGA standards) and loop through (to feed a series of monitors from the same source in display applications). At each side of the screen, down the upright parts of the casing, is a whole series of illuminated function controls. These are touch sensitive and can be switched off after adjustment to the picture is made.

The price of the LV-size 27" monitor (PVM-2730) is £1,350 + VAT, and the smaller 21" (PVM-2130) £980 + VAT.

While with this part of the SONY organisation we're also advised of a new front-projection TV boasting 600-lumen light output and which is suitable for screen sizes between 72" - 250". It is designated the VPH-1040 and lists for £6,875 + VAT. It is multi-standard capable and resolution of 900 lines is claimed in RGB mode. Availability is as from now.

The Editor missed seeing SONY's new consumer range of products, but apparently there are no significant introductions in the audio/video field this year. Don't be caught thinking SONY has sneaked out an LV player in the UK if you happen to catch sight of the deceptive looking CDP-C5 Multi CD player (see Japan Report). It hasn't.

## Marantz

MARANTZ now has three DOLBY Surround Processors in its catalogue. The RV353 and RV351 remain (though with a new suggested retail price of £179-90), but an extra model, the RV253, has been introduced to sell at £159-90. Essentially similar in design to the 320mm-width RV353, the new unit has a simplified front panel, slightly more rear power (20 watts) - and a headphone socket. This last novelty can be used to drive the also-new HD-1DB DOLBY Surround Headphones (£42-90). One headphone jack goes in the RV253, the other in the headphone socket of your main amplifier (or disc player). The result is headphone surround! A brief audition showed the idea to more than valid - as soon as you pulled the rear jack out, the surround channel went with it. The test piece was a snatch from *Streets Of Fire*.

MARANTZ had a more restrained audio/video demo running this year, feeding the output from an NTSC LV10CD combi player (the badged PIONEER model illustrated in LDR-11) into a multi-standard Matchline monitor. Around about xmas MARANTZ expects to have its own high-end 27" monitor TV on the market. This will be a full-feature model, based on a digital chassis, and will be PAL/NTSC capable (both as a receiver as well as video). The exact spec is still to be finalised, especially as regards how the digital processing will be used to upgrade picture performance, but the price has been provisionally set in the £1,200 to £1,300 region.

There is a range of new A/V systems. The most expensive models, based around the PM673 and PM873 amplifiers, include DOLBY Surround. (The cheaper ones don't.) Specs are fairly similar for both these 360mm-width systems, power output being the main difference. The PM673 provides 2 x 40w for the front speaker pair and 40w (total) for the rear; the PM873 is the same at the front and rear but provides an additional 40w to drive a sub-woofer. As of this moment these amplifiers are not available separately and are only sold as part of an integrated record deck/tuner/cassette deck/remote system. However, one doesn't have to have the matching CD player in the rack package - it is possible to omit that and wait till next year for the CD Video combi unit MARANTZ will have to go with it.

## Yamaha

YAMAHA has had a couple of remote controlled A/V systems on the market these last few months that we've not mentioned before. Designated the AV-M99 and AV-M77, the majority of the components are the same - the difference being in the amplifiers and remote controls. Both amplifiers have four channels - 2 x 40watt front and 2 x 3 watt rear - but only the AV-M99 offers DOLBY Surround among its surround options. It also has slightly more inputs - 8 audio and 3 video.

# SONY

ビデオディスクの美しい映像世界を存分にひきだす。  
基本はすべて高画質です。

高画質・高品質ビデオディスプレイヤーの能力を存分に発揮させ、AVライフをより充実させたいという方に、ソニーのトリニオンモニター、トリニオンカラーテレビをご紹介します。

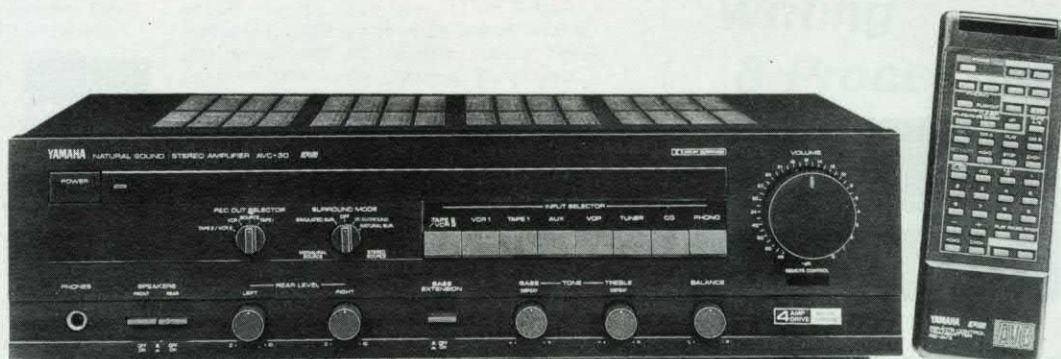
- ハッキリ見えて目にやさしい、ブラックトリニオン管採用。
- ファインピッチやくし形フィルターなど先端技術の数々がトータルに美しい映像を実現。
- ニューメディアの楽しみを広げる、高画質、大画面。
- ライフスタイルにあわせて選べる、ラインナップが充実。



トリニオンカラーモニター、トリニオンカラーテレビの高画質でご覧いただくと、ビデオディスクはもっと楽しくなります。



[ YAMAHA AVC-30 ]



At £329-95 there is a new remote A/V amplifier with DOLBY Surround, the AVC-30. There are four channels of power - 2 x 80watt front, 2 x 20watt rear - and inputs for 8 audio and 3 video connections. The RS-AV3 remote that comes with it not only operates the amp but a whole series of other YAMAHA RS-compatible products.

Expect to see a CD-V player of some description from YAMAHA towards the end of the year, possibly to be shown at the Penta Hi-Fi Show. It could be either a combi player or a dedicated CD-V Clip machine. We'll have to wait and see.

## Pioneer

PIONEER didn't have a lot new to show in the Audio/Video line this year. The SV series of TV receivers has undergone some slight revision and as a result will bear some different catalogue numbers (SV-2802 etc.) The 9900 & 7700 A/V component systems remain current.

The company is still being guarded over how it will re-enter the LV/CD-V market and so there is little in the way of further information that can be passed on. At the show itself they did display some current NTSC products to remind everybody of their capabilities in the LV/CD field, with the 40" projection TV being fed by a couple of combi machines; the first-generation CLD900 and the newer CLD901.

Some clarification might be in order

here over the latter player. PIONEER just loves tweaking the catalogue numbers of its products as it transports them around the world. What started out in Japan as the CLD-7 combination player became the CLD909 when launched in the US, and this is the number LDR has been erroneously reporting these last couple of issues when describing the multi-voltage version of the machine (but still NTSC) available in the UK. This variation should, in fact, be more accurately described as the CLD901. (Apart from some cosmetic front-panel changes you could probably not tell the 909 and 901 apart.)

## NEC

NEC, apart from unveiling quite a range of more conventional video and audio components (one of the latter being a £2,000 audiophile CD player built in two parts from what looks like the sort of 1/4" steel plate one might find in the neighbourhood ship-repair yard), has expanded its range of DOLBY Surround units. They both feature digital delay, which should give improved sound quality in the rear channels. The £349-95 (the info sheet actually says "around £349-95" - probably indicating a target price) AV-350 is scheduled for September delivery. It will succeed the previously reviewed AV-300E and is a complete amplifier/switching/surround unit with remote. Basic operational specs seem much as before, but this time

the delay can be varied between 15, 20 and 30ms.

The AV-270 offers many of the same features (surround/switching/remote) but is designed as an add-on unit to marry with an existing stereo amplifier. Also with variable delay, the AV-270 has 2 x 30 watts of amplification built in, and the price is quoted at "around £289-95" for December availability.

NEC was again showing its top of the range AV-D700 Surround Pre-Amp that was illustrated in last year's report (LDR-8), but at the time of writing the company is still undecided as to whether to bring it in to the UK. Best give them a call if you're really desperate to lay your hands on one!

NEC won the award for this year's showpiece A/V surround demo, using an enormous 60" back-projection TV fed from a couple of NEC LV players (badged PIONEER LV machines, not ones of their own manufacture). Although one gets pretty used to witnessing the likes of *The Empire Strikes Back* and *Back To The Future* at these events *Amadeus* is less common. If it's any consolation to frustrated PAL disc buyers denied access to this title, the Japanese disc does not look to have been sourced from a particularly brilliant master. It certainly wasn't the monitor holding the picture back - these projection displays get better by the year - and though this jumbo version isn't scheduled for UK release, the smaller 46" model is. (It's called the PJ-4650PB, costs around £3,500, and will be available after July.)

[ NEC's AV-350 DOLBY Surround Amplifier/Video Switcher with digital delay. ]







[ NEC's AV-270 add-on  
DOLBY Surround unit. ]

## Big TV Prices

HITACHI & TOSHIBA were both showing some FST large-screen TVs in the 'forthcoming attractions' category. These 29-30" screen-size models won't likely see the light of day in the UK for a year or two, and the reason is more to do with the economics of TV manufacture than for technical reasons. Making TVs is a competitive business - price competitive that is. It tends to depend on making a product to a price rather than a quality level, and any Japanese manufacturer wanting to participate in the market is bound to set up assembly/manufacturing lines within the EEC boundaries to avoid picking up both undesirable tariff additions as well as incurring prohibitive shipping costs. Mainstream models of TVs are turned off the end of the production lines in hundreds of thousands, but as soon as any manufacturer attempts to introduce some large-screen, slightly more exotic models problems arise. Because the potential for volume sales is reduced it is not cost-effective to set up a new production line, and because of the tariff/transport aspect it becomes prohibitively expensive to initiate the market direct from Japan.

The upshot of this is that the inevitable move to larger screens is going to take a while longer to develop than in the US and Japan, and there is also going to be a disproportionate price jump between the present big-screen sizes (26"-28") and the forthcoming 29"-35" models. In other words, moving from a 22" screen to 26" or 27" only involves a modest 20% price premium, going from 27" to 30" very nearly doubles the price, and the ratio gets worse as you get larger still. Big-tube TVs are going to be the preserve of the enthusiast (or the wealthy) in the short-term, unless the increase of stereo broadcasting and video accelerates the change.

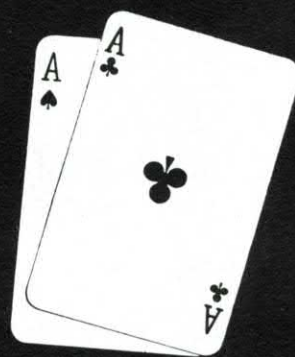
In the meantime, the photo on the right illustrates HITACHI's possible Xmas 1988 large-screen introduction, which earns its place here over a similar TOSHIBA item for the sole reason that they had the good sense to use an LV player as a source - the remarkably slim VIP-25DX (sitting on top of the VHS deck) being HITACHI's novel NTSC machine that incorporates its own DOLBY Surround processor. (TOSHIBA's player was only a VHD one.)







# trumps



## records & tapes

FOR THE FINEST VISION  
FOR THE PUREST SOUND  
USE TRUMPS MAIL ORDER  
FOR THE SHARPEST DELIVERY AROUND

FOR MORE INFORMATION WRITE TO:

TRUMPS LASER/CD MAIL ORDER DEPT  
108 HIGH ST RUISLIP MIDDLESEX HA4 8LS  
OR TELEPHONE 0895 635507

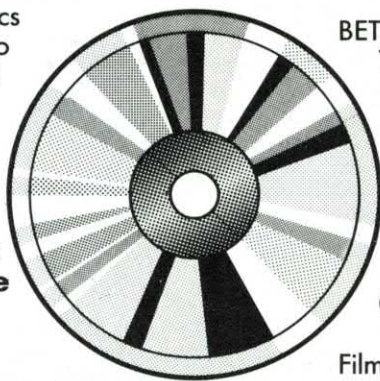


20 Chadwell, Hertford Road, Ware, Herts. SG12 9JY

Telephone: Ware (0920) 61339

If it's a professional Mail Order service you are looking for and one that does not treat you like a number, but also caters for all your needs in requiring all the very latest CD Video Discs · Compact Discs Films On Video · Music on Video and all of your other Audio and Video needs, then look no further, as I can do all of that and much much more, like Big Discounts all the year round, Export Orders delivered anywhere in the World, plus an added bonus of an elite **Personal Mail Order Service** that is second to none.

So why don't you get in contact with Andrew, who will only be too pleased to help you out. So don't delay, just send a £1 stamp and I think you will be pleasantly surprised by what arrives through your letter box!



*In the meantime, look what's on offer for you:*

Albums and Tape Cassettes ..... From £1.65

BETAMAX Blank Video

Tapes ..... From £3.15

CD Video Discs (12cm) From £

CD Video Discs (20cm) From £

CD Video Discs (30cm) From £3.85

Compact Discs ..... From £5.65

Films on Video ..... From £4.85

Music on Video ..... From £3.75

VHS Blank Video Tapes ..... From £4.20



# THE ECODISC

## BBC ENTERPRISES INTRODUCE A NEW DISC FOR THEIR ADVANCED INTERACTIVE VIDEO SYSTEM

BBC ENTERPRISES has a new disc specifically designed for their AIV interactive video system that uses the BBC/PHILIPS VP415 LV-ROM player linked to a BBC/ACORN AIV Master Series Computer. The new disc is called *The Ecodisc* and offers the user the ability to simulate the management and environmental control of a real-life nature reserve. The programme is based upon the Slapton Ley Nature Reserve in South Devon.

It's a two-sided disc that comes in a box with full written support for both teacher and pupil - the disc has been designed with the new GCSE curriculum in mind. (But there has also been interest from educationalists up to 1st year graduate level and some of the contents will also relate to primary school classes.) There are 4,000 still photographs on the disc, 150+ film sequences and 1,000 Kbytes of overlay text data. The interactive part of the

disc is all on one side, the 'B' side is a conventional linear documentary *Ecology & Conservation* from the *Science Topic* series of programmes.

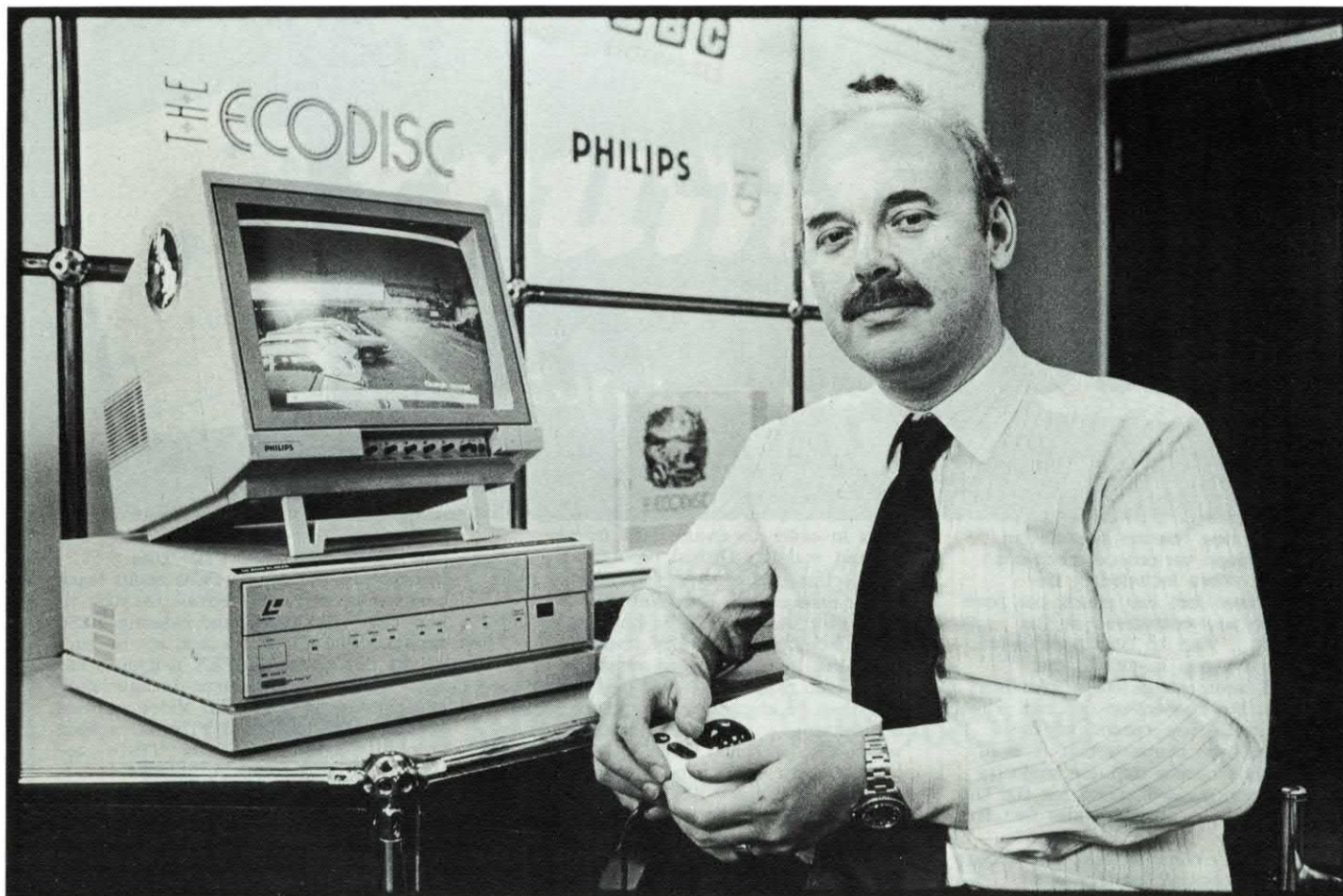
It was during this BBC Schools series *Science Topic* that the idea for *The Ecodisc* arose, and additional film footage was shot at the time of the original programme with the ultimate aim of compiling the videodisc. *The Ecodisc* is not an afterthought. The idea of *Science Topic's* Executive Producer, Peter Bratt, the disc represents a total of "seven person-years of work" in its preparation. (This is presumably on the basis of 40 hour weeks, not all 168. An attempt to clarify the point brought forth the response "Nobody works 40 hours at the BBC", but it was difficult to know quite how to interpret this!)

*The Ecodisc* has been designed with several educational applications in mind. It is ideally suited to use on a one-to-one learning basis - the user taking prompts from the screen and inputting questions or initiating searches - the control of the disc being via the trackerball attached to the computer. Keyboard input is not required as all the video and on-screen text displays can be accessed by moving the cursor with the trackerball and clicking the button to initiate a selection.

The Slapton Ley Reserve is well documented with still photographs that show both the geography in systematic, map-like manner and close-up details of the wild-life, vegetation etc. Seasonal changes are catered for by duplicating all the landscape photographs in both summer and winter time - "a six month jump in a twenty-fifth of a second". The simulation of the the Reserve Manager's job involves responding to development, leisure and scientific proposals from outside parties and eliciting response from the disc to help decide their relative merits ie. will a leisure proposal have an adverse effect on the natural environment?







[ Peter Bratt shows off *The Ecodisc* on the BBC/PHILIPS VP-415 LV-ROM player. ]

Letters from various organisations suggesting such projects on the Reserve are shown on the disc as still frames. The producers have been visibly sensitive to the current trend of avoiding sexism by starting all the letters "Dear Sir or Madam" (though shouldn't half of them been "Dear Madam or Sir"?). But have revealed a certain political bias in some of the fictitious writers' names. The "T. Hatcher" appended to one epistle can be written off as a harmless bit of whimsy, but the choice of "G. Loot" for the name of a writer proposing a development in the Reserve, by implication, negates the validity of investigating the project any further. This is surely not the point of the exercise.

Peter Bratt estimates it might take two days to explore the full potential of the disc, and what was shown at the launch demo would indeed tend to substantiate this. Even some apparently straightforwardly addressed questions by the on-screen commentator are designed to replay in random sequence. That means subsequent plays keep the viewer that bit more stimulated when repeating the programme.

The disc was scheduled for late June release at a price of £169.00 + VAT. It functions on any PAL LV player but will only work properly and reveal its data/interactive capabilities when played on the VP415.

## Domesday

The VP415 is, of course, better known as the Domesday player and is an essential accessory to replay all those BBC AIV discs, either the two already in

existence or those planned for the future. The next title, targetted at industry and commerce and containing detailed maps down to street-level scale is due in Spring '88, but there are several other projects currently in development, some of which could make it to the market-place before that date.

Peter Bratt himself is keen to keep the development of these BBC programmes restricted to the full exploitation of the AIV technology and does not see much future in any less hi-tech 'fillers' of more readily accessible programmes that might be made available at a lower price and more frequent intervals. (Just to illustrate the gulf that exists between consumer and professional applications of LV, the marketing department of BBC ENTERPRISES had little knowledge of the titles already issued under the BBC banner and are (were!) under the impression that programmes of the like of David Attenborough's *Life On Earth* were available on consumer videodisc.)

The 'full technology' approach of a completely integrated learning package is what he sees as the only sensible exploitation of the disc medium, and he envisages little future in the concept of producing low-cost, data-base type CAV discs around which teachers and pupils might assemble their own index and application software for later refinement into finished AIV-type discs. (Although the sales blurb for *The Ecodisc* does suggest such an application for the documentary programme on the other side of the disc.) Long-term, his is the sensible way to exploit the capabilities of the AIV technology, but it does mean that both hardware and software are going to remain pricey. The basic *Domesday* package runs to over £5,000 (though educationalists who

commit themselves before the end of the year can obtain discounts that bring the price down to a smidgin under £3,000). Either way, this is a lot of money to be tied up unless the equipment is going to be used to its maximum potential. Remember, the ultimate appeal of any computer-aided learning station is that it achieves what public education can never hope to - a one-to-one tutor/pupil relationship. In the simplest of terms that means a learning station for each pupil. Not one per class. Multiplying £3,000 by 30 or so is a calculation beyond all but the most progressive of educationalists.

The *Domesday* discs have been eliciting response from overseas as well as UK enquirers and several countries have been showing an interest in duplicating the time capsule concept of the UK project. Additionally, BBC ENTERPRISES is set to introduce a series of floppy disks designed to interface with the *Domesday* discs, allowing users to combine their own data with that on the discs, and also to extract data and pictures from them in the form of a 'slideshow'.

Although without the data the price may seem high, it is now possible to purchase the *Domesday* discs on their own too. Originally only available as a part of the complete computer/disc-player package, the pair of *Domesday* discs can now be bought (with the support literature) for around £250 - but only direct from BBC ENTERPRISES. Again, it needs to be pointed out that you need the VP415 to extract the data encoded on the discs, but the video stills and moving sequences will function on any PAL LV player.

Further info: BBC ENTERPRISES, 80 Wood Lane, LONDON W12 0TT. Tel: 01-576 0521.



# Made in Blackburn

Members of PHILIPS' Silver Disc Club (the information and sales back-up service designed to provide LV player owners with new release information etc.) have found various competitions and special offers included in the mail-outs these last few years, but none has been so well-considered as the recent 'Win a Visit to Blackburn' prize. Though such a trip might, to the uninitiated, seem more like a joke than a reward (ie. the runners-up get two trips to Blackburn....) few readers of this magazine will be unaware that it is in this unlikely location that the majority of LaserVision discs destined for the UK market have been pressed these last five or six years.

In a factory complex that was once a MULLARD electronic components manufacturing plant (thermionic valves and the like) several of the large, slab-sided buildings have been taken over for the production of optical disc software. Most probably, every LV owner would have liked to have joined the 10 lucky winners on the SDC visit (a PHILIPS spokesman reckoned the majority of them favoured the outing to a trip to Paris), but the impracticability of doing this for such a large number is fairly apparent. Though a pale substitute, this article gives the briefest of descriptions of the basic sequence of events that takes film and video programmes and translates them into those desirable shiny discs.

There are three basic steps to disc production (which are really applicable to all types of pre-recorded optical disc, not just the LV format) - PRE-MASTERING, DISC MASTERING, and DISC PRESSING. Each stage is separate, so much so that the pre-mastering stage can (and ideally is) completed before the programme ever reaches Blackburn.

Basically, all programmes destined for disc are either originated on film (usually 35mm for cinema, 16mm for TV and documentary productions) or videotape (in earlier times on 2" quadruplex VTRs, but now mostly 1" 'C' and 'B' format sizes). However, while it is theoretically possible to connect a telecine machine (the device that converts photographic film into an electrical video signal) direct to the disc mastering machine, in practice, all film programmes are routinely transferred to one of the professional gauges of videotape first. In effect, whether film or tape originated, each programme ultimately ends up on videotape in this pre-mastering stage.

The essence of pre-mastering is to ensure that the picture and sound (and/or data) is put on the tape to the required technical standard, and with all

the ancillary test/level signals. Additionally, there are special requirements for the production of CAV discs in order to ensure still frames without stability (jitter) problems.

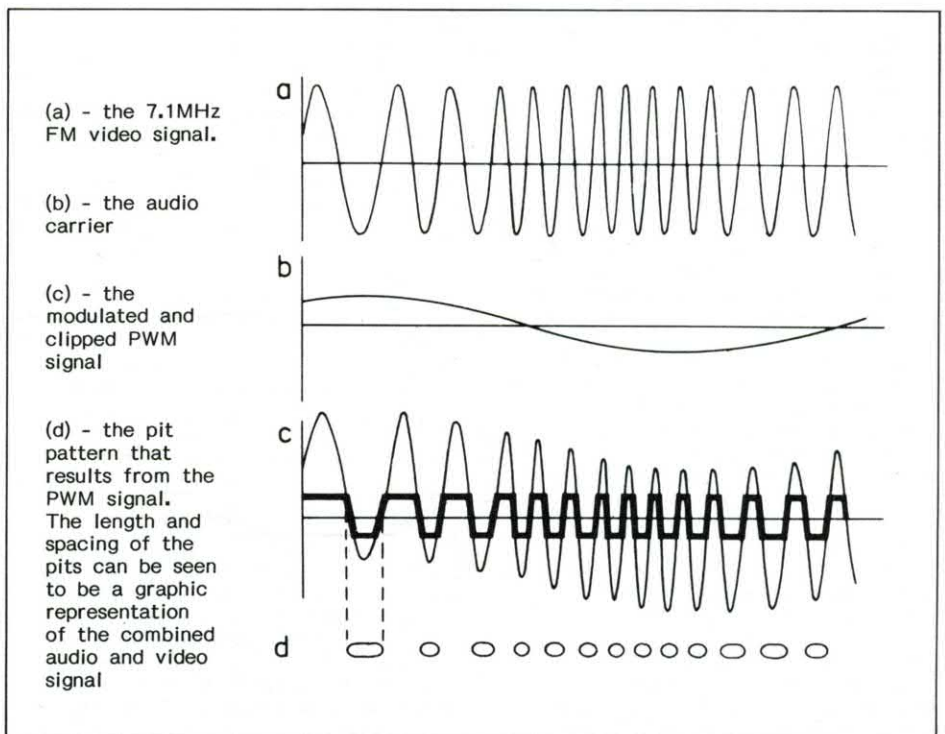
All this can be done in-house by the programme owner, providing they have their own facilities, or in any one of the many independent facility houses that specialise in telecine and video post-production work. The completed tape will then be shipped to Blackburn for translation into the disc master, from which the individual discs will be pressed.

Blackburn has its own videotape facility, very much like the ones the tapes have been earlier prepared in. Until quite recently it contained a 2" stereo quadruplex VTR (stereo versions being fairly unusual - that's one reason stereo on discs was a bit of an uphill struggle in the early days), but as the 2" tape format is now rarely used commercially (other than for handling existing archive recordings) it has been displaced, and the room now contains three 1" C-format VTRs (2 AMPEX and 1 SONY) and a 1" B-format BOSCH VTR. As in domestic video, although there is a standard tape gauge, there are differences of opinion as to how to record on it, and while C-format tends to be the most generally used, B-format commands a certain following, particularly in mainland Europe. At the

time of the visit on which this write-up is based, the AMPEX machines were due to be phased out and replaced with newer machines. There was talk of using the new SONY BVH-2830 VTRs that incorporate the 16-bit PCM audio track compatible with the digital track on the new CD Video discs (and existing NTSC digital sound LV discs), but at the end of the day newer AMPEX machines have been chosen. Taking into account the expansion needed for CD Video pressing, 10 new AMPEX VPR-3 VTRs have been ordered - 5 for PAL, 5 for NTSC - and the digital audio will be handled by separate SONY 1610 U-Matic PCM digital audio recorders synched to them.

## Writing Discs

Incoming tapes are checked prior to disc mastering. Originally, mastertapes were requested supplied with a 5-bit cue code inserted electronically along their length, which was then converted during the disc mastering process to 24-bit address codes that make up the LV control and display signals (frames, chapters etc.). In practice, it turned out to be difficult to get facility houses to do this to the necessary standard and now all such information is put onto a computer floppy disc and fed to the disc mastering machine via a PHILIPS





Data Generator while the master disc is being 'written'. (Along with this change in procedure, the 24-bit code system has now become the 'extended 24-bit code' which, since January 1986 has enabled more control information to be put on discs - such things as seconds timing of CLV discs and side identification.) The master disc recorder is, in effect, an over-sized (and over-powered) disc player, except that instead of 'reading' the disc it uses a similar laser to 'write' the signal on to a specially coated blank glass disc. The laser in an LV player is typically in the range of 1.5 - 5.0mW, but in order to 'burn' the pits that constitute the signal into the master disc a much more powerful 100mW laser is used.

Although the current LaserVision format is often referred to as being a digitally encoded signal this is not quite the case - leastways not in the PCM on/off switching sense. This error in terminology probably stems from the fact that in the past similarities have been drawn between a vinyl LP record and an LV disc, with the main differentiation being the latter signal is not a continuous modulated groove (or track) but one containing a whole series of discontinuous pits and lands. In the sense that these signals are not 'joined together' it could be described as a 'sort of digital', but it is more correctly analogue Pulse Width Modulation (PWM).

In the diagram the top waveform represents the composite video signal direct frequency modulated (FM) on to a carrier frequency of 7.1MHz. The two audio signals (left and right channels) are modulated on to sub-carriers at 684kHz and 1066kHz and are combined with it in such a way as the resulting 'clipped' FM signal becomes an analogue 'code' for the modulated signals. In this the pit represents the video part of the signal and the spacing between them (lands) determines the audio signal. Both the length of the pits and the spacing between them varies independently, in accordance with the strength of the signals.

The density of information recorded onto an LV disc is greater by a factor of sixty than a vinyl one. Were a person to have both the time and patience to so do, it should be possible to count up to 25 billion pits on just the one LV side. (Before carrying on, it may be needs making clear that LaserVision discs are made from two separate pieces of plastic bonded together. In the mastering stages described below we are only dealing with what is effectively one side of what will eventually become a double-sided disc.)

To write the master they start out with an optically polished flat glass disc that has been coated with a layer of photo-resist - there are similarities between the process and that used for the manufacture of printed circuit boards. The coated disc is clamped into the mastering machine and the signal fed from the mastertape into the laser writing head which traces the pit spiral out from the centre of the disc. The bright blue light laser pulses on and off exposing a series of 'holes' in the coating.

This is a continuous process and once started the disc has to be written without any break. If for any reason a problem arises mid-process the master has to be aborted and the process re-started. The writing is done in real time and so it is theoretically cheaper to write a CAV disc (with a 37 minute

maximum time) than a CLV one (which is around 60 minutes). Regardless of the actual playing time the entire disc surface is still written to avoid having the outer area of the disc appear blank ie, with the sort of mirror finish you might find on the blank side of a one-sided disc.

The master recorder is a pretty beefy machine but it is still kept well away from foot traffic and other disturbances to avoid vibration. It's even insulated from the specially prepared floor by additional air cushion suspension.

## Processing

Once written the glass disc has to go through a series of chemical processes, etching away with solvents the 'exposed' areas of the photo-resist, before depositing a layer of protective silver onto the surface. This actually results in a playable disc - but only one! For those who require discs quickly or maybe need to try out a complicated interactive programme these glass-master discs can be finished off here and placed in a conventional disc player (albeit at a price of around £1,350 a disc), but for mass replication it is necessary to continue these chemical stages and 'grow' another disc - but this time a mirror-image stamper.

The silvered glass master is placed in solution and by means of deposition a more substantial nickel-plating is built up over a period. This layer of nickel is then thick enough to strip away from the piece of glass. It's a tricky step as the nickel must separate without any deformation or creasing (it's only a thin sheet of metal). At Blackburn they have a special vacuum-operated separator to do the job. The glass disc is fitted to the base and the lid closed. A vacuum is created behind each surface and the separator then opened, sucking the nickel sheet off with it and leaving the piece of glass behind. The nickel stamper sheet undergoes a series of cleaning steps to remove the now-waste silver coating.

As with most of the process stages it is possible to play this nickel stamper and there is a specially modified VLP720 (the top-loading LV player that was only ever sold in mainland Europe and China) for the purpose. (As the master proceeds through its process stages the signal is alternatively the right or wrong way round and the test players have to be adjusted to play whichever signal accordingly. Of course, because of the way optical discs are read - from the back - it gets more than complicated trying to keep clear in one's mind which way the master is at each stage!)

All these manufacturing steps take place in highly controlled clean-room conditions. The tolerances involved require a degree of air purity far greater than would be considered necessary in a hospital operating theatre, and the cluster of rooms in which all these master making stages takes place is under a constantly controlled pressure. When you go in through the door there is a noticeable flow of air out towards you. This ensures no contaminants from the outside world creep in. Needless to say, all the usual protective clothing and special footwear you would expect to find is worn inside these clean rooms.

In spite of its image as a grimy industrial area (maybe it's just an impression conjured up by the town's name) the Blackburn plant is situated in

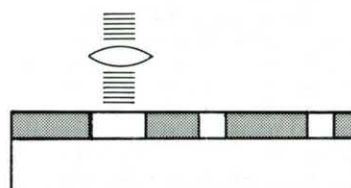
## Writing & Processing



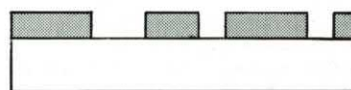
The sequence begins with an optically polished glass blank



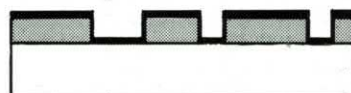
This is coated with a light-sensitive photoresist emulsion



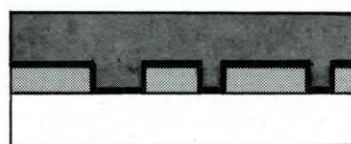
The laser recorder exposes a series of pulses on the photoresist



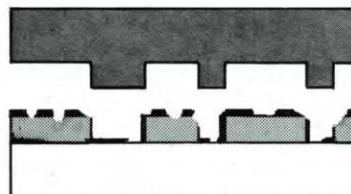
The exposed areas of photoresist are then chemically etched away



A silver coating is deposited on the image



Similarly, a much thicker nickel plating of the image is built up



This mirror-image nickel sheet is thick enough to be separated from the unwanted silvered glass blank

a fairly pleasant area and the site overlooks a large expanse of open space. It's a nice enough place to want to come back to next issue and continue coverage of the remaining stages of disc manufacture.



# U.S.A. REPORT

## chicago calling

## *Dwight R. Decker visits the Chicago CES*

Okay, so I went to the CES to see CD Video. The CES is the Consumer Electronics Show which, inspite of its name, is not for consumers but for the dealers who sell them the new electronic products on display there. There are actually two shows each year; this June one held in the fairly centrally located city of Chicago, the January one in Las Vegas.

Anyway, I found the following CD Video machines on display:  
TOSHIBA - two players, the XR-L1000 Combi player and the XR-1000CL Clip player.  
HITACHI - again two players, the CD-V10 Combi and the DA-V1 Clip player.  
TECHNICS - as was predicted, only a dedicated Clip player, the SV-XC100.  
MAGNAVOX - A combi player, of course, from this PHILIPS company. Model number is MDV-474.

SONY - A Combi player prototype, the MDP-101.  
YAMAHA - A new Combi player plus a dedicated Clip player, the CDV-S100.  
DENON - A Combi player, the DCD-GX.

There were a couple of general handouts explaining what CD Video is, but only SONY had a product-specific brochure. (And even that looked like a rush job for the show, with a sticker on it explaining the information was for technical specs only and the models of player shown were not available in the US. SONY has not so far had any consumer LV players on the US market. The combi player illustrated was only a drawing of a dummy.)

Release dates of the machines were vague, with the MAGNAVOX promised for "late summer" and the others "this fall". PIONEER seemed to have the CLD-1010

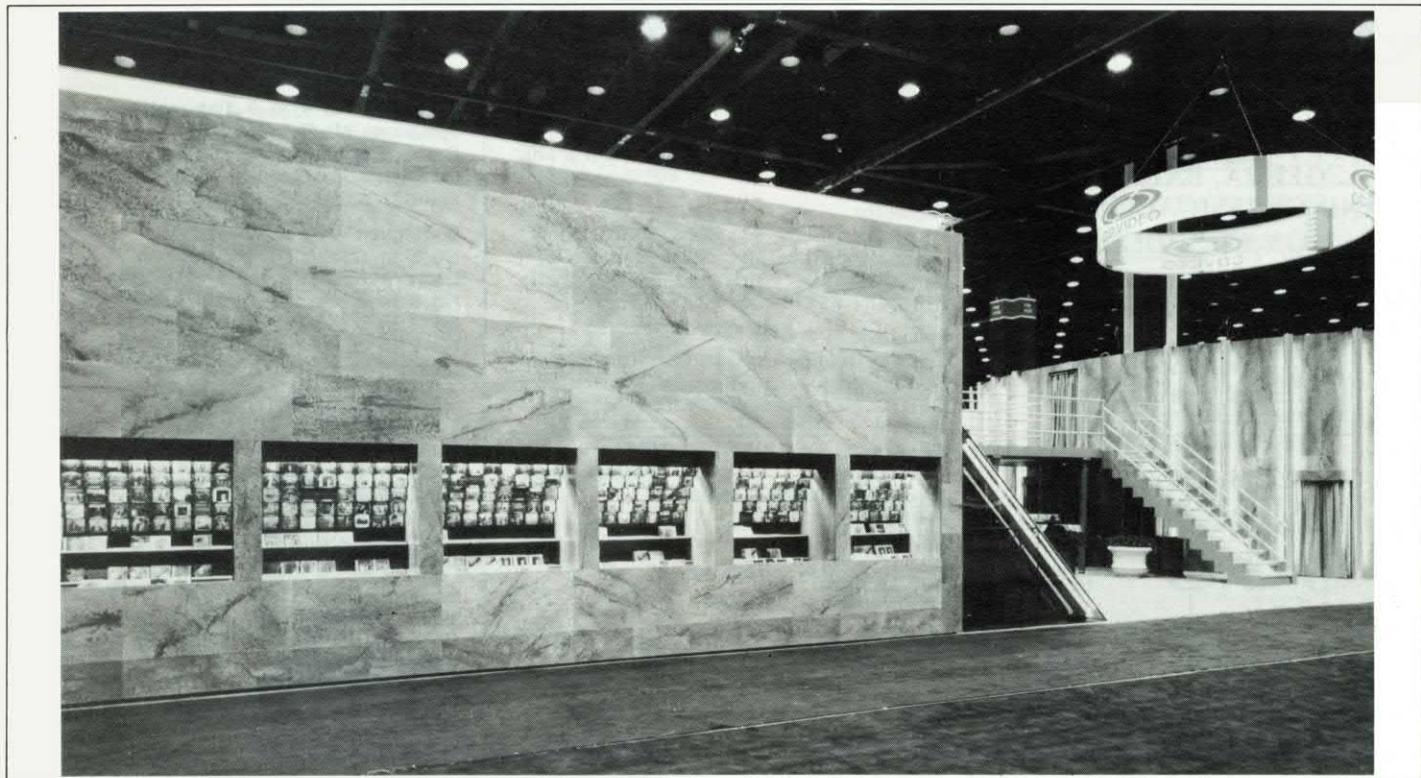
all ready for sale; they basically said that because they already make combi players, adjusting one to play CD-V and rushing it into production was no problem.

The various manufacturers had gone together on an elaborate display, but only TECHNICS was promoting CD-V on its own at its own exhibit; PIONEER and some of the others didn't even have separate exhibits. TECHNICS was demonstrating its player working with an actual Clip disc.

The CD-V exhibit consisted of two sections, connected by a first floor walkway. One section was a two storey theatre, where the Bogart-imitator promo film was shown on an elaborate 16-screen display. The other section was a two-storey block of eight rooms furnished to demonstrate how videodiscs and players fit into various contemporary lifestyles. Around the outsides of these







'igloos' were equipment exhibits from the manufacturers. (The 40" PIONEER TV set showing a disc of *Top Gun* always had a large crowd, even though every other equipment display in the place seemed to be showing *Top Gun*.)

Software displays consisted mainly of empty CD-V jewel boxes with printed inserts and empty LV jackets. There wasn't much of the genuine CD Video product to be seen. All the movie discs were represented by empty cardboard sleeves, though there were a few opera discs in enormous jewel boxes. Almost none of the major software companies had exhibits, though a lot of the independents did.

The impression I came away with was that CD Video has been rapidly put together to have an introduction ready for the CES, and much work remains to be done by the time the product is actually ready for sale to the consumer. So it was a lot of prototypes, dummies and promises.

## New Titles

WARNER is talking of having 15-20 titles re-mastered with digital sound and out on disc by the end of the year. Some are already scheduled in their June release. Titles re-mastered (at a reported cost of between \$10,000 to \$30,000 per movie) include *Around The World In 80 Days*, *Barry Lyndon*, *Bullitt*, *Excalibur*, *The Crimson Pirate*, *The Flame & The Arrow*, *A Streetcar Named Desire*, *Strangers On A Train* and *Time After Time*.

POLYGRAM is planning on organising a software release for CD Video in the fall of 300 x 12cm Clip discs, 50 x 20cm titles and 240 x 30cm titles.

Here are just some of the Clip titles already to hand (listed for the most part by artist only) - Gregory Abbott, Bryan Adams (*Run To You*), Alabama, Jon Astley, Wally Badaron, Anita Baker, Pat Benetar, Bon Jovi (*Wanted Dead Or Alive*), Breakfast Club, Bucks Fizz, The Cars, Cinderella, Company B, Robert Cray (*Smokin' Gun*), Crowded House, The Cure

(*Why Can't I Be You*), Cutting Crew, David & David, Dire Straits (*Money For Nothing*), Duran Duran (*Wild Boys*), Eurythmics (*Revenge*), Frankie Goes To Hollywood (*Relax*), Aretha Franklin & George Michael, Aretha Franklin (2 titles), Glenn Frey (*You Belong To The City*), Georgia Satellites, Go West (3), Godley & Creme (*Cry*), Hall & Oates, Herbie Hancock (*Rock It*), Heart, Bruce Hornsby (2), Whitney Houston (2), Billy Idol (2), Freddie Jackson, Janet Jackson (*Nasty*), Jermaine Jackson, Grace Jones (*Pull Up To The Bumper*), The Judds, Kenny G, Kool & The Gang (*Victory*), Cyndi Lauper, Level 42, John Mellencamp, Ronnie Milsap (*Greatest Hits Vol II*), Moody Blues (*Your Wildest Dreams*), Motley Crue, Mr Mister (2), Nu Shooz, Robert Palmer (*Addicted To Love*), Alan Parsons (6 Audio), Tom Petty (2), Poison, Police, Elvis Presley (*Return Of The Rocker*), Queen (*I Want To Break Free*), Kenny Rogers, Teddy Ruxpin, Scorpions, Carly Simon, Simply Red (*The Right Thing*), Starship (2), Rick Springfield, Sting, Tears For Fears (*Head Over Heels*), Thompson Twins (2), Til Tuesday, U2 (*With Or Without You*), Visage, Dionne Warwick (*Friends*), Jody Watley, Kim Wilde (*You Keep Me Hanging On*), World Party.

Here are a few of the 20cm "EPs" - Bananarama, Bon Jovi (*Wanted Dead or Alive*), Cameo (*Word Up!*), Cinderella (*Somebody Save Me*), Robert Cray (*Smokin' Gun*), Deep Purple (*Bad Attitude*), Kool & The Gang (*Stone Love*), Gwen Guthrie (*Ain't Nothin' Goin' On*).

Of course, there is no guarantee that any of these titles will see an equivalent PAL release, but the full-length 30cm discs listed on the following page (from the POLYGRAM group) will most likely be made available in both formats. All these UNITEL sourced discs were originated on film (either 35mm or 16mm) and, though predominantly recorded in analogue sound, the original tapes have been re-mastered specifically for disc. (The accompanying photos are only dummies made for the Chicago CES and the packaging/sleeve photos might differ on the release versions.)





## OPERA, BALLET AND CLASSICAL MUSIC ON CD VIDEO

Polygram's initial  
batch of NTSC releases  
from the  
Unitel Catalogue

EXPECT PAL RELEASE  
IN THE NEW YEAR

### OPERA

#### Il Barbiere di Siviglia

Claudio Abbado & Orchestra of La Scala,  
Milan w. Teresa Berganza, Hermann Prey,  
Luigi Alva. Director: J. Pierre Ponelle.  
DEUTSCHE GRAMMOPHON - 141' 11"

#### La Boheme

Herbert von Karajan & Orchestra of La  
Scala, Milan w. Mirella Freni, Gianni  
Raimondi. Director: Franco Zeffirelli.  
DEUTSCHE GRAMMOPHON - 104' 48"

#### Cavalleria Rusticana

Georges Pretre & Orchestra of La Scala,  
Milan w. Elena Obratsova, Placido  
Domingo, Renato Bruson. Dir: Zeffirelli.  
PHILIPS CLASSICS - 68' 50"

#### La Cenerentola

Claudio Abbado & Orchestra of La Scala,  
Milan w. Frederica von Stade, Francisco  
Araiza, Paola Montarslo. Dir: J.P. Ponelle.  
DEUTSCHE GRAMMOPHON - 153' 14"

#### Elektra

Karl Bohm & Vienna Philharmonic w.  
Leonie Rysanek, Caterina Ligendza, Astrid  
Varnay, Dietrich Fischer-Dieskau, Hans  
Beirer, Joseph Greindl. Dir: G. Friedrich  
LONDON RECORDS - 118' 48"

#### Hansel und Gretel

Sir George Solti & Vienna Philharmonic  
w. Edita Gruberova, Brigitte Fassbaender,  
Hermann Prey, Helga Dernesch, Sena  
Jurinac. Director: August Everding.  
LONDON RECORDS - 108' 46"

#### Madama Butterfly

Herbert von Karajan & Vienna Philharmonic  
w. Mirella Freni, Christa Ludwig, Placido  
Domingo. Dir: Jean-Pierre Ponelle.  
LONDON RECORDS - 146' 50"

#### Le Nozze di Figaro

Karl Bohm & Vienna Philharmonic w.  
Mirella Freni, Kiri Te Kanawa, Hermann  
Prey, Dietrich Fischer-Dieskau.  
Director: Jean-Pierre Ponelle.  
DEUTSCHE GRAMMOPHON - 183' 41"

#### L'Orfeo

Nikolaus Harnoncourt & Monteverdi  
Ensemble of Zurich Opera House w.  
Philippe Huttenlocher, Trudeliese Schmidt.  
Director: Jean-Pierre Ponelle.  
LONDON RECORDS - 103' 38"

#### Otello

Herbert von Karajan & Berlin Philharmonic  
w. Jon Vickers, Peter Glossop, Mirella  
Freni. Director: Herbert von Karajan.  
DEUTSCHE GRAMMOPHON - 141' 47"

#### Pagliacci

Georges Pretre & Orchestra of La Scala,  
Milan w. Placido Domingo, Juan Pons,  
Teresa Stratas. Dir: Franco Zeffirelli.  
PHILIPS CLASSICS - 71' 40"

#### Rigoletto

Riccardo Chailly & Vienna Philharmonic  
w. Luciano Pavarotti, Edita Gruberova,  
Ingvar Wixell. Dir: Jean-Pierre Ponelle.  
LONDON RECORDS - 117' 45"

#### Hommage a Sevilla

Placido Domingo sings arias from Carmen,  
Don Giovanni, La Forza del Destino etc.  
DEUTSCHE GRAMMOPHON - 58' 43"

#### DER RING DES NIBELUNGEN

Pierre Boulez & Bayreuth Festival Orch.  
Director: Patrice Chereau.  
PHILIPS CLASSICS

Introduction - 59' 16"

Das Rheingold - 145' 29"

Die Walkure - 217' 06"

Siegfried - 232' 52"

Götterdämmerung - 255' 29"

#### Der Rosenkavalier

Carlos Kleiber & Bavarian State Opera  
Orchestra w. Gwyneth Jones, Manfred  
Jungwirth, Brigitte Fassbaender, Lucia  
Popp. Director: Otto Schenk  
DEUTSCHE GRAMMOPHON - 201' 55"

#### Salome

Karl Bohm & Vienna Philharmonic w.  
Teresa Stratas, Bernd Weikl, Wieslaw  
Ochman. Director: Gotz Friedrich  
DEUTSCHE GRAMMOPHON - 101' 45"

#### Tosca

Bruno Bartoletti & New Philharmonia  
Orchestra, London w. Raina Kabaivanska,  
Placido Domingo, Sherrill Milnes.  
Director: Gianfranco de Bosio  
LONDON RECORDS - 116' 50"

#### The Turn Of The Screw

Sir Colin Davis & Chamber Ensemble of  
the Orchestra of the Royal Opera House  
w. Helen Donath, Magdalena Vasaryova,  
Ava June, Dana Medricka, Robert Tear,  
Juraj Kukura. Director: Petr Weigl.  
PHILIPS CLASSICS - 116' 40"

#### Bernstein Conducts West Side Story

A production documenting the making of  
the DG recording w. Kiri Te Kanawa,  
Jose Carreras, Tatiana Troyanos.  
DEUTSCHE GRAMMOPHON - 88' 19"

### BALLET

#### Giselle

John Lanchbery & Orchestra of the  
Deutsche Opera, Berlin, the American  
Ballet Theatre w. Carla Fracci, Erik  
Bruhn. Choreography: David Blair  
Director: Hugo Niebeling  
PHILIPS CLASSICS - 90' 57"

#### Swan Lake

John Lanchbery & Vienna Symphony Orch  
& Vienna State Opera Ballet w. Rudolph  
Nureyev, Dame Margot Fonteyn.  
Chor: Rudolph Nureyev. Dir: Truck Branss  
PHILIPS CLASSICS - 104' 55"

### CLASSICAL MUSIC

#### Bach - Brandenburg Concertos

Nikolaus Harnoncourt & Concentus  
Musicus, Vienna  
LONDON RECORDS - 111' 37"

#### Beethoven

Symphony No 4 in B flat major - 36' 15"  
Symphony No 7 in A major - 36' 50"  
Carlos Kleiber & Concertgebouw  
Orchestra, Amsterdam  
PHILIPS CLASSICS

#### Beethoven - Symphonies

No 5 in C minor - 35' 40"  
Leonore Overture No 3 - 15' 00"  
No 6 in F major/Pastoral - 44' 35"  
No 7 in A major - 39' 04"  
No 9 in D minor - 70' 50"  
Leonard Bernstein & Vienna Philharmonic  
& Vienna State Opera Chorus  
DEUTSCHE GRAMMOPHON

#### Brahms - Piano Concertos

No 1 in D minor - 55' 00"  
No 2 in B flat major - 54' 23"  
Leonard Bernstein & Vienna Philharmonic  
w. Krystian Zimerman  
DEUTSCHE GRAMMOPHON

#### Brahms

Violin Concerto in D major - 57' 04"  
Concerto for Violin & Cello in A minor -  
Leonard Bernstein & Vienna Phil. [ 29' 04"  
w. Gidon Kremer, Mischa Maisky  
DEUTSCHE GRAMMOPHON

#### Piano Concertos

Chopin No 2 in F minor - 34' 16"  
Greig Concerto in A minor - 33' 39"  
Saint-Saens No 2 in G minor - 27' 36"  
Andre Previn/London Symphony Orchestra  
w. Arthur Rubinstein  
LONDON RECORDS

#### Mahler

Symphony No 2 in C minor/Resurrection  
Leonard Bernstein & London Symphony  
Orchestra & Edinburgh Festival Chorus  
DEUTSCHE GRAMMOPHON - 92' 40"

#### Mendelssohn

A Midsummer Night's Dream - 29' 15"  
Violin Concerto in E minor  
Sir George Solti & Chicago Symphony  
Orchestra w. Kyung-Wha Chung  
LONDON RECORDS

#### Mozart Piano Concertos

No 19 in F major - 30' 41"  
No 23 in A major - 28' 51"  
Karl Bohm & Vienna Philharmonic  
w. Maurizio Pollini  
DEUTSCHE GRAMMOPHON

#### Rachmaninov

Piano Concerto No 2 in C minor - 38' 07"  
w. Alexis Weissenberg

#### Strauss

Don Quixote - 46' 11"  
w. Mstislav Rostropovich, Ulrich Koch  
Herbert von Karajan & Berlin Philharmonic  
DEUTSCHE GRAMMOPHON

#### Schubert

Symphony No 6 in C major - 30' 41"  
Symphony No 8 in B minor - 28' 32"  
Sir George Solti & Chicago Symphony  
LONDON RECORDS

Strauss - Don Juan - 19' 10"

Smetana - The Moldau - 13' 07"

Liszt - Mephisto Waltz - 14' 10"

- Les Preludes - 16' 46"

von Suppe - Poet & Peasant - 11' 30"

Sir George Solti & Bavarian Radio  
Symphony Orchestra  
LONDON RECORDS

#### Wagner - Overtures

Die Maestersinger - 9' 44"

Tannhauser - 15' 20"

Tristan und Isolde - 18' 40"

Der Fliegende Hollander - 11' 09"

Sir George Solti & Chicago Symphony  
LONDON RECORDS





## Pioneer Brings First CD-V Player to US

PIONEER upstaged just about everyone at the Chicago CD Video launch by having a CD/CDV/LV combi player ready to go on sale June 1st. This is about three months sooner than the software is due to become generally available and the main retail CD Video promotion to commence! (The Consumer Electronics Show in Chicago is essentially a dealers' trade show, not a public-entry promotional event.)

The new player is called the CLD-1010 and lists at \$800. This is \$100 less than the CLD909 it replaces, and externally, the new machine is difficult to tell apart from its predecessor. PIONEER has presumably just rejigged some of the internal workings to accommodate the new Clip format. Video performance is the same 400 line horizontal resolution, the signal-to-noise figure is upped marginally to 46dB. On the audio side 2 x oversampling is now the order of the day. The machine carries on-board Scan/Play/Pause/Chapter Skip controls (more than before) but the design intention is that the remote control, as usual, provides the entire range of operational functions.

The giveaway to the casual observer of the new player's added capability is the illuminated legend (to the left of the LED display readout) that shows "CD", "CDV", or "LV" - as applicable to the disc in play. The draw flap says "CD with video playback capability" just to the left of the LaserVision logo. There is no CD Video logo on the machine as photographed, though there is no telling whether production models might differ in this respect.

## Pioneer LD-S1

Now available in the US too is PIONEER's LD-S1 LaserVision player, a machine targeted at the high-end videophile buyer who might like it to blend in with their matching PIONEER

Elite Hi-Fi range C-90/M-90 Pre/Power Amplifiers. (And there is also a 6-disc Multiplay CD machine in the set, the PD-M90X.) Contrary to an earlier report the LD-S1 lists for a well-rounded \$2,000, though the expected selling price is likely to be in the \$1,600 range.

The LD-S1 only plays LV discs. Video specs claimed are 420 line horizontal resolution with a 48dB signal-to-noise ratio. The machine incorporates an 8-bit/1 megabit RAM chip memory that is able to grab frames off CLV discs and display them as still pictures. (Very much in the manner of the previously reviewed SONY LDP-730, but this is only a lower resolution 6-bit machine.)

On the audio side the player employs 4 x oversampling (a first time for this from PIONEER) and separate D/A converters for each channel; similar channel separation is maintained in the component stages wherever possible. The end result is frequency response from 4-20,000 Hz (+0.5dB), 105dB S/N, 97dB dynamic range and 100dB channel

separation. THD stays the same as for other recent players (.0035%), as do the analogue sound specs.

Some of the efforts undertaken to improve performance are given away by the player's weight, which at 16.8kg, is nearly twice that of a conventional modern LV player. Power consumption, at 55 watts, is also up. Dimensions are 456(w) x 136(h) x 468(d).

PIONEER states the newly designed motor/clamping mechanism is responsible for many of the resulting improvements in picture quality; the vibration caused by the disc spinning at up to 1,800rpm being a major cause of image impairment in conventional players. For the LD-S1 they have designed a new motor relying on a silicon grease bearing at the end of the drive shaft to mechanically disengage it when turning under load; hence less vibration. At the other end, the disc clamp now relies on magnetism to hold the disc rather than a fixed mounting, again removing vibration effects and also offering greater

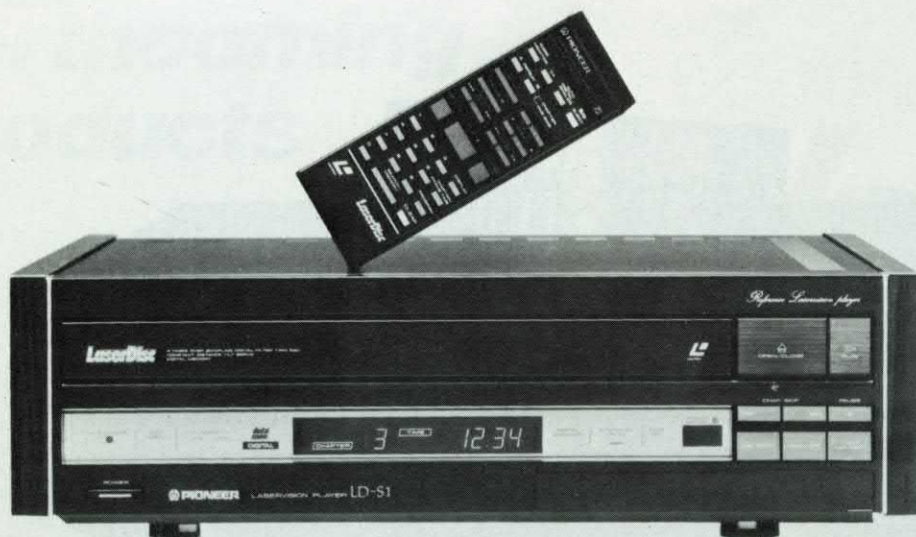
## Laser Video Discs

**Largest selection in the U.S., with over 1,400 titles. We STOCK what others just list. 10% discount on all titles. C.O.D.—personal check, VISA, MASTER CHARGE, and telephone orders accepted. No time limit on warranty returns. FOR FREE CATALOG, write: Starship Industries, 605 Utterback Store Road, Great Falls, VA 22066. Or call (703) 430-8692 or (703) 450-5780.**

## LASER DISC HOTLINE

**Recorded message on new laser disc releases available 24 hours a day. (703) 430-0330.**





[ PIONEER's flagship LaserVision player, the LD-S1 ]

clamping effect (50% up on previously). PIONEER calls all this the Full-Floating Drive.

With their new Accu-Focus circuit, improvements in frequency response and distortion performance are claimed. In order to track and read a disc the reflected laser beam is split into four segments as usual. But PIONEER's use of delay devices in the leading sectors ensures the recomposed signal is achieved with the minimum amount of phase distortion. References to other circuit enhancements are also made in the literature. It all sounds promising and those who've seen the machine in action have been impressed. One is bound to wonder if there is a sufficient reservoir of similar state-of-the-art software readily available to fully exploit the machine's potential.

The LD-S1 has all the usual control options, plus a few more (admittedly minor innovations) that have not been seen on other machines. The remote is similar to that of the LD-838D. The LD-S1 is fairly speedy for a consumer player, offering 4 second (max) access on CAV discs and a 7 second (max) time on CLV.

Along with the LD-S1 PIONEER has also introduced their new SD-2600 26" monitor that resolves 560 lines horizontally and sells for a similarly rounded \$1,000.

## Bits and Pieces

A dealer reporting on the first consignment of CLD-1010s received confirms the machines do not bear the CD Video logo anywhere on them - the appearance of the front panel is as the photo on the previous page. There are no Clip discs to feed the new players, but delivery is expected to commence late August/early September; at least, that's the current target date. This is when the general consumer promotion for CD Video is expected to gear up, along with the introduction of hardware from other manufacturers.

In May PIONEER announced the release of its 2001st videodisc title - *Janet Jackson/Control The Videos*. The recent investment in its Carson, California

LV plant is reckoned to have involved an outlay of \$10,000,000 and a resultant doubling of production capacity.

Further down the road, a WARNER executive has been reported contemplating a \$20.00 retail price for discs eventually - when (and if) they can achieve adequate sales of each title.

On the CD-I front, PARKER BROS, the well-known game company (*Monopoly*, *Clue* etc.), are going into CD-I with both entertainment and educational material. They also have some conventional linear programmes that they will be releasing on CD Video sooner.

## New LV Releases

### JUNE

FILMS - INCIDENT AT CHANNEL Q (S,Di), A ROOM WITH A VIEW (S), THE BIG RED ONE, HELP! (CAV, S,Di), HUNTER'S BLOOD, BLUE VELVET (S,Di), THE BOY WHO COULD FLY (S), DEATH OF A SALESMAN, MANHUNTER(S), MY BEAUTIFUL LAUNDRETTE (S), MONKEY BUSINESS (CLV/CAV), SGT. PEPPER'S LONELY HEARTS CLUB BAND (S), TOPAZ (CLV/CAV), CHILDREN OF A LESSER GOD, FERRIS BUELLER'S DAY OFF (S,Di), THE MEN'S CLUB, CYCLONE, DAVID & LISA, DIAMOND HEAD, HOLIDAY, NO MERCY (S), TALK OF THE TOWN, TOUGH GUYS (S), FROM BEYOND (S), MALCOLM, STREETS OF GOLD, 3 MEN & A CRADLE (Subs), THE BALLAD OF CABLE HOGUE, BARRY LYNDON, THE FLAME AND THE ARROW, LITTLE SHOP OF HORRORS (S,Di), A STREETCAR NAMED DESIRE (1951), TRUE STORIES (S,Di).

MUSIC - TEATRO ALLA SCALA/ANDREA CHENIER (S,Di), JANET JACKSON/CONTROL THE VIDEOS(S,Di), VLADIMIR HOROWITZ/ THE LAST ROMANTIC(S,Di), DAVID SANDBOURNE/LOVE & HAPPINESS(S,Di).

OTHERS - TV'S GREATEST BITS, ALFRED HITCHCOCK PRESENTS, STRATEGIC AIR COMMAND, MICKEY KNOWS BEST, HAGLER & LEONARD/THE SUPERFIGHT(CLV/CAV,S).

### JULY

FILMS - OXFORD BLUES(S), PEGGY SUE GOT MARRIED, WINNERS TAKE ALL, BLUE COLLAR, ROOSTER COGBURN, SAME TIME NEXT YEAR, SHENANDOAH, SLAUGHTERHOUSE FIVE, THIS GUN FOR HIRE, FARENHEIT 451, NIGHT

MOTHER, PALM BEACH STORY(CLV/CAV), WAR WAGON, CASANOVA'S BIG NIGHT, THE GOLDEN CHILD(S,Di), FATAL VISION, HUNK(S), SCORPIONS, OFFBEAT, RECRUITS, THE COLOUR PURPLE(CAV, S,Di), THE COLOR PURPLE(S,Di), 'ROUND MIDNIGHT (S,Di).

MUSIC - TINA TURNER/BREAK EVERY RULE (S,Di), NABUCCO(S,Di), BEN SIDRAN/ON THE LIVE SIDE(S,Di), TOSHIKO AKIYOSHI/ MY ELEGY(S,Di), PAT BENATAR/BEST(S), SPANDAU BALLET/OVER BRITAIN(S).

OTHER - COMPUTER GRAPHICS SPECIAL(CAV), MARLENE, PULLING G'S (CAV, S,Di), PARAMOUNT COMEDY THEATRE/DECENT EXPOSURE(S), PARAMOUNT COMEDY THEATRE/ HANGING PARTY(S), ROBERT KLEIN/LIVE ON BROADWAY(S), DISNEY'S SING-A-LONG SONGS, WINNIE THE POO & TIGGER TOO.

## BINDERS

BINDERS FOR  
LASER DISC REVIEW  
ARE AVAILABLE FROM:

BINDERS,  
(LASER DISC REVIEW),  
78 WHALLEY ROAD,  
WILPSHIRE,  
BLACKBURN,  
LANCASHIRE  
BB1 9LF

These binders can hold up to 24 issues of the magazine, depending on the thickness of future issues, and are furnished with an adhesive gold-blocked label carrying the LASER DISC REVIEW name.

The total cost, which includes UK postage and packing, is £4.25 per binder. Allow a few weeks for delivery when ordering.



# Some recent NTSC Videodiscs

It's difficult to settle on a format for the review of NTSC discs. Because of the international nature of the magazine's readership they are more relevant than the small number of UK NTSC-equipped owners might suggest, but as usual, dithering about the correct way to deal with the dilemma just increases the backlog of titles to be covered. There is no way we could keep up with the 100+ titles a month being issued in the US and Japan anyway, but this selection is more than likely to be of interest to PAL-tied owners too for the reason that some of them utilise the special features of disc. Even if the discs aren't usable here the ideas are. Videodiscs don't always have to be straight repackagings of videotapes.



MCA-UNIVERSAL 21020 \$29.98  
CLV-Ch B & W MONO CX  
1932 93mins

The UK disc of *Liar's Moon* had a dual ending, but the omission of chapter stops spoilt most of the fun of the idea. (It was a straight videotape repackaging.) A while back MCA, USA (CIC-UNIVERSAL as they would be here) put out the 1932 *Scarface* with its two endings; the first being that originally intended by director Howard Hawks; the second a revised conclusion filmed at the behest of the Hays Office, Hollywood's then recently established censorship bureau. Needless to say the second ending is inferior in every way.

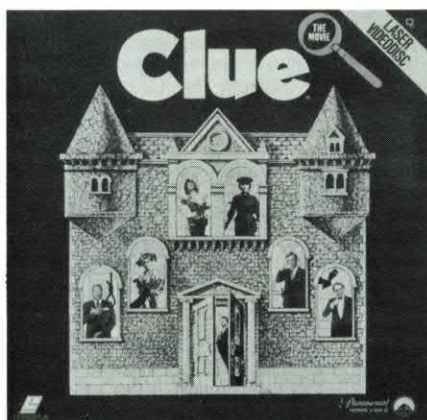
The story is loosely based on the life of Al Capone except the movie shows the rise to power of one Tony Carmonte (Paul Muni). The Hawks' ending shows the man going down fighting, but ultimately revealing the shallowness and inadequacy behind the tough exterior. He was a thug and a bully. It would take the most imperceptive of viewers not to see the morality of the tale, whereas the Hays ending economises on stripping away the tough facade and short-cuts to a formalised court judgement and hanging scene that, if anything, tends to have a totally opposite effect to the one

intended; you start feeling sorry for the man.

The second side of the disc contains the two endings, one after the other. They are chaptered 1 & 2. The start of the disc side is chapter 0. On a player such as the CLD909 it is possible to programme the machine before the second side of the disc is started up. For example, to play the second ending only, the following procedure is necessary.

Press the **Program** button; then press 0 and **Memo**; then press 2 and **Memo**. When you push the loading drawer in the disc starts up as usual, but 28 minutes into the side, where the original ending begins and chapter 1 is placed, the player jumps straight to the second ending, missing out chapter 1 completely. There is a wait of about 5 seconds while the player finds chapter 2 and the film recommences.

The movie itself has undergone some restoration for re-issue. It is a 1932 film, though, and it shows its age. The sound starts off a little hissy but is surprisingly good overall and more dynamic and with more bottom than one would expect. The picture is fairly good (the resolution of the disc shows spots and scratches that have accumulated over the years) and the disc would be deemed acceptable to those accustomed to the usual extra clarity of PAL discs. The pressing is a 1985 US PIONEER one of adequate cleanliness.



PARAMOUNT LV1840 \$29.95  
CLV-Ch COLOUR MONO CC  
1985 96mins Rated PG

*Clue* has three chaptered endings and so should be more fun. But it really isn't. Based on the *Clue* board game and written and directed by Jonathan (Yes Minister) Lynn this is an American production with a good US/UK cast (well, Tim Curry is in it) doing an Agatha Christie-type, country-house murder thriller. It sounds promising but the result is messy and the various endings overly frantic. They seem like afterthoughts. The film does not leave any lasting impression.

The endings are a bit of a sham - they are meant to be watched one after the other and it is not the intention that the disc be seen over a period, picking a different ending each time. (There are captions after each conclusion to encourage linear viewing and these are not carelessly left over from the videocassette packaging.)

The muted colour of the disc is possibly quite intentional (the period is 1954) but the transfer is still a little dull and the resolution could be much better. The picture quality of the endings is noticeably inferior to the main programme. The audio is a bright, dynamic optical track. The pressing is a fairly clean 1986 US PIONEER one.

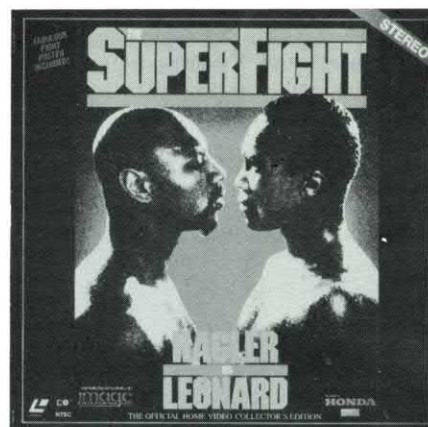


IMAGE ID-5139 \$29.95  
CLV/CAV-Ch COLOUR STEREO CX  
1987 74mins

*The Superfight* is a real treat of a disc. When videodiscs were first put on the US market nearly ten years ago there were a few classic boxing match titles among the early releases, but there have been none since. On April 6th Marvin Hagler fought Sugar Ray Leonard in Las Vegas. IMAGE ENTERTAINMENT bought the video rights and put the fight on video - the cassette selling for \$19.95 and the disc \$29.95. We don't have a release date for the tape, but at least one West Coast dealer had copies of the disc in stock on May 12th - just five weeks after the event.

But in spite of the rapidity of the release the disc comes in a properly artwored sleeve and is in stereo, with chapters and a second side in CAV. They even managed to include a huge poster too. The disc was pressed by 3M. It is spotlessly clean and becomes worth watching once purely to see how many blemishes can be counted. If there were as few punches thrown as there are spots it would be a dull disc indeed, but such are the rewards of enterprise that the programme is both eventful and re-viewable. Neither boxer relaxes the pace in any of the twelve rounds and



irrespective of what the title might imply, the disc ends up a magnificent display of boxing rather than fighting. There is no blood, one winner and no losers.

The match is presented without undue distraction and complete with corner coverage between rounds. Chapter one shows the weigh-in and the fighters giving their pre-fight predictions of the outcome. The post-fight analysis on side two is brief and to the point. The editing and slow-motion replays are just right and the disc shows none of indulgences of some American sports presentations.

The sound is very good for what it is. The recording is video, predictably, and the picture on the disc looks good. Side two, the CAV side has a slight edge in detail, colour and solidity, and verges on being impressive. (The CAV is of the jittery type that never gives a perfectly stable still, this most likely accounting for the disc's clarity.) It is difficult to imagine the programme would look any better if it were to be standards-converted and released on a PAL disc. There is one complaint. Because the introductory sequence is given its own chapter number all the ensuing rounds are one digit out of step ie. round 1 is chapter 2, and so on. That this is just about the only criticism we can come up with, by LDR standards, works out to something of a recommendation of the disc.



PIONEER ARTISTS CLD-86-03 \$16.95  
CLV-Ch COLOUR STEREO Di CX  
1985 55mins

Introduced last year, and so far with a title selection not even into double figures, the 'Compact LaserDisc' is an interesting variation of....well... video and audio disc. It's a full-size (30cm) effort, single-sided and can run up to an hour in length. But it's not a full videodisc; the visual accompaniment tends to diminish after the third or fourth song if this example from The Dream Academy is anything to go by.

The idea is, really, that the Compact LaserDisc can hold the entire contents of the equivalent CD Audio disc - but with a couple of videos thrown in for good measure. It's more like a jumbo CD Video Clip disc, except that you don't have to compromise the running time with either video or audio and, because it is an NTSC format, you get the soundtrack in both digital and analogue.

The disc starts off with a table of contents that is held on screen for a minute or so before the first of the videos commences. *Life In a Northern Town* and *The Love Parade* are both

blurry, impressionistic pieces that defy categorisation in terms of picture quality but make effective accompaniment to the music. Or is it the other way round? Track 3 *Please, Please, Please Let Me Get What I Want* is visually more straightforward, sharper - and less involving.

After that track finishes the TV screen displays a still frame of the album cover with the title of the first audio-only track superimposed on it. The album sleeve picture remains the same for the remainder of the disc, with just the caption changing as each title plays. These are the least involving visuals of the disc and it is difficult to believe one is supposed to sit idly by staring at the motionless screen image.

But at the price (the disc is not much more expensive than the CD) if you do not need the facility to play the disc in your car or jog with it, the larger disc and its accompanying package is just as user-friendly. There is a track listing on the reverse of the sleeve but little else. There was a time when such expanses of cardboard would tell you things like the favourite food enjoyed by each member of the group, but such trivia is now, presumably, to be considered passe.

The audio on the disc is suitably impressive. Along with the food omissions the sleeve doesn't tell you the recording history either, but it sounds analogue originated. The audio-only repeat of *Life In A Northern Town* is clearer and more dynamic than the audio on the earlier video track. But both are very good.

In absolute terms (though we didn't have this CD to make direct comparison) the digital track on LaserVision is never quite as clean as on an audio CD. At a very low level it is always possible to hear a slight chatter or beating that is presumably something to do with the digital track being encoded within an analogue video signal. It will be interesting to see how PAL LV digital sound compares in this respect.

The disc is Japanese pressed and very clean, but as far as can be made out the CLD is a peculiarly American phenomenon as no CLD titles have been released in Japan itself. Though the Compact LaserDisc might not reach PAL shores (not that there is any reason why it shouldn't) it may be of interest that POLYGRAM is suggesting (in its promotional literature for CD-V sent to record companies) that the forthcoming 20cm disc format may be utilised in a similar manner, where there are not enough videos to support the number of audio tracks on the disc.

Should you just be interested in the music on this disc, the lead track is fairly indicative of the style of the remaining contents and it is remarkably listenable throughout.

Chapter Index	Chapter 0
The Videos	
Life In A Northern Town	Ch. 1
The Love Parade	Ch. 2
Please, Let Me Get What I Want	Ch. 3
The Album	
Life In A Northern Town	Ch. 4
The Edge of Forever	Ch. 5
(Johnny) New Light	Ch. 6
In Places On The Run	Ch. 7
This World	Ch. 8
Bound To Be	Ch. 9
Moving On	Ch. 10
The Love Parade	Ch. 11
The Party	Ch. 12
One Dream	Ch. 13

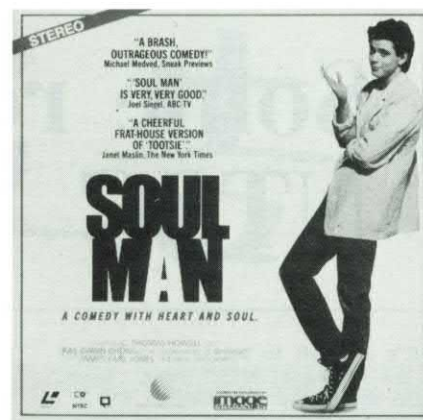


IMAGE ID-5100 \$36.95  
CLV COLOUR STEREO DS CX  
1986 101mins Rated PG-13

There is nothing particularly novel about the presentation of *Soul Man*. What sets it apart from the bulk of the US catalogue is that the disc itself was manufactured in deepest PAL territory, (Blackburn in Lancashire) and this review copy has thus enjoyed two trips across the Atlantic in order to achieve a mention in these pages.

It's not unknown for American discs to be made in Europe (there have been a few titles pressed by SONOPRESS/BERTELSMANN in West Germany) but this is the first UK-manufactured title anyone can recall, at least in the consumer market.

The disc, packaging included, looks so close to a typical Blackburn disc it is almost impossible to tell apart at a casual glance. The disc has been mastered in 'true' CLV (not CAA like most current NTSC discs). There are only minor tell-tale signs in the CAV lead-in portion of the disc to differentiate it from a PAL-coded one. Also there is a faint, dark, soft-edged circle about 2cm into the signal that has never been observed before. In spite of the CLV mastering and the reasonable length of the movie there is no crosstalk anywhere.

The disc has a few spots in some of the dark scenes. Not excessively so, but noticeable. NTSC disc pressing spots, the coloured ones, are often more hard-edged than their equivalent on PAL. They look more like little horizontal dashes than their rounder PAL chums.

The disc is also unusual for a Blackburn disc in that it is CX encoded. The sound is good for the type of film, but there is a fairly constant low-level spitting that is presumably down to the optically-originated soundtrack. (Picture quality of the master is only fair; tonally it's nice, but it is one of those film transfers that shows slight movement defects and also exhibits less resolution than even NTSC is capable. It looks OK at a distance, but not too close.)

We always like to keep our packaging enthusiasts up with the latest developments and they will be intrigued to know that the centre label on the disc is not a piece of paper. The 'label' is printed directly onto the plastic, rather in manner CDs are printed.

Those readers further interested in NTSC discs and the equipment needed to play them are advised to refer to LDR issues 5 & 10 for more detailed information.



# REVIEWS

There isn't a huge selection of new discs this issue. More were scheduled but they haven't shown up. Moving the furniture around up at Blackburn to accommodate CD Video is given as the reason.

Although it might be unwise to reach any conclusions on such a small sample, three of the latest discs have had some horizontal colour streaks that have not been encountered before. On our copy of *Aliens* there was a static green line at the start of side three that stayed put for all of ten minutes. Hopefully you won't be so unlucky, but if you do experience trouble don't go blaming your player.

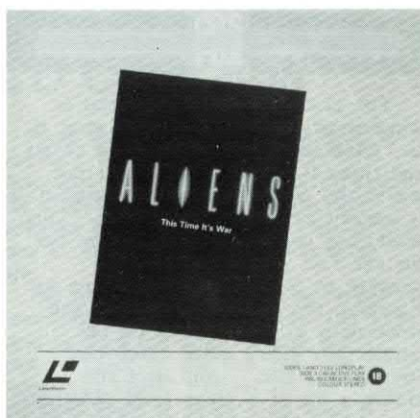
## ALIENS

CBS/FOX 1504-70 £24.99  
CLV/CAV COLOUR STEREO DS  
1986 131mins (3-sides) Rated 18(V)

Cast: Sigourney Weaver, Michael Biehn, Carrie Henn, Paul Reiser, Bill Paxton, Lance Henriksen, William Hope, Ricco Ross, Al Matthews  
Music: James Horner  
Director: James Cameron

MASTER: The master is of average quality picture-wise, being a low

contrast transfer, fairly sharp, but with a slight amount of noise/grain in the darker scenes. There is a detailed magnetic soundtrack which has excellent ambient effects and surround sound (*Aliens* won a Special Achievement Oscar for its soundtrack). On the minus side, the usual slight hiss was present which I found mildly obtrusive during the quieter scenes at the beginning of the film.



You've got to hand it to Sigourney Weaver, she's a sucker for punishment. Having successfully vanquished one of the most unpleasant, persistent killing organisms in cinematic history

she readily signs up to face an army of the little bleeders in *Aliens*. The film is set 57 years after the original when Ripley, the only surviving member of the crew of the ill-fated *Nostromo*, is discovered drifting into deep space in a life-shuttle. Following attempts by Ripley to warn the authorities on Earth of the dangerous life-form she encountered, contact is suddenly lost with the colonists that now inhabit planet LV426, which was where the *Nostromo* picked up it's repellant little guest in Ridley Scott's original shocker. Ripley is subsequently 'persuaded' to accompany a group of crack commandos to LV426 on an attempt to discover what has caused the breakdown in communication.

That's the basic story-line and, as is usual with this type of film, the plot is full of loopholes and doesn't stand up well to close inspection (e.g. it's difficult to believe that the company executives would be quite as miffed as they are about a loss of revenue that occurred when they weren't even born). So what makes *Aliens* such a corker of a film? Well, I think that the answer lies in the fact that, although the two films have certain similarities (especially in some aspects of the plot), director James Cameron has taken all the successful elements of the first film and added his own ideas to create a stylistically different film.

The characters in *Alien* were a fairly unpleasant bunch which removed any concern one might have otherwise felt toward their ultimate fate. The spunky warriors in *Aliens* are much more likeable and realistic, which tends to heighten the horror when they are brutally killed. Cameron has wisely chosen to ignore Ridley Scott's clinically artistic form of filming and his kinetic shooting style suits the movie down to the ground. It gives the action scenes real punch. The acting performances are all good and the claustrophobic feel of the film is helped by the strong impression one is given of terrified confusion.

The make-up department does a good job and a tremendous effort has been made to avoid the 'man-in-a-suit' look for the aliens through a clever combination of tight camera angles, puppetry and stop-animation. *Aliens* gives you one hell of a ride and grips like a vice. Cameron knows how to handle action (he proved himself admirably with *The Terminator*) and if there was ever a film he was born to direct, this is it. Forget *Platoon*, *Aliens* gets my vote for the best film of 1986. [ PETER MOVERLEY ]

+ HUGE  
STOCKS OF  
CDs AT  
LOWEST  
PRICES

## Laser discount

VIDEO DISCS AND COMPACT MUSIC DISCS

86a Main Road, Broomfield, Chelmsford, Essex CM1 5AA

# 10%

OFF  
ALL  
NEW  
FULL  
PRICE  
FEATURE  
FILMS &  
CHEAP DISCS



- \* LOTS OF CHEAPIES STOCKED
- \* RAPID DISPATCH GUARANTEED
- \* P & P £1.50 First disc or £2.00 any quantify (UK only)
- \* Credit Card orders taken by phone CHELMSFORD 441851
- \* Why not visit our shop -  
Mon - Fri 10 - 8 Sat 9 - 6



## "ALL OUR VIDEOS ARE BRAND NEW!"

OUR LATEST COMPREHENSIVE CATALOGUE HAS OVER 7,000 VIDEOS LISTED.  
ONLY £1.90 UK, OVERSEAS £3.00

IF YOU PREFER:  
SEND A 9 X 4 SAE FOR ONE OF THE FOLLOWING LISTS -

LASERVISION DISCS FROM.... £4.99  
VHS CASSETTES FROM..... £6.99  
BETAMAX CASSETTES FROM. £6.99

PLEASE REMEMBER TO GIVE YOUR VIDEO FORMAT

SIDEWINDER VIDEO (DEPT 2),  
17 CHURCH LANE,  
SUTTON COLDFIELD,  
WEST MIDLANDS B76 0BJ

## SHANGHAI SURPRISE

WARNER PEL 11695	£19.99
CLV COLOUR STEREO DS	
1986 93mins	Rated 15(V)

Cast: Sean Penn, Madonna, Paul Freeman, Richard Griffiths, Clyde Kusatu, Kay Tong Lim, Professor Toru Tanaka, Victor Wong  
Music: George Harrison, Michael Kamen  
Screenplay: John Kohn & Robert Bentley  
Director: Jim Goddard

MASTER: A flawed transfer that has underlying promising picture quality

but is spoiled for the entirety of the movie by an intrusive veiling. You always feel as though the detail is hidden behind a net curtain. As a result the image will always be distracting on a good quality monitor. The audio transfer is a good hi-fi job with detail in the effects and music. Sometimes the dialogue is a little subdued in the mix, but this may be down to the limitations of the original location recording.



The plot of *Shanghai Surprise* is unnecessarily complicated for what it is. Explanation of most of the twists and turns is left to Sean 'don't put me in the pen' Penn, whose enunciation is suspect at the best of times. This would not normally be a problem but for the fact it is not otherwise possible to follow what's going on by watching the film. Fortunately the sleeve note will fill you in on the details you didn't quite catch the first time round. (And isn't the sleeve a bit of a treat from WARNER, who unlike some other companies aren't under any particular pressure to modify their perfectly acceptable standard design - but some variety is welcome all the same.)

In *Shanghai Surprise* Sean Penn and

Madonna are a couple of seekers after a fortune - a stock of opium plants. Penn plays an itinerant American tie salesman caught up in the search as a means of earning his boat ticket back home. Madonna plays a missionary (true, true!) who is doing it for more honourable reasons - "Guns cause pain, opium eases pain". (Remember it, it's her biggie.) The period is the late '30s and there is much about the movie that suggests a nod in the direction of *Raiders Of The Lost Ark* - with a touch of *Gwendoline* (minus the sex) thrown in for good measure.

It's not a particularly involving film. It has the correct measure of ingredients, and that the action is easily predictable (even though you can't follow the plot you still know what to expect) is not the sole reason they don't produce the desired effect. The photography is distant and flat. Images from the film do not linger in the mind after the event because they were not there in the first place. And this is not a case where the framing has been compromised in the transfer.

Where the movie does communicate is with the soundtrack, which features a clutch of George Harrison penned and performed tunes that are unashamedly modern but produce the only moments in the film that evoke the period and invoke a spark of emotion. A hair-slicked-back George also appears as a night-club singer/guitarist in a couple of scenes (though you'd not likely notice he's so much in the background). Madonna makes no musical contribution to the proceedings but does her best otherwise (but better is her appearance in *Desperately Seeking Susan*).

## EUROPEAN VACATION



WARNER PEL 11521	£19.99
CLV COLOUR MONO	
1985 90mins	Rated 15(V)

Cast: Chevy Chase, Beverly D'Angelo, Dana Hill, Jason Lively, Victor Lanoux  
Music: Charles Fox  
Story: John Hughes  
Screenplay: John Hughes & Robert Klein  
Director: Amy Heckerling

MASTER: Just about average WARNER transfer with resolution somewhat limited but no major faults. Reasonable optical audio track.

Another in the National Lampoon series of comedies, though in the bad

## All currently available discs supplied

## LEGEND VIDEO

### MAIL ORDER

A QUICK DELIVERY WITH FAST TURN-AROUND & PROMPT PERSONAL SERVICE. FREE DELIVERY OF ALL REGULAR PRICED DISCS, SENT IN CARDBOARD CONTAINERS. (DISCS SENT OVERSEAS, POSTAGE EXTRA.) STILL REDUCED PRICE DISCS AVAILABLE.

SEND CHEQUES/POS TO:  
LEGEND VIDEO, 153 FRANCKLYN GARDENS,  
EDGWARE, MIDDLESEX, HA8 8SB  
TEL: 01-958 4326 (After 4.00pm)



Some S/H discs for sale -  
ONJ/Physical, Exterminator, The Island, Advs Of Captain Future, Advs Of Sinbad, Elvis/That's The Way It Is, Blue Hawaii, Loretta Lynn, Grover Washington, Girl Groups, Culpepper Cattle Co, On Golden Pond, The Champ, Being There, Unmarried Woman, SOB, Last American Hero, Straw Dogs, MASH, Silkwood, Author Author + many others.

Send SAE for a full list.



taste department *European Vacation* is more than usually restrained.

Fresh from their expedition to Wallyworld the Griswald family are off to Europe, all expenses paid and courtesy of the *A Pig In a Poke* TV game show. Through England, Paris, Southern Germany and Italy Clark (Chevy Chase) and Ellen (Beverly D'Angelo) drag their protesting teenagers along for a holiday of a lifetime, at the same time maintaining all the 'best' traditions of the American tourist abroad.

The London experience is too close to home to be able to appreciate much of the humour, but it is presumably based on what Americans find the more quaint and eccentric of our traits. Things pick up when the scene shifts to Paris. Any appeal the movie will have to French audiences (who will no doubt delight at the number of insults the family are subjected to) is enjoyed at some cost to national pride when it becomes necessary to make use of a Belgian pop record (Plastic Bertrand's *Ca Plane Pour Moi*) to provide musical background to a tour round the Louvre. (Go on, name a recent French hit record!) So the Griswalds did get the last laugh.

Some of the German tour is also entertaining, but the movie weakens again by the time Rome is reached and the family encounters a pair of crooks who embroil them in an unfathomable robbery cum fraud. Following the perfunctory chase sequence the movie fizzles out without having achieved more than a few scattered moments where everything really gelled in the intended manner. May be, in the best tradition of all holidays, the budget just ran out.

Some holiday snaps: You'll catch Eric Idle and Mel Smith cropping up in bit parts (neither really caught at their best) and daughter-of-Frank, Moon Zappa, has a small role (but don't get caught looking for a girl with a small beard!); John Astin (the father in *The Addams Family*) appears as game show host, Ken Winkdale, and manages the best worst-taste moment with his extended on-air kissing of the Griswalds pig-costumed daughter. And some praise needs be made of Lindsay Buckingham's *Holiday Road* that makes for ideal (if frugally used) theme music.

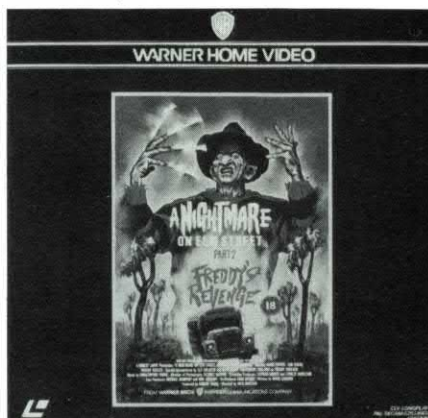
## A NIGHTMARE ON ELM STREET Pt.2 - Freddy's Revenge

WARNER PEL 35015 £19.99  
CLV COLOUR MONO  
1986 82mins Rated 18(V)

Cast: Mark Patton, Kim Myers, Robert Rusler, Clu Gulager, Hope Lange, Robert Englund  
Music: Christopher Young  
Photography: Jacques Haitkin  
Writer: David Chaskin  
Director: Jack Sholder

MASTER: Atypical WARNER transfer, in fact it's almost identical in style to the original *Nightmare* movie, and one therefore suspects that neither was done by the issuing labels themselves. The definition here is very good, but there is fractionally less fine

detail (and this ignores the opening sequence which is noticeably less sharp than what follows) and some of the dark scenes are degraded by a fabric-textured veiling that was not used in the earlier transfer. On the plus side, the colour is better this time. While, for the most part, the picture is above average, the audio is only a modest optical track but there are no major flaws.



Young Jesse's old man really gives the game away at the end of side one when he utters the telling words - "It weren't even plugged in". He means the toaster, not the movie. Though still bearing some familiar credits, that of writer/director Wes Craven is missing in both name and deed in this follow-up.

1428 Elm Street still looks the same. The new residents, the Walsh family, don't seem too fussed over the building's recent history. That was nearly five years ago anyway. But Freddy Krueger won't let folks forget, and uses the new occupants as his passport back to the world of the living - taking over the teenage Jesse's body whenever the mood takes him. Accommodating chap that he is, it takes his Meryl Streep look-alike girlfriend to hustle up any resistance to the fearsome-visaged fiend. She's probably more than a mite piqued that, in the entire 82 minutes of the movie, nobody ever got round to saying to her - "Hey, did anybody ever tell you you look just like...." than bearing any underlying hostility towards Freddy. After all, anybody who supplies their own cutlery when you invite them round for dinner can't be all bad.

While not an essential purchase the disc will serve some purpose in impressing friends with the clarity of the picture in the outdoor scenes, and filling the gap that will likely occur on the shelf between *The Dream Warriors* and the original movie.

## SILVER BULLET

CANNON TLY 90 4000 1 £19.99  
CLV COLOUR MONO  
1985 90mins Rated 18(V)

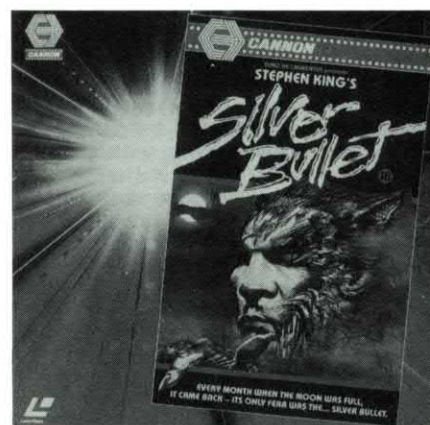
A Famous Films B.V/Dino Di Laurentis film - based on the Stephen King novelette *Cycle Of The Werewolf*. Cast: Gary Busey, Everitt McGill, Corey Haim, Megan Follows, Robin Groves  
Music: Jay Chattaway  
Creatures: Carlo Rambaldi

Director: Daniel Attias

MASTER: Print transfer. Contrasty and not very sharp - almost a bit blurry in parts. Dull colour. Similar style of transfer to *Cat's Eye*. Disappointing. Optical audio - mildly hissy but listenable at modest volume. Anything louder and the sound feels 'processed', with certain frequencies exaggerated and a tendency to sound spluttery.

First-time director Daniel Attias gives a little too much credibility to the real-life characters in *Silver Bullet* for the greater good. When the tacky werewolf finally shows up you get the impression he's strolled onto the wrong set. It's no giveaway to call the monster 'he' rather than 'she' or 'it'. Theoretically it does limit the possibilities when narrowing down the suspects in the clear light of day, but you'll guess soon enough. Whatever the appeal of these Stephen King movies is, it's certainly not suspense.

The action takes place in the small American town of Tarker's Mill. The close-knit community has all the usual stereotypes you'd expect to find in any one of hundreds (thousands?) of similarly-set movies. Yes, the menfolk do get uppity when the the bumbling local police can't find who is doing all the mysterious killing, and sure enough, they raise an angry posse and set off to the woods to do it themselves.

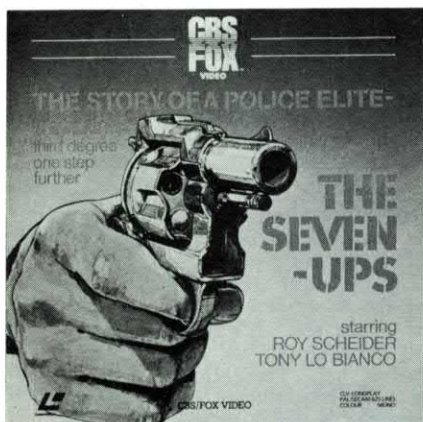


What spoils it is that everything else about the film is far too well done to qualify it as a jokey B-movie horror outing. You'll be impressed by the juvenile lead (Marty, played by Corey Haim, whose motorised wheel-chair is rather cleverly called 'The Silver Bullet'), the convincing bit players and, in fact, all the major players too. And, of course, Gary Busey (who plays the boy's amiable uncle) probably couldn't turn in a bad performance if he tried. Even the way some of the photography is done is interesting; there is good visual continuity and some adventurous, long-running tracking shots - such as when the posse piles out of the bar. (But don't misinterpret this photography comment. It's not arty photography. Besides, the transfer is so disrespective of the original framing as to make any favourable description of the picture quite misleading!)

At the end of the day, though, one is still left with a movie about a man lurching about in a rather badly-fitting fitting werewolf suit.



## THE SEVEN-UPS



CBS/FOX 1193-70 £4.99  
CLV COLOUR MONO  
1973 99mins

Cast: Roy Scheider, Tony Lo Bianco, Larry Haines, Richard Lynch  
Music: Don Ellis  
Photography: Urs Ferrer  
Producer & Director: Philip D'Antoni  
MASTER: American transfer - averagely sharp but colour is oddly hued and the picture is grainy and/or noisy. It is difficult to set a contrast level suited to all the scenes in the movie. (The smudge visible in the top left corner is on the transfer and not your TV.) The audio is equally disappointing and only functions at low volume. It has a pinched dynamic and is both sibilant and faintly whistly. There are some atmospheric bass effects used at one point which, in conjunction with the sympathetic score, indicates the original audio was probably much better than on this transfer.  
PRESSING: Gold-2P (Bla) pressing that is fairly clean.

Producer of *The French Connection*, Philip D'Antoni, both produced and directed this New York set cop drama. There is a committed feel to the production and it deserves to be seen in better condition than this. But it might be worth investigating at the lowish price the disc now goes for.

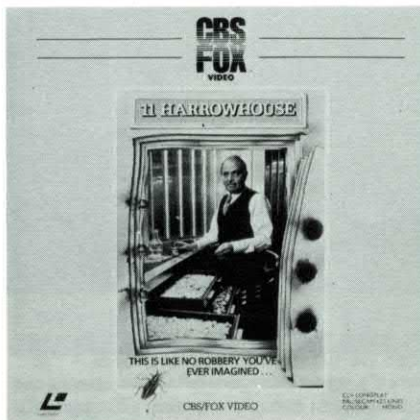
Roy Scheider leads a special undercover team who concentrate on crimes where the sentence is going to be seven years and upwards. The job becomes a little complicated when a couple of kidnappers take to impersonating the police to pick off local mob members.

Moon and Bo, as the two villains are called (played by Richard Lynch and Bill Hickman), are remarkably convincing. Lynch projects a slightly unbalanced, reckless (and nasty) aura that works a treat with the subdued, unemotional Hickman who looks like he lives (and sleeps) in his raincoat and spectacles. There is a nine-minute car chase which is as good for what it shows of their faces and gestures as the more obvious spectacle of the vehicles screaming through the streets of New York. Little of the chase looks faked. By the way the suspension of the cars is visibly creaking during all the frantic manoeuvres, it was all shot in real time, and D'Antoni didn't take the easy option of undercranking the cameras and speeding it up later.

Most every facet of the production

is convincing. (The exception would be Scheider who looks a bit too snappily and expensively attired to be totally believable. There is no suggestion he is on the take.) The photography is done in a low-key, documentary way that may be sacrifices some of the art but keeps the viewer involved. *The Seven-Ups* is not necessarily a neglected 'gem', but it does have some repeat appeal because it does not rely solely on the expected (and rather hammily acted) ending.

## 11 HARROWHOUSE



CBS/FOX 1196-70 £4.99  
CLV COLOUR MONO  
1974 90mins

Cast: Charles Grodin, Candice Bergen, James Mason, Trevor Howard, John Gielgud, Helen Cherry, Peter Vaughan  
Music: Michael J. Lewis  
Director: Aram Avakian

MASTER: Low contrast transfer. The scanning sometimes involves a bit of squeezing and there are visible variations in definition throughout. Some of the facial close-ups are pleasant but these are not enough to make the overall picture quality anything special. The audio has what appears to be a fairly full sound but will not, in fact, play that loud without becoming hissy. No distortion though.  
PRESSING: Mid-84 injection-moulded (Bla) pressing with a fairly significant level of dropout that distracts in the darker scenes.

A near *Avengers* style crime caper with a couple of American leads (Candice Bergen and Charles Grodin) but shot entirely in the UK with a local supporting cast of substance. Actingwise it's James Mason's film. (The disc would be an essential purchase for Mason fans.) In spite of overplaying the oppressed, faithful employee role (or perhaps it's because he looks a little too distinguished) he is the key character and manages to convey the real thrill of the diamond heist. Grodin and Bergen team up with him to clean out the entire inventory of the world's largest diamond dealer's London vault. The viewer takes the side of the villains because the public respectability of the firm is seen to conceal the manipulative way they fix the artificially high price of the precious jewel.

The film doesn't feel quite finished. It is very stylish and whimsical 90% of the time but it looks as though the director lost his nerve in the final

edit and tried to make it slightly more mainstream than was the original intention. Overly loud background music intrudes on a couple of conversational scenes for no reason, though the music is generally complimentary. (There are a couple of Peters & Lee songs in the soundtrack too. That dates it doesn't it?) While more flawed than its subject matter, the movie is difficult to write off completely. (This disc is the version without the dubbed Charles Grodin commentary that was felt necessary for the American market.)

## A MAN, A WOMAN, AND A BANK \$\$\$\$



EMBASSY ELV 1616 £4.99  
CLV COLOUR MONO  
1979 97mins

Cast: Donald Sutherland, Brooke Adams, Paul Mazursky, Allen Magicovsky, Leigh Hamilton  
Music: Bill Conti  
Director: Noel Black

MASTER: American low contrast transfer; crisp, but with a degree of subdued graininess/texturing that makes the darker scenes look dull. The colour accuracy is a little suspect, although the well-lit scenes are pleasant looking. The optical audio is bright and reasonably dynamic, and would compare favourably with a more recent transfer.  
PRESSING: Fairly clean, gold-2P (Bla).

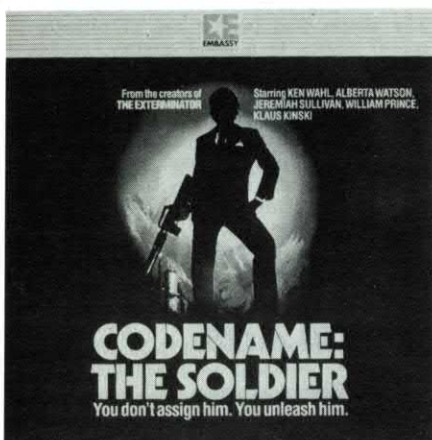
No disc with such an appalling sleeve picture deserves to be reviewed, let alone bought. You'd think it were a TV movie to justify such presentation. But, though a lightweight crime/comedy piece, it does have decent production values and offers pleasant entertainment. A Canadian film (that doesn't try to pretend it was set in the USA) *A Man, A Woman And A Bank* is actually about two men, one woman etc, etc and has Donald Sutherland and Paul Mazursky as a couple of previously straight, middle-class professionals taking on a notion to liberate the soon-to-be-built Limited Security Bank of \$10,000,000 in ready cash.

Using their professional skills in electronics and civil engineering, they monitor and tamper with the bank's security devices while the building is under construction, in order to make the eventual heist little more than a formality. It still has its moments of suspense, though, and other than some mild fisticuffs over the woman of the title (Brooke Adams) it manages this



without resort to any undue violence and nastiness. While not appearing to make too much of his part, Donald Sutherland brings much class to the proceedings, and Brooke Adams conveys the image of the modern, self-reliant woman with authenticity and credibility. Flying the duo out to Macao for a few of the scenes was worth the cost of the airplane tickets.

## CODENAME: THE SOLDIER



EMBASSY ELV 2001 £6.99  
CLV COLOUR MONO  
1982 83mins

Cast: Ken Wahl, Alberta Watson, William Prince, Jeremiah Sullivan, Klaus Kinski  
Music composed & performed by Tangerine Dream  
Written, directed, & produced by James Glickenhaus

MASTER: Sharp transfer, though with an element of noise in the picture that intrudes in some scenes. The colour is not quite correct, lacking a certain vividness. The optical audio is without major fault but the level of hiss, while bearable at moderate replay levels, does kill some of the detail. So, sound a bit unremarkable but an acceptable picture.

PRESSING: Early '85 injection-moulded Blackburn pressing, fairly clean.

This strikes one as an overtly propagandist endeavour, designed to promote the Israeli cause as much as provide the escapist adventure thrills it purports to. While shot in several global locations the bulk of the movie appears to have been made in Israel itself (with local actors), and as a result, the American scenes are decidedly unconvincing. The film has a few well-staged action sequences but the bits between leave something to be desired.

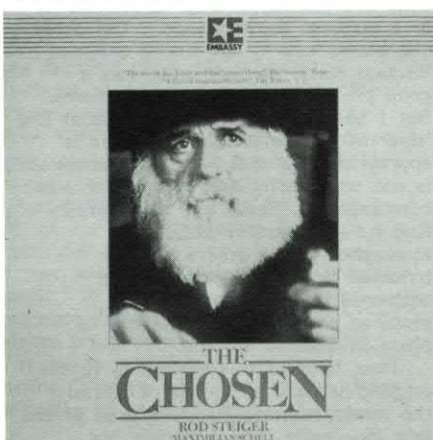
It may be unfair to be too critical. This does not seem to be the full version of the movie that jack-of-all-trades writer, producer and director James Glickenhaus (of *The Exterminator*, *The Protector* and 'currently-at-work-on' *Blue Jean Cop* fame) intended. Originally titled just *The Soldier* it ran for 96 minutes under that name, making this disc version nearly ten minutes shorter (taking into account the 4% PAL video loss).

The story in the movie is that the Russians (disguised as terrorists) have planted a nuclear bomb in the Arab oil-fields which is designed to destroy most of the world's oil supply

and thus upset the balance of power by reducing America to a fuel-starved economic backwater. They don't want money to change their mind about setting the bomb off - the ransom demand is to get the Israelis out of the West Bank. Predictably, the Americans conclude that the Israeli cause comes second to their own and hero "the soldier" (Ken Wahl - though it was tempting to stick a 'y' on the end of his surname for the limpness of his work here) assembles a bunch of seasoned specialists to track down the device - before the deadline runs out. You'll be on the edge of your seat by the time the team have penetrated the American missile silo and are taking apart the control console (made out of several sheets of hardboard and bristling with flashing lights and cooker knobs) - or perhaps you won't.

More memorable was a brief scene in a bar with two lady mud-wrestlers frolicking about while George Strait & His Band played (mimed) *Good Hearted Memory* behind. But a few seconds of this may not amount to sufficient reason to justify spending £6.99 on the disc. Next.....

## THE CHOSEN



EMBASSY ELV 1365 £6.99  
CLV COLOUR MONO  
1981 104mins

Cast: Rod Steiger, Maximilian Schell, Robby Benson, Barry Miller  
Director: Jeremy Paul Kagan

MASTER: A print transfer that loses shadow detail in the interior/dark scenes but is basically quite sharp. The colour is subdued - intentionally - to create a period feel. The optical audio appears clear but it will not take too much volume. Played above conversation level the sound becomes sibilant and reveals a low-level hum/whistle. Taking both audio and video together it looks like a transfer from a regular grade cinema print and not a proper video master. PRESSING: Injection-moulded '85 Blackburn pressing. The review copy had some white dropout that was distracting in the darker scenes (though it should be pointed out that there is a degree of debris on the film print.)

Now this is better. Rather than wrapping up Zionist propaganda in the guise of entertainment *The Chosen* is an intense (it's got Rod Steiger in it - it has to be intense), dialogue-heavy

film of the Chaim Potok book of the same name that deals with the conflict between orthodox and secular Jews over the establishment of the State of Israel in 1948.

Set in Brooklyn, New York it traces the relationship between two Jewish teenagers; Reuven (Barry Miller), is living unreservedly in the new American culture; Danny (Robby Benson), a strict Hassidic Jew, lives alongside him geographically but is culturally distanced by the demands placed upon him through the literal following of the teachings of the Old Testament. When the prospect of achieving Jewish settlement in Palestine draws close it is the leader of the orthodox community (Rod Steiger, playing Danny's rabbi father) who vehemently objects to its founding ("No State of Israel without the Messiah"), in contrast to Reuven's journalist father (Maximilian Schell) who has been actively campaigning for the cause all along.

*The Chosen* is not a lightweight piece of work, and though rich in visual background detail, some may find it heavy going as a piece of entertainment. But the superficially specialist appeal of its content is not really sufficient reason to overlook it.

## WOLFGANG SAWALLISCH Beethoven Symphony No 9 D minor. Op 125



PIONEER ARTISTS MC035-E £9.99  
CLV-Ch COLOUR STEREO CX  
1981 70mins

Featuring the Prague Philharmonic Chorus with Rosalind Plowrightova, Ortrun Wenklova, Robert Schunk, Matti Salminen and the Czecho Philharmonic Orchestra

Conductor: Wolfgang Sawallisch

MASTER: NTSC video originated with poor conversion to PAL. Unusually for a PIONEER disc the audio is excessively hissy. (See text.)

PRESSING: PIONEER, Japan pressing.

This is a recording made at the Prague International Festival, 1981. Czechoslovakia has a proud history of classical music and orchestras, and certainly this is an impressive cast of soloists and extras. The location is the Culture Palace in Prague, which looks a true Kremlin/East European interior more suited to monolithic party conferences dealing with five year plans than work such as *Beethoven's Choral*. The audience seems rather laid



back, the applause at the end being polite rather than enthusiastic. (Pavarotti's Albert Hall audience provides an interesting contrast.)

As for the disc itself it shows all the signs of having been sourced from a listening post in Japan, for it has not travelled well. The blonde members of the choir have a greenish shade to them and the soundtrack has an irritating hiss which is far below normal PIONEER quality.

Despite this the disc has enormous appeal. The rather elderly orchestra, having been given its head, displays a considerable talent and ability; in particular the 'Two Ronnie' look-alikes on the double bass, both of whom feature prominently in the Third Movement. The soloists are outstanding; Schunk appears resplendent in polo-neck sweater and dinner jacket, but it is Rosalind Plowright who is the star. In the 37th minute she lets fly with an enormous gusto which I am sure has never been equalled. Her mouth opens to expansive proportions and holds there. Many of the musicians cannot but turn to admire such an impressive spectacle. The bald musician in front continues to look straight ahead until he can stand it no more and a broad smile breaks through.

I hope, incidentally, that the lady with the persistent and bronchial cough has now recovered or is no longer attending Eastern Bloc concerts.

[ PAUL NEWTON ]

## PIPPIN



PIONEER ARTISTS MP-119-E £9.99  
CLV-Ch COLOUR STEREO CX  
1981 112mins

A live performance of the musical comedy recorded at Hamilton Place, Ontario, Canada  
Cast: Ben Vereen, William Katt, Martha Raye, Chita Rivera, Leslie Denniston, Benjamin Rayson  
Music & Lyrics: Stephen Schwartz  
Staging & Choreography: Kathryn Doby  
Producer: David Sheehan  
MASTER: NTSC video originated, the picture shows no major conversion faults. It's quite watchable but the definition is slightly soft and the resolution limited. The audio is pleasantly dynamic and shows good clarity, capturing both vocal and instrumental detail without losing the natural ambience of the theatre acoustic.

**PRESSING:** Japanese PIONEER pressing, fairly clean considering the many dark scenes.

As a stage musical, Steven Schwartz' *Pippin* ran on Broadway for six years, from late 1972. Then it was choreographed and directed by Bob Fosse. Kathryn Doby has based this revival, staged in front of a large audience in Ontario, on that presentation. The show has not been filmed; it is a multi-camera recording of a live stage show and, as such, is unique in the LaserVision catalogue.

Ben Vereen is given top billing as 'The Leading Player' (and steals the show every time he appears on the stage) but the central character of the story is Pippin (William Katt), the naive and idealistic son of Emperor Charlemagne. He is a rather wet youth who wants to change the world, but hasn't quite worked out how to do it.

Although the sleeve makes it clear that this revival was specially staged for the cameras, it is fair to say that the performances do not seem to have been modified for the small screen. Ben Vereen's character, a highly stylised amalgam of master of ceremonies, narrator, stage-manager and prompt lends itself to a larger than life portrayal, and Vereen turns in a virtuoso performance. The other characters are by no means eclipsed - William Katt, in particular, has a good presence and outstanding voice. But I have some reservations about the 'size' of the performances; what is appropriate for a 2,000 seat auditorium is not necessarily appropriate for home consumption. Some will undoubtedly find its staginess splendidly atmospheric, but others may be irritated by dialogue continually delivered in **block capitals** and gestures that would not be out of place in *Holiday On Ice*.

How faithful this revival is to the original is hard to judge. Certainly the music remains firmly rooted in the late '60s/early '70s tradition, but

costumewise there is a suspicious lack of bell bottoms. Without wishing to be unkind, it is musically pretty much indistinguishable from such shows as *Godspell*, *Jesus Christ Superstar*, *Hair*, etc. There are several hummable numbers, but none seem to have achieved any great measure of success outside the show - at least this side of the Atlantic. (Not that this is necessarily a great drawback - it has been argued that less catchy scores are more repeatable.)

Disc presentation is outstanding. The single disc (which has 17 chapter stops) comes in a good quality, double sleeve complete with production stills, full credits and an informative sleeve note (although the writer of this is wrongheaded in attributing Bob Fosse's success to *Pippin*, as Fosse took to the boards some twenty years earlier, directing several major musicals in the process).

[ PAUL RONCHETTI ]

## Small Ads

SMALL ADS are printed free so please keep your entry concise and to the point. List details clearly on a separate piece of paper from other correspondence. Deadline August 31st.

- [C] FOR SALE - Philips VLP700 with 30 discs. Unused. £400 ono. A. Ashworth, 7 Swallow Drive, Bamford, Rochdale OL11 5RE. Tel: (0706) 45822.
- [C] FOR SALE - VLP700 player + Blue Max, Focus On Soccer, MASH, New York City Ballet, Sea Power, Sophies Choice, When A Stranger Calls, 2001, Wild Geese. £239-00 ono. Tel: (0352) 713926.
- [C] WANTED - Stevie Nicks, Pale Moon, Takanaka World, Tropical Hi-Moon, 1941, Gallipoli, Apocalypse Now, Wild Geese, Jaws. Tel: 01-708 5045 (eves/weekends).
- [C] FOR SALE - NTSC-standard PIONEER LD700, multi-voltage model, nearly as new. £300-00 ono. Tel: (0268) 750434.
- [C] FOR SALE - Beneath Planet Of The Apes, Airplane, Raise The Titanic, Mr Smith's Veg, Star Trek 1, Hands Of The Ripper. M. Smith Allen, 33 Wynford Way, London SE9 3EE.
- [C] EXCHANGE - My rare Jaws for 1941. WANTED - 20th C-Fox Demo clip disc (not Philips one). Tel: 01-656 1684.
- [C] WANTED - Japanese NTSC disc of The Robe. Herb Norenburg, PO Box 252, Saskatoon, Sask, Canada S7K 3K4.
- [C] FOR SALE - £8 Catherine Wheel, La Fille Mal Gardee, Giselle; £5 Claude Bolling, Manhattan Transfer, Abba (Pio), Grover Washington, Kate Bush Singles, Pippin; £2 Adventures Of Sherlock Holmes, Undeafed, Death Hunt, Big Country (these last four without sleeves). G.N. Brook, Herm, Eddystone Close, Heybrook Bay, Plymouth Tel: (0752) 862901.
- [C] FOR SALE - 500 LV discs, every film release so far plus some music titles. Also VLP700 player. Only interested in selling entire collection in one lot. Mr Andreas 01-691 8376 (after 6.00pm).
- [C] WANTED - Philadelphia Experiment. W. Walton. Tel: (0209) 716124 (Eves).
- [C] FOR SALE - £10 Firestarter, Dune, Flashpoint, Rambo, First Blood, Xtro, Wrath Of Khan, Search For Spock; 25 other discs from £3-50 to £9-00. M. Parry, 32 Holly Rise, New Ollerton, Notts NG22 9UZ.
- [C] FOR SALE - Pioneer LD700. 9 months old. Open to offers. Tel: (0782) 535423.
- [C] FOR SALE - Over 100 LV discs including Blue Hawaii, Blue Max, Longest Day, Sea Wolves, Smokey & Bandit. Send SAE for full list. Also LDR back-numbers. M.D. Orwin, 233 Sheffield Road, Barnsley, S. Yorkshire S70 4DE.



### Lee Harling

### TV & Video Specialist





SALES — RENTALS — REPAIRS

**LASERVISION CENTRE**

28/30 Back Lord Street  
Blackpool  
FY1 2BG

**(0253) 294893**



# **LASER LIBRARY**

'Play and try before you buy'

Join the

**LASER LIBRARY**

Specialist APPROVAL Service for the FULL RANGE  
of Silver Discs

OVER 1000 Albums usually in stock

ALL UK and Pioneer Titles Available

Frequent Special Offers to Library Members

Price Lists constantly updated with availability details

Send for Library Membership details

The LASER LIBRARY, Richmond House,  
Richmond Road, Ipswich IP14DL



The Laser Library Limited · Richmond House · Richmond Road · Ipswich IP1 4DL

## **IF WE DON'T HAVE IT...**

(The fullest range of Laservision discs in the country... Free Catalogues and lists ... Shop premises open 7 days a week ... Helpful, knowledgeable staff ... A mail order club ... Special offers ... Plus over 6,000 C.D. titles.)

## **YOU DON'T NEED IT!**

*Lightning*  
**LASERVISION CENTRE**

90, GOLDERS GREEN ROAD, LONDON NW11 8EN TEL. 01-458 9427



# The Laser Calendar

## NEW LV RELEASES NOW AVAILABLE

ALIENS (DS, CLV/CAV) - CBS/FOX 1504-70 £24.99  
 TARGET [S] - CBS/FOX 7097-70 £19.99  
 A ROOM WITH A VIEW [DS] - EMBASSY ELV 1856 £19.99  
 EUROPEAN VACATION - WARNER PEL 11521 £19.99  
 NIGHTMARE ON ELM STREET 2 - WARNER PEL 35015 £19.99  
 SHANGHAI SURPRISE (DS) - WARNER PEL 11695 £19.99

## FORTHCOMING LV RELEASES, SCHEDULED JULY ONWARDS

BIG TROUBLE IN LITTLE CHINA [DS] - CBS/FOX 1502-70 £19.99  
 ALIEN [DS] - CBS/FOX 1090-70 £19.99 [Single disc]  
 ENEMY MINE [DS, CLV/CAV] - CBS/FOX 1493-70 £19.99  
 THE COLOUR PURPLE - [DS] WARNER PEL 11534 £24.99  
 [Will have small black borders top & bottom of picture]  
 PIRATES [DS] - WARNER PEL 37170 £19.99 [Back again!]  
 FRIDAY 13th - WARNER PEL 61172 £19.99 [Uncut]

## FORTHCOMING LV RELEASES, SCHEDULED LATE AUGUST ONWARDS

HOWARD THE DUCK [DS] - CIC LVG 1225 £19.99  
 YOUNG SHERLOCK HOLMES [DS] - CIC LVG 2198 £19.99  
 PRETTY IN PINK [DS] - CIC LVG 2199 £19.99  
 FRIDAY 13th PART 2 - CIC LVG 2035 £19.99 [Re-issued & cut]  
 FRIDAY 13th PART 3 - CIC LVG 2211 £19.99 [New, but still cut]

## FORTHCOMING LV RELEASES, UNSCHEDULED (after September)

MOSQUITO COAST [DS] - CBS/FOX £19.99  
 CROCODILE DUNDEE [DS] - CBS/FOX £19.99  
 PEGGY SUE GOT MARRIED - CBS/FOX 3800-70 £19.99  
 THE FLY [DS] - CBS/FOX £19.99  
 BRITISH GARDEN BIRDS [CAV/Teletext] - BBCVL 1005L £13.99  
 [Re-issue]

## DELETIONS

These titles have run out of stock and there are no immediate plans to re-press them - ROLLING STONES/VIDEO REWIND, TOP SECRET, FIRESTARTER, SAMSON & DELILAH, ORIENTAL DREAMS, SIMON & GARFUNKEL/CENTRAL PARK, PINK FLOYD/POMPEII, HAWK THE SLAYER, EAGLE HAS LANDED, CANNONBALL RUN, QUEEN/WE WILL ROCK YOU, LADY VANISHES (1938), FALKLANDS TASK FORCE SOUTH, RIDER ON THE RAIN, THE WARNING, POSTMAN ALWAYS RINGS TWICE, LAST AMERICAN VIRGIN, PRIVATE POPSICLE, RETURN OF THE PINK PANTHER, SWORD & THE SORCERER, COMING OUT OF THE ICE

## PRICE REDUCTIONS

A few titles are now on special offer at reduced prices -  
 BOTHAM'S ASHES, BEST OF DANGERMUSE, TONY HANCOCK/BLOOD DONOR, MONTY PYTHON/SCOTT OF THE SAHARA, MONTY PYTHON/SPAM SPAM SPAM

