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ISSUE 19

DECEMBER 1988

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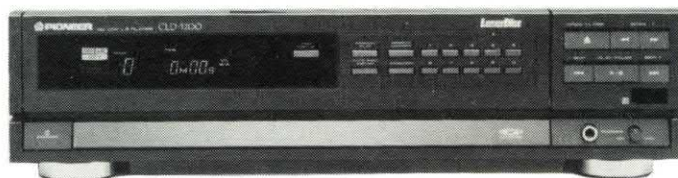
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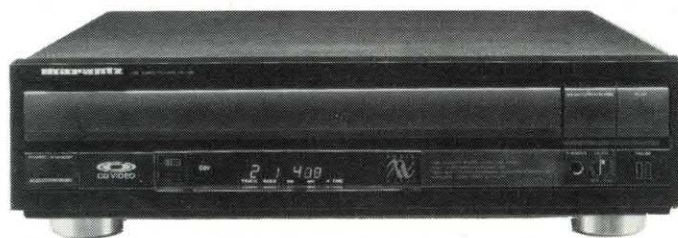
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LASER DISC REVIEW

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Double Standards

How about starting our fifth year of
publication with a shopping story? It's
a good way of getting a few important
points about videodisc across,
particularly to those new readers who
might have stumbled across LDR
courtesy of CD Video.

A recent foray into the reasonably
large HMV store near London's Oxford
Circus resulted in the acquisition of
a copy of the French CD-V Clip by
Psychic TV. Another shopping expedition
successfully completed? Not quite.
On arriving home, the clearly marked
'Import' disc (from France, remember)
turned out to be NTSC encoded, with
the video portion quite incompatible
with a PAL CD Video player.
Unbeknownst to me, the record label,
Sordide Sentimentale, had gone and
pressed up the disc in NTSC as well
as PAL, and it was the NTSC version
that had taken up occupation of the
very same HMV rack space the PAL
disc had done just a week previously.

Closer inspection of the backs of
the disc boxes shows both to be clearly
identified, but you'd have to have good
reason to make such a thorough
inspection in the store to notice. Most
people aren't such fastidious shoppers -
moi aussi, it transpires. Running this
magazine, the chance to have both
versions of a title for comparison
purposes has turned out to be something
of a mistake turning to one's
advantage. Normally, most folks
would not be too chuffed to arrive home
with the 'wrong' disc.

So beware. Most CD Video discs you
are likely to come across will be the
correct TV standard for the country in
which you purchase them (NTSC for
Japan/USA, PAL for Europe,
Australia etc). But if you are the sort
to go hunting out the more obscure disc
releases in the sort of record shops
that carry imports, extra vigilance is
required.

Be equally vigilant reading this
magazine. Most of what you encounter
will be PAL product, but we do cover
NTSC discs - notably in the USA pages.
But, unavoidably, there will also
be instances where both formats will

be dealt with in the news and other
pages too.

In order to embrace reviews of both
the new players, little space remains to
do any serious disc reviews. This should
be remedied in our next issue. This
will be out at the beginning of January
unless we can squeeze it in just ahead
of Xmas.

Philip Parr, Editor

Contents

- 4 **TEN MOST WANTED**
Readers' Disc Wants
WHAT'S HAPPENING
- 5 CD Video launch latest -
Penta 1988 -
- 6 **NEW RELEASES**
Videodisc schedule
WHAT'S HAPPENING
- 8 LaserVision fights back
- Bits & Pieces -
Euro-PALs - Lightning
& CD Video - Laser
- 10 Rot IV/Solvent Abuse -
- 12 Pioneer UK & CD Video
- 14 - Julia And Julia on disc -
- 15 More On CD Multi Audio
- 16 - News From Japan
- 17 **PHILIPS CDV 475**
The player reviewed
- 23 **PIONEER CLD-1200**
The player reviewed
- 28 **PLAYER SURVEY**
Specs Compared
- 30 **GLOSSARY**
These Are Our Terms
- 31 **USA REPORT**
Inside the LD-W1 -
New Disc Releases
- 34 **SMALL ADS**

Ten Most Wanted

If your copy of LDR contains a Ten Most Wanted form then send it in with a list of titles you most want to see released on videodisc. If the CD-V launch list does not cater for you then here is a chance to do something about it.

Please keep to the approximate style below, giving the programme source (such as FF - feature film etc). Important - The survey is limited to those filling in the special forms. Those readers sufficiently motivated to dash off some title requests regardless are encouraged to send them to the programme companies direct.

D.J. Bank's Most Wanted

- any Superman [FF]
- E.T. [FF]
- War Of The Worlds [FF]
- Crocodile Dundee [FF]
- any Bruce Lee films
- any Gilbert & Sullivan
- Gone With The Wind [FF]
- any Walt Disney films
- Wagner Operas
- any Tony Hancock

B. Walker's Most Wanted

- E.T. [FF]
- Close Encounters Of Third Kind [FF]
- any Superman films
- Crocodile Dundee [FF]
- Short Circuit [FF]
- Platoon [FF]
- The Living Daylights [FF]
- Lethal Weapon [FF]
- Roxanne [FF]
- Inner Space [FF]

R. Elliot's Most Wanted

- Full Metal Jacket [FF]
- Hamburger Hill [FF]
- Crocodile Dundee [FF]
- Platoon [FF]
- Lethal Weapon [FF]
- Beverly Hills Cop II [FF]
- Rambo III [FF]
- Nam - Tour of Duty [FF]
- Assignment [FF]
- This Is Spinal Tap [FF]

E.C. Jukes Most Wanted

- Blue Thunder [FF]
- War Games [FF]
- Miss Marple Stories [BBC TV]
- Tron [FF]
- Outland [FF]
- The Godfather [FF]
- The Godfather II [FF]
- Sebastian [FF]
- A Bridge Too Far [FF]
- Close Encounters Of Third Kind [FF]

C.W. Lambert's Most Wanted

- War Of The Worlds [FF]

- Flash Gordon [FF]
- Waterloo [FF]
- Conan The Barbarian [FF]
- This Island Earth [FF]
- The Fly [FF]
- Flight Of The Condor [BBC TV]
- Shogun Assassin [FF]
- The Dark Crystal [FF]
- Tron [FF]

A.G. Veale's Most Wanted

- Crocodile Dundee [FF]
- 1941 [FF]
- Close Encounters Of Third Kind [FF]
- Pinocchio [FF]
- The Warriors [FF]
- any music from '60s
- Teenwolf [FF]
- any Bananarama
- any Cyndi Lauper
- any Bangles

Roger Beeson's Most Wanted

- Ben Hur [FF]
- How The West Was Won [FF]
- The Ten Commandments [FF]
- Cleopatra [FF]
- King Of Kings [FF]
- Krakatoa [FF]
- Earthquake [FF]
- The Alamo [FF]
- Gone With The Wind [FF]
- any film musicals [FF]

C.J. Holdstock's Most Wanted

- The Glen Miller Story [FF]
- South Pacific [FF]
- Jagged Edge [FF]
- Fatal Attraction [FF]
- Pinocchio [FF]
- The Living Daylights [FF]
- Ruthless People [FF]
- Star Trek IV [FF]
- Genevieve [FF]
- Amadeus [FF]

C. Trevis' Most Wanted

- Pirates Of Penzance [FF]
- Ran [FF]
- Fright Night [FF]
- Singin' In The Rain [FF]
- The Mikado [ENO]
- Videodrome [FF]
- From Beyond [FF]
- The Name Of The Rose [FF]
- Platoon [FF]
- Vamp [FF]

Dennis Andersson's Most Wanted

- Citizen Kane [FF]
- Invasion Of The Body Snatchers [FF]
- Star Trek TV episodes
- Where Eagles Dare [FF]
- any Marx Bros films
- any Hitchcock films
- 2010 [FF]
- Arsenic And Old Lace [FF]
- The Maltese Falcon [FF]
- The Searchers [FF]

LASER DISC REVIEW

Back Numbers

The back issues listed below that are still in stock are available at £1-25 each. This price includes postage and also applies overseas, but if you require airmail delivery the cost is £2-00 each. Orders for back numbers exceeding £10-00 total value are eligible for an additional 25% discount.

LDR-1 to 4 - SOLD OUT

LDR-5 - Introduction to NTSC LV. Player Survey. Summary of all previous disc reviews. (Issue includes Philips Autumn '85 LV list.)
LDR-6 - Looking at future LV disc developments. Japan Report. 49 disc reviews, including some PAL imports and porno discs.

LDR-7 - Reviews of Pioneer LD-707 & CLD-900 NTSC players and PX-7 MSX Computer. Dwight R. Decker surveys the American Space discs.
LDR-8 - Forthcoming A/V products for '86. Japan Report. Dutch Space disc. Dutch catalogue update.

LDR-9 - Towards a PAL Combi Player. Video Recordings Act. Dolby Surround. Review of Marantz RV-353 Surround Sound Decoder.

LDR-10 - HDTV on disc at IBC. Review of NEC AV-300E Surround Sound Amplifier. 5000 More Discs - NTSC update. Presentation and Packaging Of LV discs.

LDR-11 - Reviews of Yamaha CLV-1 LV/CD Combi and 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 & Update.

LDR-12 - The big Philips/Polygram Amsterdam CD Video announcement. 12 page report includes CD Clip specs. What is CD-I? Dolby Surround Mixing. Video Recordings Act Update. Big new list of LV deletions.

LDR-13 - CD Video Chicago Launch. Full list of opera and classical music titles. Forthcoming A/V products for '87. How LV discs are made - Part 1. The Ecodisc. 3M speaks out on Laser Rot.

LDR-14 - CD Video's PAL launch at the Berlin Funkausstellung. Full photo report. First CD Clip goes on sale in UK.

LDR-15 - First PAL Combi player reviewed, the Pioneer CLD-1050. All Show & No Go? - CD Video Launch Slips. How LV discs are made - Part II. A dealer's eye view of the USA LV scene. CD Clips reviewed.

LDR-16 - CD Video delay continues. UK LaserVision grinds to a halt. First Clip Report. New Sony player takes 4 disc sizes. Multi Audio. Digital Video Interactive. Virgin's Telecine operation. Little Shop Of Horrors chaptering. Sony Dolby Surround disc reviewed. Index for LDR 1 - 15.

LDR-17 - SOLD OUT
LDR-18 - SOLD OUT

CD Video - New discs and players

The latest news we have about CD Video appears here and was current as of one week prior to the October 3rd UK launch. Philips combi players have already been on limited sale during September but the launch proper (the discs) is in October. Philips' CDV 185 Clip player will follow on after the main launch. Philips has officially announced the value of its trade-in offer for the CDV 475 against a previous model LaserVision player - it's 50 quid and the offer is valid until May 1989.

Pioneer's CLD-1200 combi was due to reach stores by the middle of October. Pioneer tells us that sales of the first shipment of players have been good - the entire batch has been sold into dealers already.

New digital sound discs - 12cm CD-V Clip (top), 20cm (middle) & 30cm (bottom)



The early appearance of the Sony MDP-212 on the continent (see Euro-PALs) is not indicative of a similar UK move. Tentatively, the date for UK introduction is March next year but this date is always subject to review. Some enthusiastic dealers may jump the gun and import Sony units beforehand if they perceive a demand. That's the hardware taken care of.

Discs scheduled for October release are included in our lists on pages 6/7. The sheer scale of the CD-V launch (spread over four main European territories) means that it will not be

as complete as we would like - even with only days to go it has proved very difficult to obtain 100% accurate information.

Most everything on disc (initially) will come from PolyGram - either directly from PolyGram group artistes or from licensing deals PolyGram has made with Picture Music International (PMI), Virgin and Unitel. WEA Records is expected to introduce (independently) a handful of Clips (about 4 we think) quite early on, with CBS Records joining in later. Estimates of the number of CBS Clips we have heard rumoured (15 titles) are believed to be rather high

and a smaller quantity than that is likely to turn up in practice. There will also be odd titles coming from the smaller record companies.

The PolyGram discs (both Clip and longform titles) are planned in two main release batches - October and November/December. (The PolyGram news release actually gives November 21st as the second launch phase.) The PMI/Virgin product will be in the latter group. From past experience it is a near certainty that the odd one or two titles will not show up within this launch window. Most of what is listed for October will have been pressed and

stockpiled in the months preceding the launch, but when it comes to the newer titles there is bound to be the odd delayed title (for all the usual reasons like tape faults, artwork delays etc.)

PolyGram is talking of producing programme material specially for CD Video through its Decca subsidiary, though this is likely to be later on in the CD Video promotion. Every press release on CD Video makes it clear that "negotiations are continuing with other record and film companies" and among these we know BBC Enterprises and Warner Home Video are being actively courted. However, we can confirm that (at press-time) no deal with WHV has yet been signed for the UK.

What Warner Home Video would tell is that, regardless of when a deal is struck, there will be no WHV movies on CD Video before January 1989. As and when a deal exists, Warner would expect to release titles in several countries and has already been considering which titles would be suitable for disc release. The long-delayed CD-V launch does not seem to have dampened the company's enthusiasm for the format. If anything there has been something of a new burst of enthusiasm in recent months. Failing any major disaster then, it is not a case of whether we will see WHV titles on CD-V - but when.

the Penta gone

There was time for a brief visit to the September Penta Hi-Fi show before we went to press - to see the second coming of CD Video. Only Philips and Marantz were directly exhibiting PAL players. Philips ran a demo in the York Theatre and Philips players were available on the Covent Garden Records stand. As a result of some energetic searching around Europe, Covent Garden Records also managed to dig up some discs for sale during the show.

Marantz exhibited the CV 55 - which should be available in October. The Marantz player, basically the Philips machine, has been undergoing some half a dozen extra audio tweaks.

A couple of CLD-1200s showed up as part of other manufacturers' displays - with Amark (as a source for the Thomson video projector) and Beyer. Beyer was an unlikely display site - unless Pioneer's keenness to have a player on the stand of a microphone manufacturer is a way of softening us up for the dreaded karaoke. Pioneer was not exhibiting itself. (Doing it



New Releases

DATE	PRICE	NUMBER	LABEL	TITLE
12.88	4.99	080 522-2		ALL ABOUT EVE / Martha's Harbour
10.88	4.99	080 480-2	London	BANANARAMA / Love The In First Degree
10.88	4.99	079 000-2	Decca	BELL, Joshua / Hungarian Dance No 1 + 5
12.88	4.99	080 070-2	Phonogram	BIG COUNTRY / In A Big Country + 4
10.88	4.99	080 464-2	Phonogram	BIG COUNTRY / King Of Emotion
10.88	4.99	080 042-2		BON JOVI / Livin' On A Prayer + 4
10.88	4.99	080 430-2	Polydor	BROWN, James / The Payback Mix
10.88	4.99	080 092-2	Phonogram	CAMEO / Word Up
12.88	4.99	080 402-2		CINDERELLA / Gypsy Road
12.88	4.99	080 518-2	Polydor	COLE, Lloyd / From The Hip
12.88	4.99	080 150-2	Polydor	COLE, Lloyd / Lost Weekend + 3
10.88	4.99	080 152-2	Polydor	COLE, Lloyd / Perfect Skin
10.88	4.99	080 478-2		COMMUNARDS / Don't Leave Me This Way
12.88	4.99	080 186-2	Polydor	CURE, The / Catch
12.88	4.99	080 182-2	Polydor	CURE, The / Inbetween Days
10.88	4.99	080 184-2	Polydor	CURE, The / Why Can't I Be You
12.88	4.99	080 108-2	Phonogram	CURIOSITY KILLED THE CAT / Free + 3
10.88	4.99	080 112-2	Phonogram	CURIOSITY KILLED THE CAT / Misfit
10.88	4.99	080 088-2	Polydor	DEEP PURPLE / Bad Attitude
10.88	4.99	080 458-2	Phonogram	DEF LEPPARD / Love Bites
10.88	4.99	080 456-2	Phonogram	DEREK B / We've Got The Juice
10.88	4.99	080 130-2	Phonogram	DIRE STRAITS / Money For Nothing
12.88	4.99	080 134-2	Phonogram	DIRE STRAITS / Walk Of Life
2.88	7.99	Facdv 194	Factory	DURUTTI COLUMN / When The World + 3
12.88	4.99	080 520-2	Polydor	FAT BOYS / The Twist
10.88	4.99	080 194-2	Polydor	FAT BOYS / Wipeout! + 4
10.88	4.99	080 488-2		FINE YOUNG CANNIBALS / Suspicious Minds
10.88	4.99	080 010-2	Polydor	GODLEY & CREME / Cry
12.88	4.99	080 474-2		GRIFFIN, Clive / Don't Make Me Wait
12.88	4.99	080 462-2		HARRISON, Jerry / Rev It Up
10.88	4.99	080 482-2	London	HOT HOUSE FLOWERS / Don't Go
12.88	4.99	080 394-2	Phonogram	INXS / Need You Tonight
10.88	4.99	080 396-2	Phonogram	INXS / Never Tear Us Apart
12.88	4.99	080 524-2	Phonogram	JOHN, Elton / I Don't Wanna Go On....
10.88	4.99	080 272-2	Phonogram	JOHN, Elton / Nikita
.88	7.99	Facdv 213	Factory	JOY DIVISION / Atmosphere
12.88	4.99	080 312-2	Polydor	KINGDOM COME / Get It On
10.88	4.99	080 232-2		KISS / Crazy Crazy Nights
12.88	4.99	080 502-2	Polydor	LEVEL 42 / Heaven In My Hands
12.88	4.99	080 218-2	Polydor	LEVEL 42 / Leaving Me Now
12.88	4.99	080 004-2	Polydor	LEVEL 42 / Lessons In Love
10.88	4.99	080 000-2	Polydor	LEVEL 42 / Running In The Family + 3
12.88	4.99	080 460-2		LILAC TIME / Return To Yesterday
12.88	4.99	080 450-2		LOVE & MONEY / Hallelujah Man
10.88	4.99	080 406-2	Polydor	MAGNUM / Start Talkin' Love
12.88	4.99	080 526-2		MISSION, The / Tower Of Strength
10.88	4.99	080 120-2		MISSION, The / Wasteland
10.88	4.99	080 404-2	Polydor	MOODY BLUES / I Know You're Out There...
12.88	4.99	080 022-2	Polydor	MOODY BLUES / Wildest Dreams
10.88	4.99	080 416-2		MORY KANTE / Yeke Yeke
.88	7.99	Facdv 73R	Factory	NEW ORDER / Blue Monday 1988
.88	7.99	Facdv 183	Factory	NEW ORDER / True Faith
10.88	4.99	080 466-2	Polydor	PARADIS, Vanessa / Joe Le Taxi
10.88	4.99	080 006-2	Polydor	PEPSI & SHIRLIE / Heartache
10.88	4.99	080 490-2	London	SALT'N'PEPA / Push It
10.88	4.99	080 008-2	Polydor	SHAKATAK / Down On The Street + 3
12.88	4.99	080 432-2	Polydor	SHAKATAK / Dr Manic, Sister Cool
10.88	4.99	080 486-2		SIMS, Joyce / Come Into My Life
10.88	4.99	080 398-2		SIOUXSIE & THE BANSHEES / Peek A Boo
12.88	4.99	080 322-2	Phonogram	STATUS QUO / Ain't Complaining
12.88	4.99	080 336-2	Polydor	STYLE COUNCIL / Have You Ever Had It Blue
12.88	4.99	080 206-2	Polydor	STYLE COUNCIL / Long Hot Summer
10.88	4.99	080 400-2	Polydor	STYLE COUNCIL / She Threw It All Away
10.88	4.99	080 122-2	Phonogram	SWING OUT SISTER / Breakout + 4
10.88	4.99	080 032-2	Phonogram	TEARS FOR FEARS / Everybody Wants To... + 4
12.88	4.99	080 062-2	Phonogram	TEARS FOR FEARS / Head Over Heels
12.88	4.99	080 068-2	Phonogram	TEARS FOR FEARS / I Believe
12.88	4.99	080 064-2	Phonogram	TEARS FOR FEARS / Shout
10.88	6.99	KLF CD003	KLF	TIME LORDS, The / Doctorin' The Tardis
10.88	4.99	080 012-2	Polydor	VISAGE / Mind Of A Toy + 3
10.88	4.99	080 484-2	London	VOICE OF THE BEEHIVE / Don't Call Me Baby
12.88	4.99	080 454-2	Phonogram	WAS (NOT WAS) / Anything Can Happen
10.88	4.99	080 452-2	Phonogram	WAS (NOT WAS) / Walk The Dinosaur
10.88	4.99	080 274-2	Phonogram	WET WET WET / Angel Eyes + 4
12.88	4.99	080 476-2	Phonogram	WET WET WET / Temptation
12.88	4.99	080 528-2		YELLO / The Race

Listing notes

Videodiscs scheduled for release in the coming months are listed in two categories - on this page those in the 12cm CD Video Clip format, the facing page the longform titles. Most of the information comes from manufacturers' release sheets and is subject to change. Release dates, particularly, are subject to variation. Prices given are suggested/typical selling prices. Generally, PolyGram group 30cm pop titles are £16.99 for single-sided discs, £19.99 two-sided. Classical titles start out at £19.99 for single-sided discs, £29.99 two-sided, £39.99 three-sided and so on.

The longform listing is slightly more detailed. The CATEGORY column gives an approximation of the programme contents, abbreviated for space reasons. Thus 'Mus' = music programme, which is further subdivided into type - 'Pop', 'MOR', 'Class'(ical), etc - and presentation ('Live' for concert performance, 'Vids' for videos). 'FF' = feature film, again, this being followed by some indication of the type of movie ie. 'Drama', 'Action', 'Sci-Fi' etc.

Following the TITLE entry there may be a number or letter in square brackets. This is the British Board Of Film Classification's (BBFC) rating.

The subsequent columns indicate:

- TYPE - Whether CDV (Digital Audio) or LV (Analogue Audio).
- SIZE - Either 20 or 30cm.
- LA - Either Long Play (CLV) or Active Play (CAV). Sometimes both formats occur on the same disc.
- ST - Stereo Status. 'S' indicates stereo, 'DS' is Dolby Stereo (Surround), 'US' is Ultra Stereo (Surround).
- CX - Applies only to LV discs and indicates the encoding of the disc with CX noise reduction.

For no other reason than we happen to have space left here, a word of warning about two of the CD-V Clips - Durutti Column/*When The World* and the Psychic TV import. Both these early discs have coding problems which result in the video portion of the Durutti disc being completely inaccessible on the Philips CDV 475. The disc can be tricked into play on the Pioneer CLD-1200 - but you have to be alert. The 1200 attempts to search out the video track but settles on the video black leadout and promptly disengages. In order to access the picture it is necessary to push the Reverse Scan button **as soon as** the video black appears, and then (rather tediously) scan all the way back to the beginning of the track. A similar course of action is necessary with the Psychic TV disc on the Pioneer player, though strangely, this disc will play satisfactorily on the Philips 475.

Release dates are not given for the next three Factory discs (New Order & Joy Division) because we cannot find them out. Though already much later out than originally scheduled, the discs are definitely still due for release.

DATE	CATEGORY	PRICE	NUMBER	LABEL	TITLE	TYPE	SI	LA	ST	CX
12.88	Mus-Pop		080 382-2		ART OF NOISE / Invisible Silence	CDV	30	L	S	
10.88	Mus-Clas	29.99	071 104-1	Decca	BACH: Brandenburg Concs/Harnoncourt	CDV	30	L	S	
12.88	Opera film	39.99	072 404-1	DG	BARBIERE DI SIVIGLIA, IL (La Scala)	CDV	30	L	S	
10.88	Mus-Clas-Live	29.99	070 100-1	Philips	BEETHOVEN: Symphonies 4 & 7/Kleiber	CDV	30	L	S	
12.88	Mus-Clas	29.99	072 108-1	DG	BEETHOVEN: Symphony No 9 (Bernstein/VPO)	CDV	30	L	S	
10.88	Mus-Clas-Live	29.99	072 101-1	DG	BEETHOVEN: Symphs 5 & 6/VPO-Bernstein	CDV	30	L	S	
12.88	Opera-Doc	29.99	072 106-1	DG	BERNSTEIN CONDUCTS WEST SIDE STORY	CDV	30	L	S	
10.88	Mus-Rock-Live	19.99	080 442-1	Phonogram	BIG COUNTRY / Live	CDV	30	L	S	
10.88	Opera film	29.99	072 105-1	DG	BOHEME, LA (Freni/Raimondi/Panerai..)	CDV	30	L	S	
10.88	Mus-Rock	16.99	080 296-1		BON JOVI / Slippery When Wet	CDV	30	L	S	
12.88	Mus-Clas	29.99	072 107-1	DG	BRAHMS: Piano Concertos 1 & 2 (Bernstein)	CDV	30	L	S	
10.88	Mus-Clas	29.99	072 103-1	DG	BRAHMS: Violin & Double Concertos	CDV	30	L	S	
12.88	Mus-Clas	29.99	071 105-1	Decca	BRUCKNER: 7th Symphony/Solti-Chicago S.O	CDV	30	L	S	
12.88	Mus-Pop-Vids	16.99	080 504-1	PMI	BUSH, Kate / The Whole Story [E]	CDV	30	L	S	
10.88	Mus-Soul-Vids	13.99	080 162-9	Phonogram	CAMEO / Videosingles	CDV	20	L	S	
10.88	Opera film	29.99	070 103-1	Philips	CAVALLERIA RUSTICANA (Obraztsova/Domingo)	CDV	30	L	S	
12.88	Opera film	49.99	072 402-1	DG	CENERENTOLA, LA (Abbado/La Scala)	CDV	30	L	S	
10.88	Mus-Rock-FF	19.99	080 176-1	Polydor	CURE, The / In Orange	CDV	30	L	DS	
10.88	Mus-Pop-Vids	13.99	080 340-9	Phonogram	CURIOSITY KILLED THE CAT / Running The..	CDV	20	L	S	
10.88	Mus-Rock-Vids	13.99	080 390-9	Polydor	DEEP PURPLE / Videosingles	CDV	20	L	S	
10.88	Mus-Rock		080 376-1	Phonogram	DEF LEPPARD / Historia	CDV	30	L	S	
10.88	Mus-Rock-Live	19.99	080 174-1	Phonogram	DIRE STRAITS / Alchemy Live	CDV	30	L	S	
10.88	Mus-Rock-Vids	13.99	080 166-9	Phonogram	DIRE STRAITS / Brothers In Arms	CDV	20	L	S	
10.88	FF-Mus-Drama	22.99	VLV 15223	Vestron	DIRTY DANCING [15]	LV	30	L	DS	CX
12.88	Opera	19.99	072 110-1	DG	DOMINGO, Placido / Hommage a Sevilla	CDV	30	L	S	
10.88	Opera film	39.99	071 400-1	Decca	ELEKTRA (Rysanek/Varnay/Legendza)	CDV	30	L	S	
12.88	Mus-Pop		080 370-1		EUROPE / Live In America	CDV	30	L	S	
10.88	Mus-Pop-Live	19.99	080 220-1		EURHYTHMICS / Live	CDV	30	L	S	
12.88	Opera	39.99	071 403-1	Decca	FALSTAFF (Solti/VPO)	CDV	30	L	S	
12.88	Opera	39.99	072 400-1		FLEIDERMAUS, DIE	CDV	30	L	S	
12.88	Mus-Pop	16.99	080 512-9		GABRIEL, Peter / CV	CDV	20	L	S	
12.88	Mus-Pop	16.99	080 500-9	Virgin	GENESIS / Visible Touch	CDV	20	L	S	
10.88	Ballet film	29.99	070 102-1	Philips	GISELLE (American Ballet & Deutsche Op)	CDV	30	L	S	
12.88	Opera-Live	69.99	070 404-1	Philips	GOTTERDAMMERUNG (Boulez/Bayreuth F. Orch	CDV	30	L	S	
12.88	Opera	29.99	071 102-1	London	HANSEL UND GRETEL (Solti/VPO w.Gruberova	CDV	30	L	S	
12.88	Mus-Pop	14.99	080 494-9	PMI	HEART / If Looks Could Kill	CDV	20	L	S	
10.88	Mus-Pop		080 434-9	Phonogram	INXS / Kick The Video Flick	CDV	20	L	S	
12.88	Mus-Pop	19.99	080 508-1		IRON MAIDEN / Live After Death	CDV	30	L	S	
12.88	Mus-Pop-Live		080 516-1	Phonogram	JOHN, Elton / Live In Australia	CDV	30	L	S	
12.88	Opera	29.99	071 108-1	Decca	KANAWA, Kiri Te / An Evening With...	CDV	30	L	S	
10.88	Mus-Rock	19.99	080 100-1		KISS / Exposed [15]	CDV	30	L	S	
12.88	Mus-Soul		080 106-1		KOOL & THE GANG / Decade	CDV	30	L	S	
12.88	Opera	29.99	071 103-1	London	L'ORFEO (Harnoncourt/Monteeverdi Ensemble	CDV	30	L	S	
10.88	Mus-MOR-Live		080 304-1		LAST, James / Berlin Concert	CDV	30	L	S	
10.88	Mus-Pop	19.99	080 448-1		LAUPER, Cyndi / In Paris	CDV	30	L	S	
10.88	Mus-Pop-Vids	13.99	080 276-9	Polydor	LEVEL 42 / Family Of Five	CDV	20	L	S	
10.88	Mus-Pop-Live	19.99	080 036-1	Polydor	LEVEL 42 / Live At Wembley	CDV	30	L	S	
10.88	Mus-Pop	16.99	080 346-1		LEWIS, Huey / Fore & More	CDV	30	L	S	
10.88	Mus-Rock-Live	19.99	080 388-1	Polydor	MAGNUM / On The Wings Of Heaven Live	CDV	30	L	S	
10.88	Mus-Clas	29.99	072 100-1	DG	MAHLER: Symphony No 2/LSO-Bernstein	CDV	30	L	S	
12.88	Opera	19.99	070 105-1	Philips	MAKING OF THE RING, THE	CDV	30	L	S	
12.88	Mus-Pop		080 386-1		MISSION / From Dusk To Dawn	CDV	30	L	S	
10.88	Mus-Clas	19.99	072 102-1	DG	MOZART: Piano Concs 19 & 23/VPO-Bohm	CDV	30	L	S	
12.88	Mus-Pop		080 446-1		OLDFIELD, Mike / The Wind Chimes	CDV	30	L	S	
10.88	Opera film	49.99	072 401-1	DG	OTELLO (Vickers/Freni/Glossop)	CDV	30	L	S	
10.88	Opera film	29.99	070 104-1	Philips	PAGLIACCI, I (Domingo/Stratas/Pons)	CDV	30	L	S	
10.88	Mus-Pop		080 352-9	Polydor	PEPSI & SHIRLIE / All Right Now	CDV	20	L	S	
12.88	Mus-Pop	14.99	080 496-9	PMI	PET SHOP BOYS / Television	CDV	20	L	S	
12.88	Mus-Pop-Live	19.99	080 510-1	PMI	QUEEN / Live In Budapest	CDV	30	L	S	
12.88	Mus-Clas	29.99	072 104-1	DG	RACHMANINOV:Piano C. 2/STRAUSS:D.Quixote	CDV	30	L	S	
12.88	Opera-Live	39.99	070 401-1	Philips	RHEINGOLD, DAS (Boulez/Bayreuth Fes Orch	CDV	30	L	S	
10.88	Opera film	39.99	071 401-1	Decca	RIGOLETTO (Pavarotti/Wixell/Gruberova)	CDV	30	L	S	
12.88	Opera film	49.99	072 405-1	DG	ROSENKAVALIER, DER (Bavarian State Opera	CDV	30	L	S	
10.88	Mus-Pop	19.99	080 438-1		ROXY MUSIC / The High Road	CDV	30	L	S	
10.88	Mus-Clas	29.99	071 100-1	Decca	RUBINSTEIN IN CONCERT	CDV	30	L	S	
10.88	Opera film	29.99	072 109-1	DG	SALOME (Stratas/Varnay/Weikl/Beirer)	CDV	30	L	S	
10.88	Mus-Clas	19.99	070 106-1	Philips	SCHUBERT: String Quartet A min/Orlando	CDV	30	L	S	
12.88	Opera-Live	69.99	070 403-1	Philips	SEIGFREID (Boulez/Bayreuth Fest. Orch.)	CDV	30	L	S	
12.88	Mus-Pop	16.99	080 378-1		SIMON, Carly, / Coming Around Again	CDV	30	L	S	
10.88	Mus-Clas	29.99	071 107-1	Decca	SOLTI IN CONCERT: Rossini,Strauss,Liszt	CDV	30	L	S	
10.88	Mus-Rock	19.99	080 170-1	Phonogram	STATUS QUO / Rocking Through The Years	CDV	30	L	S	
12.88	Mus-Clas	29.99	071 106-1	Decca	STRAUSS FAMILY / Vienna In Music	CDV	30	L	S	
10.88	Mus-Pop		080 384-9	Polydor	STYLE COUNCIL / Confessions Of Pop Group	CDV	20	L	S	
10.88	Mus-Pop-Live	19.99	080 038-1	Polydor	STYLE COUNCIL / Showbiz	CDV	30	L	S	
10.88	Ballet	29.99	070 101-1	Philips	SWAN LAKE (Nuryev/Fonteyn & Vienna Op)	CDV	30	L	S	
10.88	Mus-Pop-Vids	13.99	080 168-9	Phonogram	SWING OUT SISTER / ...And Why Not	CDV	20	L	S	
12.88	Mus-Pop	13.99	080 498-9	Virgin	T'PAU / View From A Bridge	CDV	20	L	S	
12.88	Mus-Pop	16.99	080 506-1	PMI	TALKING HEADS / Storytelling Giant	CDV	30	L	S	
10.88	Mus-Pop	19.99	080 172-1		TEARS FOR FEARS /Scenes From A Big Chair	CDV	30	L	S	
10.88	Mus-Pop		080 392-1	Phonogram	10 CC / Changing Faces	CDV	30	L	S	
10.88	Opera film	39.99	071 402-1	Decca	TOSCA (Kabaivanska/Domingo/Milnes)	CDV	30	L	S	
10.88	Mus-Pop-Live	19.99	080 348-1		TURNER, Tina / Rio '88	CDV	30	L	S	
10.88	Mus-Clas	29.99	071 101-1	Decca	WAGNER:Overtures/BERLIOZ: Romeo & Juliet	CDV	30	L	S	
12.88	Opera-Live	69.99	070 402-1	Philips	WALKURE, DIE (Boulez/Bayreuth Fest Orch)	CDV	30	L	S	
10.88	Mus-Pop-Vids	13.99	080 338-9	Phonogram	WET WET WET / Videosingles	CDV	20	L	S	
10.88	Mus-Pop	16.99	080 344-1		WHO, The / Who's Better Who's Best	CDV	30	L	S	

this way there's no need to pay for a stand, right?!)

Otherwise it was down to Yamaha showing its NTSC CD-V1000 combis, mainly for surround sound demos. Yamaha is still a bit evasive about admitting a commitment to a PAL machine - maybe next year?

Yamaha does definitely have some new A/V components worth a mention. That DSR-100 Pro Logic unit we mentioned last issue is now confirmed for UK availability later this year. No firm price but something slightly less than £400 was suggested. Sharing cosmetic similarities is another sub-£400 unit, the DSP-100, a simplified version of the company's innovative DSP-1 Sound Field Processor. Both these new units require separate power amplification.

With built-in amplification is the AVX-100 Audio/Video Control Amplifier (c. £449) that is similar in style to the existing (and continuing) AVC-30, but with inputs for 10 audio and 6 video components. In addition to Dolby Surround the unit also offers 8 of Yamaha's own surround environments and can display on-screen graphics/titles. There's rather more to the product than can be comfortably described here. Yamaha has a new catalogue that contains a fuller spec.

LaserVision Fights Back

Tucked into the previous LDR was a leaflet offering LV discs from a new company, Phonovision Entertainment, established by former Edinburgh dealer, David Henry (of the Laser Centre). The leaflets arrived here at the last moment (while the mag was already being mailed out) so it wasn't possible to provide much in the way of background information beyond that which appeared on page 9.

To clear one point up first, Phonovision Entertainment & Laser Disc Distribution are part of the same organisation, so the same address and phone number apply. Phonovision has already tied up a deal with Vestron for the release of the hit movie *Dirty Dancing* and KLF for a CD-V Clip release of the recent pop hit *Doctoring The Tardis* by the Timelords. The Clip disc was scheduled for delivery in the first week of October, with *Dirty Dancing* arriving in the UK (from Germany, where it is being pressed by Sonopress) in the second week. It will come as no news to seasoned disc buyers that both titles have been subject to the usual delays; the Timelords disc because of the record company's confusion over the correct coding to be put on the master tape, and with *Dirty Dancing*, the tape arriving in the pressing plant without being split properly for the two disc sides. With the movie title there have also been hiccups with the artwork (now solved).

The delay with the movie disc was particularly disappointing as Vestron had been quick off the mark negotiating the release with Phonovision. As we write, discussions with CIC are still

to be finalised so we do not have scheduled delivery dates for the first of the CIC titles. Needless to say, the 28 days given in the Phonovision mailer has proved to be somewhat on the optimistic side. (If, by chance, you might have wanted the *Dirty Dancing* disc eventually, we don't suppose David Henry would object to you substituting it for one of your other choices while you are waiting.)

Phonovision has an option on the forthcoming Rob (*Spinal Tap*, *Stand By Me*) Reiner movie *The Princess Bride* which, at about 95 minutes long, could end up with a CAV side 2. (Sonopress is now prepared to do CLV sides up to 62.5 minutes long to make things easier.) If you want this title then drop Phonovision a line (it need be no more than that). It is a difficult title to proceed with unless there is some definite demand. In the past many readers have suggested some form of organised custom pressing of discs - this is about as close as we are going to come to it so get writing. You aren't committed to buying your discs through Laser Disc Distribution incidentally - most of the established LV dealers will now be carrying them.

We had hoped to run a much bigger article on Phonovision but this will now appear in the next issue.

Phonovision/Laser Disc Distribution can be contacted at 82 Great King Street, EDINBURGH EH3 6QU. Telephone: (031) 557 2222.

Bits & Pieces

■ But will they let you take it out?

London's Kensington Central Library (Hornton Street, W.8. - nearest tube, High Street, Kensington) has installed a BBC AIV micro, videodisc player and *Domesday* disc for use by the public. If readers know of any other public libraries offering similar hands-on *Domesday* facilities let us know and we'll pass the news on.

■ Should you encounter a coin-in-the-slot console showing **Walt Disney** cartoons in your local supermarket it might be of interest to know that buried inside is a Philips VP 600 LaserVision player working its way randomly through one of two specially-pressed cartoon compilations (known as *Walt Disney I* and *Walt Disney II* we are informed). And no, we don't know where you can buy copies of the discs from.

■ **No comb - it's official!** The prolonged debate over whether or not the Sony 27PS1 Profeel monitor has an NTSC comb filter is now resolved. Reader Eric Putt has cast his scholarly eye over the circuit diagram and concludes that no such embellishment to the NTSC circuitry is present.

■ To correct some rather sloppy editing in LDR-18 (p.11), the 35% of Matsushita Electronics owned by N.V. Philips was not meant to indicate the actual (Technics/Panasonic) brands which are solely owned by the main Matsushita organisation.

■ This winter is the 10th anniversary of laser videodisc. More next issue.

■ **Cheap Discs!** - Mail-order supplier, Original Audio & Video recently sent us their list. In it are a dozen Arts International opera & ballet LV titles on special offer (£10-£12) plus the Hancock (£5) and the four Monty Pythons (£8 each). Their phone is (0920) 61339.

Euro-PALS - New discs and players

Now that CD Video is with us we need to re-acclimatise ourselves to looking towards the big bit of Europe to see what disc novelties are cropping up there. It's been quite some time since there has been any prospect of PAL imports; however long we in the UK have been doing without discs, our mainland partners have been deprived even longer.

In fact, CD Video has been launched first in The Netherlands, West Germany and Switzerland, at the beginning of September. The UK is second on the list, along with France. Much of the PolyGram music product will be available in every territory but local artistes will not see a pan-European release; likewise movie and other language-dependent titles.

The Netherlands

Ad Jonker writes with some news from the Dutch Firato consumer electronics show which began at the end of August.

"I was surprised at the Sony stand to find the multi disc player, the MDP-212. To the query of whether it was an NTSC model I was told 'No, it's PAL and will be on sale from the end of August'. It will play all five formats, including 8cm. The picture, from a specially made CAV disc (by Sony in Japan) to show the player, was really good. The MDP-212 sells for 1,999 guilders.

Pioneer had three CLD-1200s on display. This also will be on the market by September, selling for 1,899 guilders.

Aristona and Erres both showed their versions of the CDV 475 which are, of course, the Philips player. When you switch on their badged versions of the machine the TV will actually show 'Philips CDV Player'.

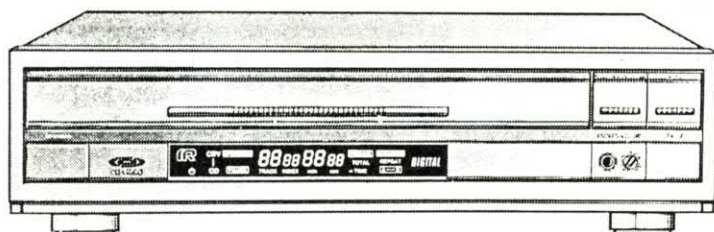
Philips itself (always with an enormous stand at Firato) presented CDV in style with large displays and lots of players. There was also one player with a specially made CAV disc about CD Video. The CDV 475 is much lower in price than the Japanese players at 1,495 guilders. Philips also premiered the CDV 185 Clip player at Firato.

Other than the longform music discs on display there was also a copy of *Flodder*, a Dutch feature film which has been a recent cinema hit, quite rare for a local film. (It even out-box-officed all the American movies in 1987.) I asked if it was a tape being played but it turned out to be a nice gold-coloured disc. I also saw a sleeve for the movie *9&1/2 Weeks*. Discs weren't scheduled to be available till the middle-to-end of September, and in limited quantities,

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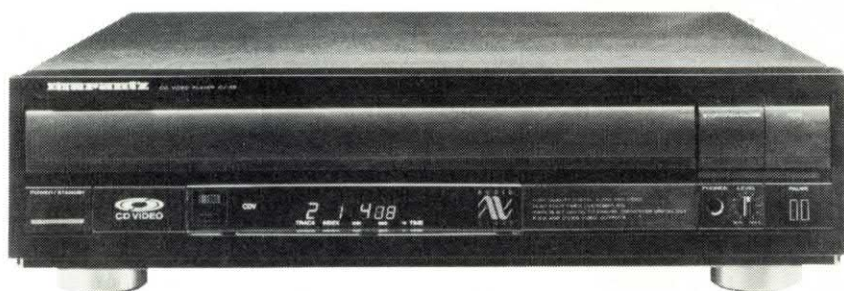
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especially the classical titles.

Disc prices in Holland will be 19.95 guilders for the 12cm Clip, 25/39 guilders for the 20cm (single/double-sided), and 49/89 for 30cm. These prices are for music titles, film titles will probably be higher."

In the CD Video launch list Ad sent there are a few, mostly classical, longform titles yet to be scheduled for the UK. There are 45 classical titles in the Dutch list and this seems to be the prime market for CD Video in The Netherlands. Non Unitel originated titles are: *Christmastide*/Jessye Norman, *An Evening With Kiri Te Kanawa*, and *Beethoven Eroica Symphony 3e*. A couple of these aren't scheduled till 1989 according to the list.

The 12cm pop list includes a sprinkling of older titles that are not in our launch catalogue. The Level 42/*It's Over* disc has re-appeared for one. The one real novelty in the Clip list is Sabrina and *Boys* but this is one of the few without a catalogue number so it might not be out immediately. The one different disc in the pop longform list is *The Prince's Trust 1987*.

West Germany

The big roll-out of CD Video in Germany coincided with the Audio Video Fair in Dusseldorf, again at the end of August. September 1st was the first date on sale with subsequent disc shipments on the 19th and then early

Close Encounters Of The Third Kind, *Yentl*, *The Shining*, *Ghandi*, *Ghostbusters*, *Kramer Vs Kramer*, *Papillon*, *Krull*, and *Jagged Edge*. (All dubbed into German, of course.)

Disc prices in Germany are 15DM. for CD-V Clips, 35-45DM. for longform pop and 55-150DM. for classical longform.

Some of the Clip discs that may not appear outside Germany and Switzerland include those by Judy Cheeks (*I Still Love You* - 080 194-2, supposed to be a good one), Shari Belafonte, Camouflage, Jeremy Days, Rainbirds, Tatjan and a couple of others from Yello (*Goldrush* - 080 306-2 & *Oh Yeah* - 080 308-2).

Four of the recent US WEA CD-Vs are also expected for German release - by coincidence those illustrated in their US version on the USA page this issue (but not the Cure disc).

France

We have little information about what is going to happen in the simultaneous French launch in October. This will have to wait till next issue. Inevitably there is a Johnny Halliday disc - but only a short one - *Que Je T'Aime* (080 308-2). Other Clips are expected from Isabelle Adjani, Daniel Balavoine, Stephen Eicher, Gainsbourg & Charlotte, Caroline Leob, Lio, Elli Medeiros and Niagara. Of course, two CD-V Clips have already appeared - the Psychic TV (illustrated on page three) and the classical disc by Agnes Gillieron.

penetration of players. Until then the handling of a minority format is better carried out by a third party with established distribution and that is in closer touch with the end-users. Even in the USA, with a player population in the hundreds of thousands (compared to less than 10,000 active LV owners in the UK), the videodisc business is still seen as being too small for many of the movie and music companies to involve themselves in directly. The majority of titles are licensed for disc release to either Pioneer/LDCA or Image Entertainment.

Lightning will go for the new digital format rather than re-starting LV releases. This will mean that a fair number of combi players will need to be sold as the cost of digital pressing (by PDO, the only company presently able to offer EEC production capacity) is higher. Discs could end up costing a little more than before. Titles that would once have been feasible to press in the 500-1000 range would not make financial sense in digital until sales of around 2,500 copies became a possibility. (Previous top sellers have done near that figure, *The Empire Strikes Back* being Lightning's biggest seller to date.)

Because Raymond Laren has family connections with the jukebox world going back to the early '50s, and supplying the jukebox market is still an important part of the company's activities, we also learnt something of how CD Video might affect that market. The CD-V Clip disc would seem to be custom made for jukeboxes and, released promptly, it could offer the jukebox operator both audio and video versions of a hit song on the same disc.

Videotape-based jukeboxes are not very elegant solutions to the task of providing visual entertainment in public places. The tapes have to be specially prepared, frequently updated, they're slow in operation (needing two tape drives to function at anywhere near reasonable access times) and the quality is subject to degradation through tape wear. But despite the apparent market opportunity offered by a CD Video jukebox it might be some while before the product is fully realised. It's not a technology issue but one of rights.

When you drop your coin in the jukebox slot more happens than it making the machine play your favourite tune. Also inside the mechanism is an extra pile of gubbins that counts the number of plays each song receives. Ultimately the various rights holders (such as composers) get rewarded for the number of jukebox plays. So far, the use of videos in jukeboxes is not so clear-cut from a rights point of view and there are even special local bylaw licensing restrictions to be taken into account - seems like a video jukebox can be interpreted as a form of cinema exhibition in some places, bringing down a whole extra set of operating restrictions. As a consequence the CD Video jukebox, attractive as the idea appears, might take a little longer to come about than the basic appeal of the idea would suggest.



October - coming to just over 100 titles in all by then. About 50 of these are CD-V Clips with 30 classical longform titles, the rest 20/30cm pop.

Players to reach the market by October include Philips, Marantz, Pioneer and Sony. The Sony player, the MDP-212, does not have CX like the Pioneer machine. There will be an alternative version of the Philips player, the CDV 988 (illustrated), styled for the Matchline range and selling for 100DM. more than the 475.

Movie titles are expected from November onwards. A package of about 60 titles bought by PolyGram includes things like James Bond movies, some Terence Hill/Bud Spencer efforts, *9½ Weeks*, *Dumbo*, *Mary Poppins*, *The Colour Of Money*, *Annie*, *West Side Story*, *Lawrence Of Arabia*, *That's Entertainment*, *Firefox*, *Pale Rider*,

Lightning & CD Video

Though Lightning Distribution dropped out of LaserVision releasing at the end of last year (amid the general confusion over the delayed launch of CD Video) the company is still eying the CD Video market with a view to a possible resumption of activities. This news comes as a result of an LDR meeting with Lightning boss, Raymond Laren, in mid-August.

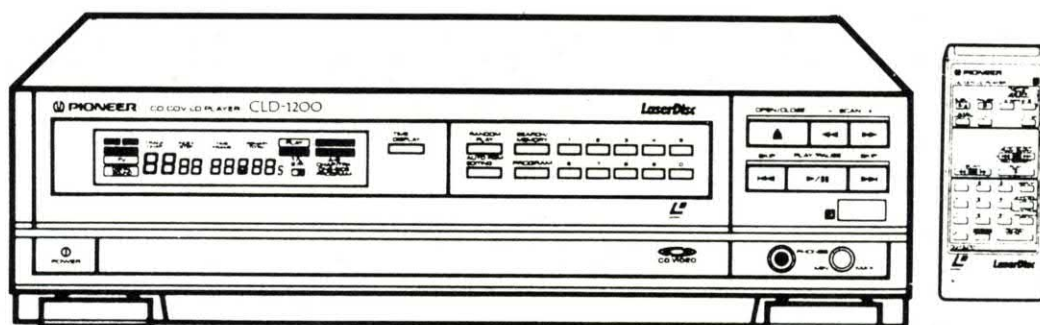
Nothing is likely to materialise immediately but it is Lightning's belief that the early days of CD Video will see a very much similar situation to that with LaserVision - many of the major companies holding off releasing their own discs until there is a significant

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Laser Rot IV - Solvent Abuse

The UK hi-fi press has at last woken up to the fact that not all CDs are made equal and is now incorporating the term laser rot into its vocabulary. Not before time. That said, we have seen previous articles touching on the problem (specifically one by a writer who had been startled at the number of disc errors being clocked up on the Cambridge Audio CD Audio player that has an output for such purposes) but beyond that there has been little in the way of serious questioning of disc making technology - in complete contrast to the manner in which the hardware is so thoroughly investigated.

For videodisc fans, that laser rot also affects CD Audio discs is sort of perverse good news. Of course, no disc that deteriorates is really good news - but the acceptance that the problem can encompass all optical discs means that we no longer have to be so careful about mentioning it. In the three years we've been writing about laser rot there has always been the constant worry that too much exposure of the subject would give those hostile to the videodisc medium yet more ammunition with which to knock it. No more, then, is this the case. Both audio and videodisc fans share a common need for protection.

The recent bout of publicity touched upon the subject of corrosive inks amongst other things. Certain of these can damage the protective lacquer which

covers the metallised surface of the CD, eventually burning right through and destroying the reflectivity. One such example of this problem is illustrated here. No, we haven't printed the photo back to front. What you see is the printed label grinning through to the other side of the disc. (In order to photograph it most effectively just part of the surface is shown.) This particular disc was bought in September of this year (though pressed maybe 1-2 years back) and, when returned for replacement, the shop could only come up with another copy suffering exactly the same fault.

Though disc owners have no control over disc manufacturing itself, this ink problem highlights one important area of disc aftercare. Those inks that have been used in error by some of the disc makers are based on the same solvents that are used in indelible felt-tip pens. Therefore do not use such writing implements to mark your CDs as the same burn-through could result. Any solvent-based product could have a similar effect so inks, sticky labels, cleaning fluids are all no-nos.

What you have to remember on all 8 & 12cm polycarbonate discs (CD Audio, CD-V Clip etc) is the information side of the disc is only protected by the lacquer. Unlike the larger sizes of PMMA videodisc, the information surface is not sandwiched between two pieces of fairly robust, hard plastic. When a polycarbonate disc is made, after it is removed from the disc press it is clear piece of plastic with the information embossed on one side. This surface is

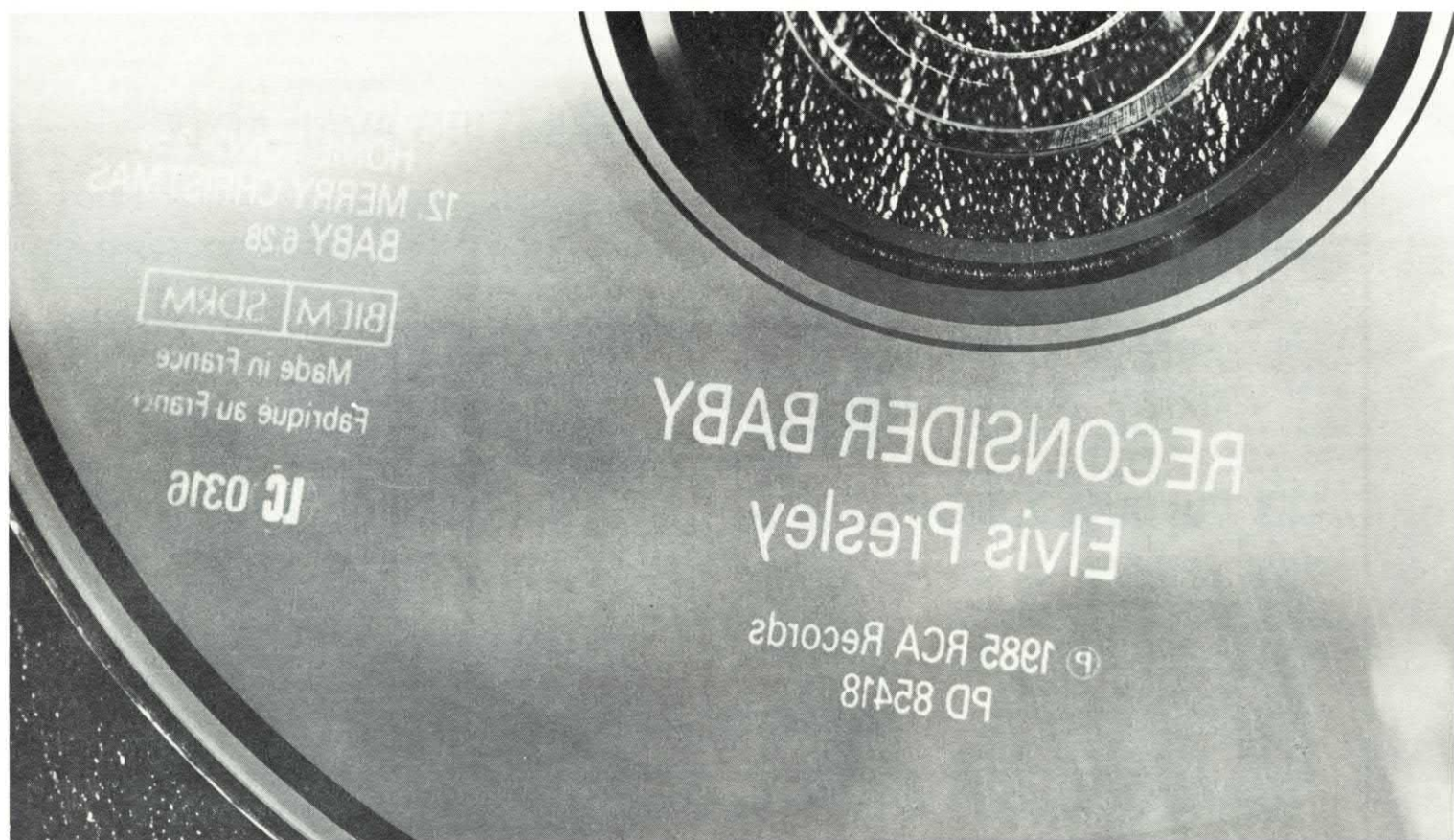
then metallised, protected with a clear lacquer and then label-printed directly on top. Therefore, any damage to the label side of the disc could very easily be more troublesome than the 'playing' side.

Beyond these hints to looking after your CDs the stability is mostly in the hands of the manufacturers. For what it's worth, none of our readers has so far reported any CD Audio disc failures. Philips did tell us (a year or two back) that there have been some cases of early PolyGram CD titles going defective (no technical reason given) but it was no longer a cause for concern apparently. A recent estimate from the main Hannover plant (now under PDO control) is that CD Audio disc life is between 50 and 70 years.

Those readers still a little wary and with some electronics ability might care to knock up an error counter for themselves. On any player with a digital output it should be possible to count disc errors, such a technique also working on digital videodiscs.

One aspect of the recent publicity that still has us slightly puzzled, though, is this excerpt from a UK music industry journal, Music Week, which went to PDO's Hannover plant and talked to PDO Development Manager, Wolfgang Immelman. We quote -

'In Hannover, where the compact disc was invented, Immelman points to LaserVision discs - the precursors of CD - that are more than 10 years old and says: "I personally guarantee that they have the same quality now as when they were new".'



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Pioneer UK & CD Video

On July 8th Pioneer held a press briefing to announce details of its first UK spec LV/CD-V/CD Combi player, the Pioneer CLD-1200. We did think about delaying the then-nearly-ready LDR-18 an extra week or so to include the news but, essentially, we already had an idea of what was coming and a look-alike photo (of the US model CLD-1030) so we figured it could wait till LDR-19, when we could do a full review of the player. This then is a three month old news report leaving out the bits that will be covered in the review.

By announcing the CLD-1200 well in advance of the autumn launch Pioneer was committing itself more than seriously to CD Video. When, in the ensuing question and answer session someone cast doubt on the support from other Japanese hardware manufacturers (notably Sony), it became apparent that Pioneer was going to be doing the CD-V groundwork in preparation for those who would follow. While the UK arms of the companies concerned remain vague about a commitment to CD-V it seems the important decisions have already been made back in Japan.

Regardless of the previous progress of videodisc in Europe it must look very strange to the Japanese that an established product in the domestic audio/video market (that is similarly increasing steadily in the US) just does not exist here. Logically it cannot be the product itself which is at fault but the manner in which it has been marketed. Once established, videodisc is the key to selling all manner of other high-end products such as large-screen TVs, multi-channel sound systems etc. Thus selling videodisc players means selling more of those add-ons too.

So Pioneer, as market leader ("Pioneer makes more industrial and consumer videodisc players than all its competitors put together"), goes in first and establishes the beach-head on which the others follow. Well, that's what it seemed they were saying in a rather roundabout way.

In the October-December sales period Pioneer hopes to shift 3,000 CLD-1200s and has been led to believe software support from PolyGram during October/November will amount to 70 x 30cm discs (30 pop/40 classical), 16 x 20cm (all pop) and 68 CD-V Clips. "Initially we see this as a music market" said Pioneer.

It wants more software, and more of a spread of interests, even though Pioneer is going along with the music-driven aspect of the CD Video promotion. In spite of this Pioneer is sticking doggedly to its laser disc nomenclature in regard to the longform product, using CD-V only for the Clips discs - as is turning out to be the practice in Japan and the US. This seemed to provoke a couple of journalists into suggesting that such a spread of terminology will confuse the punter but Pioneer stood



firm. (Well, one of the journalists was the writer of the PolyGram internal newsheet.) Pioneer's CLD-1200 bears only a 'CD Video' logo and Pioneer's own trademarked 'LaserDisc' insignia. There is no LaserVision logo to be seen on the front panel.

Pioneer has no plans for a Clip player "in the foreseeable future", an attitude which would tend to re-inforce the determination to establish the large videodisc concept rather than just the CD-V Clip as a novelty CD Audio add-on. Pioneer would admit to "supplying mechanisms to a large, well-known European manufacturer" for just such a Clip player, but is not embarking on a similar product itself in PAL - yet.

Trade-in, Sellin' & Advertisin'

The press briefing turned out to be the first occasion Pioneer has been forthcoming about details of the trade-in for old models of LV player for the new Combi. LD-700 players will be worth £150 against it, LD-1100s £100. The offer is limited to UK model Pioneer LV players and runs till March 1989.

Pioneer will be promoting the CLD-1200 through selected dealers who can demonstrate the product adequately, plus a selection of prestige outlets. Pioneer will be supporting it with a £600,000 advertising spend.

Initially there are no plans to get directly involved in producing software and Pioneer is trying to encourage

support from UK software companies (a few who turned up for this event). Pioneer has the ability to press digital sound PAL LV discs in Japan and the US (a Pioneer-made digital PAL Cassiopea disc was being used for demonstration purposes at the time) but is not intending to get into disc production initially. ("We can't afford to build a European pressing plant for PAL.")

Working Parts

Because Pioneer brought one of its development engineers over from Japan it was possible to see the CLD-1200 working in something of an unusual way. The player's working innards (the motor, laser pickup and guide rails) were plonked down on a table and wired into the electronics of an adjacent player. Discs were played (both CD-V and LV) producing more than satisfactory images on the monitor screen.

We wouldn't recommend attempting this yourself when you get your own Combi player home but it does go some way to demonstrate how robust all this technology has become in recent years. Because the CLD-1200 is one of the newest generation of Pioneer players it is not even necessary to fix the disc on the spindle in the old mechanical way. The disc is just put on the motor spindle and the clamp dropped on top; it is held magnetically. Just this stops the disc going into orbit at 1,500rpm, black and decking all those in its path. (See, we definitely don't recommend you try this yourself!)

All this you can see in the photo on the left. (The TV, incidentally, is one of Pioneer's PAL/NTSC SD-M28s.)

At the foot of this page is a shot showing the new laser assembly (right) next to the previous version, as used in the 1050 for example. The new assembly is only two-thirds the size and is now small enough to bring close up to the motor spindle for 8/12cm disc play - the previous model being too bulky to do this. The new assembly incorporates both the laser diode and the amplifier stage, this shorter signal path reducing the possibility of external interference and thus picture degradation. The 4-element glass lens in the old laser assembly has been replaced by a new single aspherical plastic lens too.

Some idea of scale to the photo can be got from the £ coin used to prop up the old assembly. Also helping support it underneath is the new Pioneer integrated circuit chip used in the 1200 which combines several of the video processing tasks previously requiring several different components.

The future

Whether there will be other players from Pioneer in the near future is not known. A PAL version of the CLD-99S/3030 would seem a possibility but it would probably not be that cheap. The NTSC Combi manages its digital picture effects with 1 megabit's-worth of memory whereas a PAL version would require 2 megabits - so we are told.

Pioneer is certainly aware of the CLD-99S's appeal - it has been a hot seller since its introduction in Japan last year and it is surely the way for videodisc to go to overcome the shortcomings of the CLV format. Indeed, if we've understood PDO correctly, the coding system now added to discs (that,

for example, enables seconds to be displayed on the screen as well as complete minutes) also incorporates a frame address capability which would suggest the possibility of still-frame file CLV discs, something that has traditionally been the sole preserve of CAV.

Because someone brought up the topic of PAL/NTSC labelling of discs and the possible confusion that would arise with novice consumers it seemed appropriate to raise the regular query from these parts of when Pioneer was going to get round to producing a multi-standard machine to counter this 'problem' in the most efficient manner. Pioneer says it has "no plans for a multi-standard player at this time". Later on, while standing by the CLD-1200 being demonstrated to the assembled throng - one of whom was watching his NTSC Clip discs producing a perfectly clear black and white picture (but burbled sound) from the PAL Combi - one learnt something of Pioneer's reluctance to pursue this apparently simple route to worldwide compatibility.

It comes down to a fear of being overtly provocative to the software companies. Because programmes are normally licensed on a territory by territory basis (where copyright laws tend to differ as well), a multi-standard player might seem to be an encouragement to short-cutting the appropriate payments and rights protections. That's not to say a multi-standard player is not an unappealing idea to them.

Footnote: Pioneer is now (September) making clear that the trade-in offer is £150 on both the LD-1100 or LD-700, not differing amounts as conveyed at the press briefing and reported accordingly in the text of the article.

Julia And Julia on disc

While the opposing sides shape up in the HDTV battle - the Japanese with their 1125-line all-new Hi-Vision technology versus the Europeans and Americans with various upgraded 625/525 into 1250/1050 approaches - Sony is quietly selling its High Definition Video System (HDVS) production equipment to anyone interested in making 1125-line programmes now. Beyond acting as a straight upgrade on the existing video formats, Sony visualises HDVS as an electronic-cinema production tool, one to ultimately replace conventional photographic film techniques. Several feature-length productions have already been made with HDVS equipment, *Julia And Julia* being the first one to be transferred to an existing home video format. Inevitably in diminished form (coming down to whatever the metric equivalent is of squeezing a quart into a pint pot), *Julia And Julia* was released on videodisc in the US this July in good old 525-line NTSC.

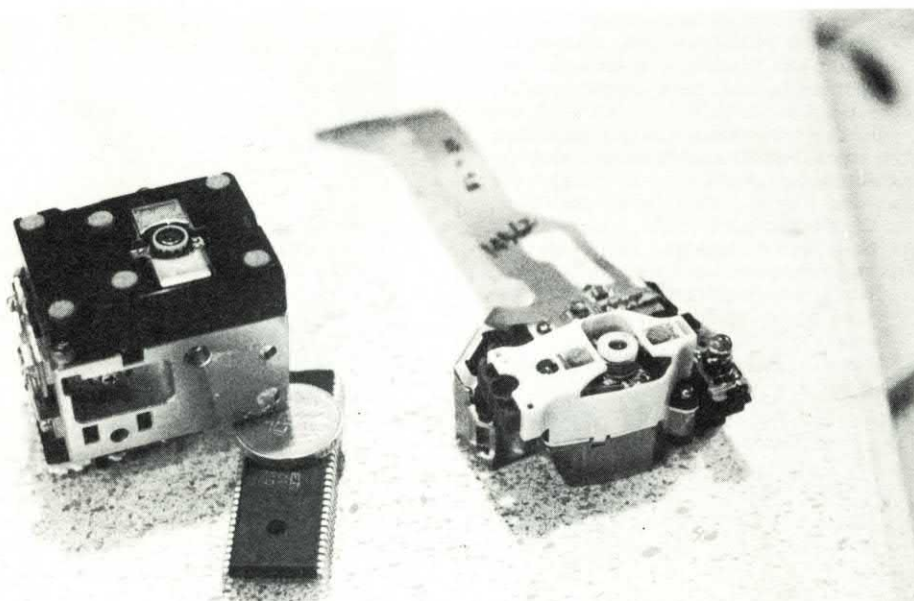
Anyone who has seen any original 1125-line footage is unlikely to doubt its capabilities, but quite crucial in the changeover period is how such material looks when down-converted to one of the existing formats. *Julia And Julia* has been transferred to 35mm film for cinema exhibition - at least in the US - and also to NTSC video. That means a 20MHz luminance signal plus 10MHz of chrominance being shoehorned into something around 4.2MHz total - a 7:1 reduction. The result is none too remarkable.

The major failing is with the solidity of the 1125 to 525-line conversion. Though disguised to a degree by having kept the contrast low, the image is consistently flickery - particularly in the darker scenes. Annoyingly, the picture is also rarely as crisp as even conventional video can offer; not a problem one would anticipate when **reducing** an image. The colour intensity of the disc is low. As mastered there is too much colour - the disc looks better with only a minimal amount of colour. (The disc appears well pressed. The weakness does look to come from the mastertape.)

A percentage of the blame for these shortcomings being so noticeable is that most of the movie has been shot at low (albeit natural) light levels - conditions that may have proved a production point when seeing the movie in its original form but ones that are more than the old technology can handle. (It has been pointed out to us on more than one occasion that NTSC video does not have the low-light-level performance of the PAL system.)

A tiny percentage of the movie has been shot in bright exterior lighting to greater technical advantage. A brief sequence on side one (33.42 - 33.47) - showing a close-up of some keys in Kathleen Turner's hands - is a good example of this.

Beyond these aspects it is worth



commenting on how well 'electronic cinema' works. *Julia And Julia* is a good illustration of why 'film people' dislike video - it is too immediate; the veneer of fantasy afforded by the photographic image is stripped away completely. There are odd moments in the movie where film has been used and it is very obvious because the image is straightaway less real. This probably means video is 'better' but it may require some dramatic changes to production techniques before the audience will accept that fact.

The movie itself is, in two words, excruciatingly bad - despite the presence of Kathleen Turner. (In future we shall be wary of any movie where virtually the entire production team's names end in vowels but all the stars' end in consonants - it's obviously a clash of cultures that not even new technology can yet harmonise.)

Just to confirm that nothing undue had occurred during the 1125-525 conversion we ended up pursuing the matter direct with Radiotelevisione Italiana (RAI) who made the movie and also undertook the conversion stages. (A 625-line PAL video version has also been made, apparently, though it is unlikely we'll see a UK disc of this.)

The criticisms of image quality we described over the phone seemed not to be ones they could relate to the original tape they supplied to CBS/FOX, suggesting we were not seeing the true worth of their endeavours. We left it with them promising to get hold of a copy of the US disc to identify the problem.

One might be tempted to encourage those interested in new technology to acquire this disc regardless, if they have an NTSC player, but if the immediate temptation can be resisted it might be better to wait till the next HDVS production in the hope that the transfer is improved.

[*Julia And Julia* was made in Italy by Radiotelevisione Italiana in 1987 and features Kathleen Turner, Gabriel Byrne and Sting. It is R-rated and the running time is 98 minutes. The disc is released by CBS/FOX (USA) in Dolby Stereo. Catalogue No: 5034-80. Price \$39.98.]

More on CD Multi Audio

We've had a letter from Seattle, USA subscriber, Peter Shalit, to tell us which digital LV and Combi players do what with the audio channels of LV/CD-V and CD discs.

"The Pioneer CLD-3030 combi player (of which I am the proud owner for three days now) will isolate each of the two channels on a CD. I tested this using a Beatles CD *Past Masters Volume One*. Certain of the tracks (eg. *This Boy*) are in a primitive form of stereo with the vocals mostly on one channel and the accompaniment mostly on the other. Pressing the audio monitor button on the CLD-3030's remote isolates channel



1/L or 2/R while suppressing the other - almost a karaoke effect if the instrumental channel is played. This player would be very capable of properly playing the *Fidelio* disc you describe.

The CLD-1030 will also isolate the individual channels on a CD; Craig Hyland (of Videophile) and I tested this out today at the shop. From personal experience I can tell you that neither the CLD-900 nor the CLD-1010 will isolate an individual channel on a CD. No matter what I have tried, both the 1/L and 2/R lights remain lit, and both channels are output. I do not know of a CD-only player that will isolate one channel either.

Regarding the digital tracks on an LV disc: the CLD-3030 will isolate each digital channel. In fact, the owner's manual has a discussion of "LaserVision with digital sound with multi audio disc" (sic - must have been translated verbatim from the Japanese) which even describes tri- and quad-lingual discs containing different languages on each of the two digital channels. With Craig's help, I have tested five players (CLD-900, CLD-1010, CLD-1030, CLD-1030 and LD-W1), and all will isolate the channels on a digital disc perfectly.

On the other hand, Craig reports that the LD-838D cannot isolate the individual digital channels on an LV disc, and I have read a report that the CLD-909 cannot either. I have not been able to test the LD-S1 in this regard.

This means that certain Multi Audio



LV discs, especially those that have two different digital channels, will not be fully compatible with certain LV players, even some machines with digital playback capability.

On two lists of up-and-coming discs, I have seen a new offering by Criterion *The Orson Welles Radio Disc* which is said to contain 8 hours of old radio recordings on one LV disc. (Picture content, if any, is unknown.) Obviously only certain models of player will be able to properly play all of the disc, as I presume all four channels on each side are used individually. But if this disc is indeed released, it will be the ultimate in Multi Audio."

So, we stand corrected over the CLD-900's ability to isolate digital LV channels. In addition, the Yamaha CLV-1 can be added to the list of combi players able to isolate LV channels - but it won't do the same for CDs. Finally good news for PAL, the CLD-1200 plays individual CD channels.

Notes from Japan

Matsushita (Panasonic/Technics) has launched its first 8/12/20/30cm LV/CD/CD-V combi, the LX-300. List price is ¥ 150,000. Just to confuse matters the player has a Y/C output which is being perceived as a bit of bluff by the competition. However, the addition of the S-output seems to be producing extra sales and other manufacturers are expected to follow the trend. A LaserVision-only player is expected from Matsushita also.



LDR is planning to import copies of the next Japanese LaserVision catalogue. The previous issue is shown above but the next one (14) is due late October. It won't be cheap - we have a provisional price of £6.00 (includes postage) - but it does have 300+ illustrated pages of disc sleeves to oggle. An ideal bed-side companion for NTSC player owners. If the initial batch sells out it might take 3-4 weeks to re-order so please send in your order (with cheque/PO/Giro) a.s.a.p.

PHILIPS CDV 475

A review of Philips' new CD Video Combi player

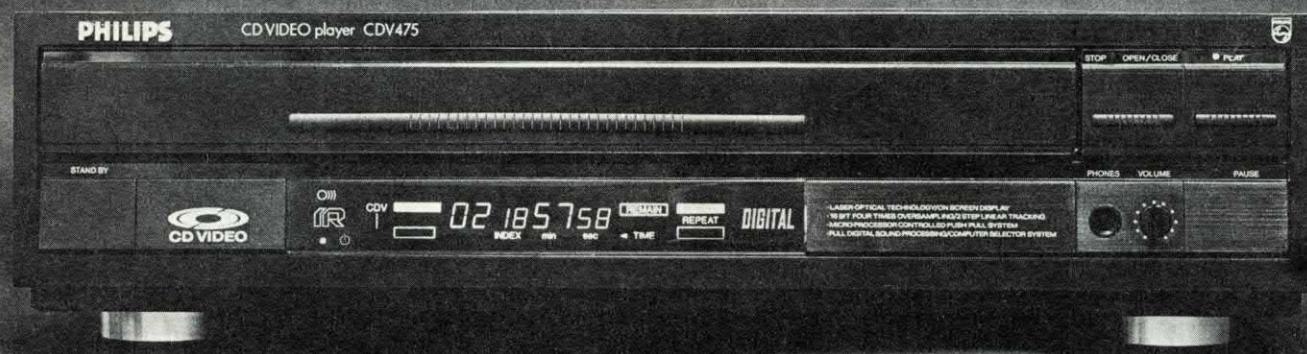
Philips' new CDV 475 is a first-generation, CAV-capable combi player - able to take all types of currently available audio discs and PAL videodiscs with expansion possibilities for future video and data formats. Hopefully these developments will be a little more elegant than the manner in which the player presently copes with the 8cm CD Single - via the inclusion of a snap-on disc adaptor in the accessory pack, the player's drawer/loading tray having no provision for accepting the small discs directly.

Also in the all-black accessory pack - a dinky little plastic carrying case made out of simulated corrugated cardboard(!?) - is a free disc. (*Eyes Of The Wind* - new age music on a CD-V Clip with a video track showing

scenic US rock formations.) The full-function remote control comes with batteries and, along with the leads supplied, it should be possible for most people to get the player up and running without further back-up. The completeness of the Philips' pack is flawed only by the absence of the any proper video cable - only a pair of gold-plated phono leads (for the audio) and an RF aerial connector are included.

Player Set-up

After unpacking one has to go through a brief set-up; there is a transit screw to be removed and packing piece unclipped from the drawer. There are four buttons on the front of the player covering the basic load/eject/pause/play



functions - certainly all you really need - and standby.

That standby button has sparked the curiosity ever since first encountering it in the 475 brochures some time back; just what does a standby control do when you also have a pause? Now one has more of an idea. The player does not possess a power on/off switch - it's either on or partly on. If you want to switch it off completely it is necessary to pull the plug out. Presumably Philips doesn't expect you to do this after each session so one has to acclimatise oneself to a constantly glowing LED on the display panel (which manages to consume all of 8 watts according to the manual). Curious altogether.

Otherwise it is possible to get to grips with the player functions quite easily. The front-panel display covers the majority of operating functions and is bright and large enough to be legible when not using the TV. To get round the problem of covering all the time/frame etc readouts with just five digits the characters have been made different heights. This makes frame readouts a bit clumsy because the first figure is small, the next two large and the last two again small. When the second digit is a '1' this also means an unnaturally large gap in the middle of the number. There is a large red 'Digital' light that comes on when ever the appropriate software is being played.

The overall appearance of the player is quite spartan - it's unlikely to excite, but then few of the latter-day pieces of videodisc hardware have had the design attention paid to earlier machines. However, it is difficult to resist a positive disliking for the appearance of the almost '30s style remote.

Ergonomically it is better than it looks and counts as about average in ease of use but could be improved on for error-free use in the dark. There has been some effort to group the buttons, leaving space between in most cases. The most used group (Prev/Next/Scan) could have done with being better isolated as well. Making the buttons different sizes and shapes doesn't seem to offer any great tactile advantage - with the exception of the pimply number-pad group they all feel about the same under this thumb.

Button Pushing

Two pairs of CAV buttons conform to the normal multispeed convention. The first pair governs the frame rate (from 1 frame every 3 seconds to 8x speed - in 10 steps), the second pair the forward and reverse modes. Another pair of buttons governs single frame advance/reverse. These are not of the automatic advance variety. Fortunately the search function does allow you to go to the desired frame in either multispeed or still by pressing the appropriate buttons. This is a desirable feature.

A search command requires you to define a Track/Chapter or Time/Frame before keying in, followed by a push on the Play button (excepting the CAV GoTo options described previously), rather than just directly keying in the digits before pushing play. The 475's approach is logical but the short-cut method has advantages when doing Track/Chapter searches.

There is no access to Index points allowed for on the player. Indexed CDs are displayed as such on the TV and player displays, but that's all you can do with them.

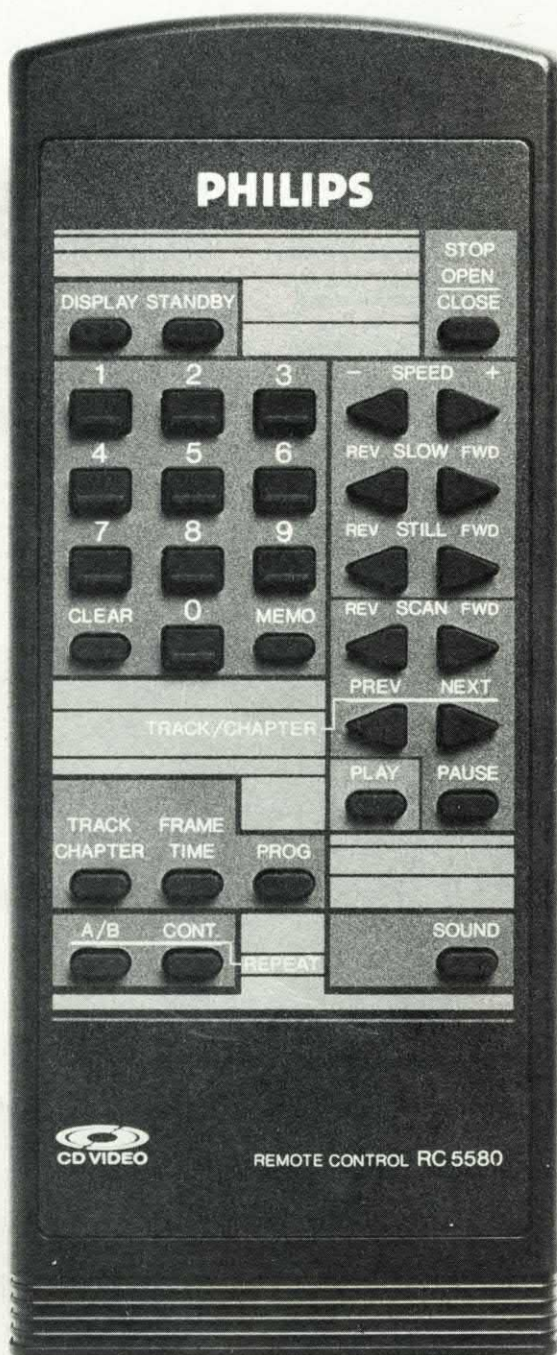
Philips calls Track/Chapter Skip 'Prev' and 'Next' - a push on either produces the anticipated result. If you want to skip back to the beginning of the Tr/Ch currently in play you need push the adjacent Play button.

Selecting audio channels is done by repeat pressing of the Sound button which cycles through 'Stereo' (default setting), '1/L' and '2/R' and then back to 'Stereo' again etc, etc. The player does not override the fixed CD Audio stereo mode (or that on the audio of CD-V Clips) - shame.

Repeat options are for an A - B sequence (A/B button) and whole side or programme (Cont button). Remember that on older LV discs without seconds coding the shortest A - B sequence you can have is one full minute.

The scan function would not normally call for special comment but there is an interesting variation on the 475. If you scan to the end of the disc the player automatically back-spaces a short way and drops into pause, awaiting a fresh command. It also produces an 'Error' message on the displays.

This Error display (abbreviated to 'Er' on the player readout) crops up all over the place - any time you press a CAV button on a CLV disc or any one of a multitude of similar wrong-footings. You name it - Error will momentarily pop



up (annoyingly so on the TV screen, even though the function is obviously well-intentioned).

Programming the player is possible up to 20 selections and is as straightforward a procedure as on any player. Using the TV display you can see 3 selections being keyed in at any one time. As additional entries are keyed in the oldest entry is cycled off to the left. You can use the Clear key to erase a faulty entry provided you notice it at the time of entry - you can't correct an entry some way back in the programme. If you go past 20 entries the player/screen displays an 'F' for full. You will also bring up an error message if you try and key in a non-existent Track/Chapter as long as the player is in pause (where it has had a chance to read the TOC - so this only applies to suitably encoded discs). You can program a disc before engaging play, though. Regrettably Philips' FTS memory feature is not built-in to the 475 so all the programming is lost whenever the disc is removed from the player.

TV Displays

And now for some mention of the screen displays, of which there are many. There are four (count 'em) base colours over which white text on blue status blocks is superimposed. The start-up screen is red, changing to green (and a rather vile one at that) for 20/30cm videodisc, blue for CD-V Clip and black for CD Audio. (OK, make that three colours then - some smart-arse'll write in.....) The green screen covers both CD-V and LV. As with the player display, every LV disc you put in throws up the CD-V/CD Video term.

The superimposed status blocks come a little far down the screen at times. This is of no consequence over the coloured backgrounds but when they flash on momentarily during play to confirm a command they'll often obscure significant parts of the action. In multispeed, if you are shuttling a sequence back and forth, the obscuration is permanent because your fingers are not off either button long enough to clear the screen.

One novel status signal is 'NTSC Clip' which occurs when such a disc is loaded to advise of the imminent non-appearance of any picture - the player just searching out the audio-only tracks.

Internals

The top cover provides much of the rigidity of the player and when removed there is a fair amount of flexibility in the construction. The disc clamp is a large triangular piece of metalwork, hinged at the rear. The laser assembly is visible (just above the 'caution' label on the clamp) and this runs on a threaded rod. Interestingly, the eject/load cycle sounds much smoother and seems less frantic with the cover removed.

The back panel photo shows the sockets available. The audio phono and the direct digital output are gold-plated. The mains cable is of the removable type.

Operations & Times

A previous LDR witticism about the manner in which another player's loading tray thrust out now seems somewhat

misplaced after experiencing the get-outta-the-way-and-quick aggression of the 475. The reason Philips chose to call the function 'Open' rather than 'Eject' is probably because they didn't fancy having the more honestly descriptive 'Ejaculate' written on the front panel; there is absolutely no delay after the open command is given - the thing shoots straight out. Stick to using the remote if you value your fingers. (The remote, by the way, does not work very well when used above the open drawer. The infra-red receiver is obscured.)

The loading tray is smaller than some and does not fully clear the player when open. However, it is easier than it looks to insert 30cm discs, without any practice even. It felt easier to offer these up slightly from the side (about 45 degrees) rather than coming at it face-on from the front. The smaller size also makes the tray less of an obstruction than the fully opening varieties - so there are advantages. The finger depressions are a help when handling 12cm discs. Considerably less ferocious activity follows execution of the play command. The tray is tugged back in and (with a 30cm disc) a picture will pop up on screen within 15 seconds.

Mechanically the player is fairly quiet. Periodically it does give out a high-pitched whine on CLV videodiscs - a slightly metallic resonance from somewhere within. CAV discs substitute a slight, fast ticking and the usual whoosh of air. External noise levels could still be described as quiet on both disc types though.

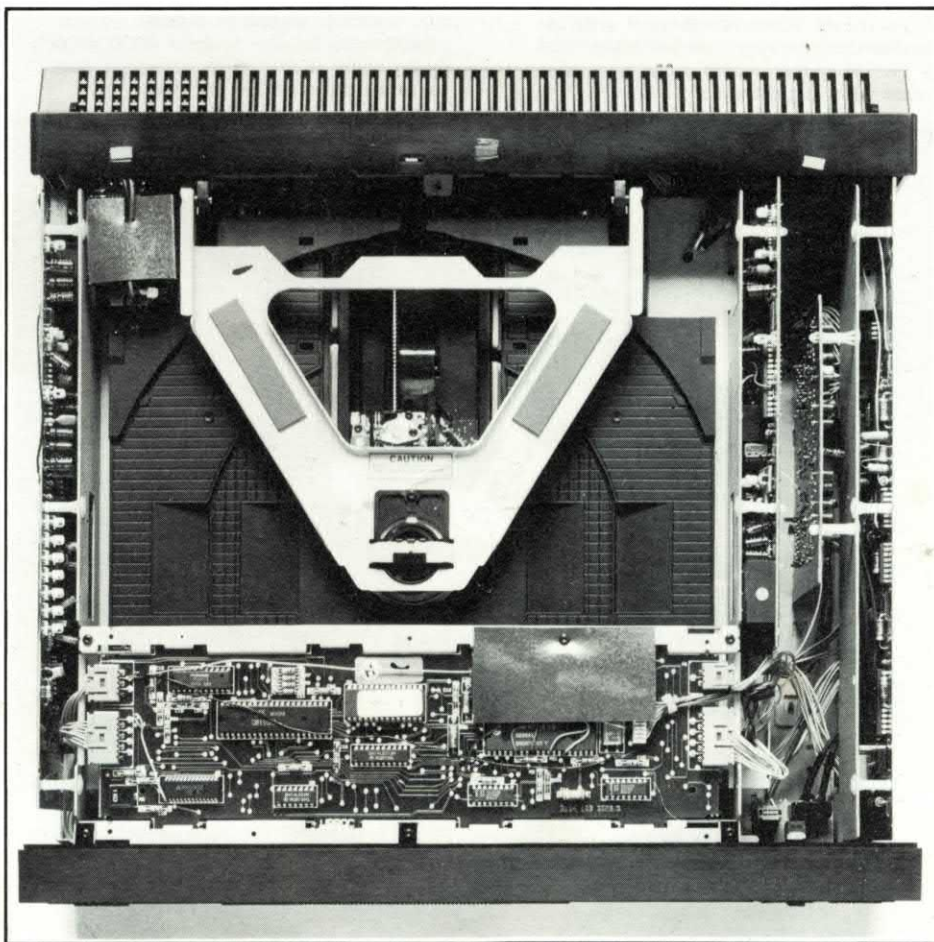
Ventilation for the player is through a grill at the rear and slots in the underside panel. Even so, discs come out of the machine far too hot. Unless someone can offer a persuasive argument

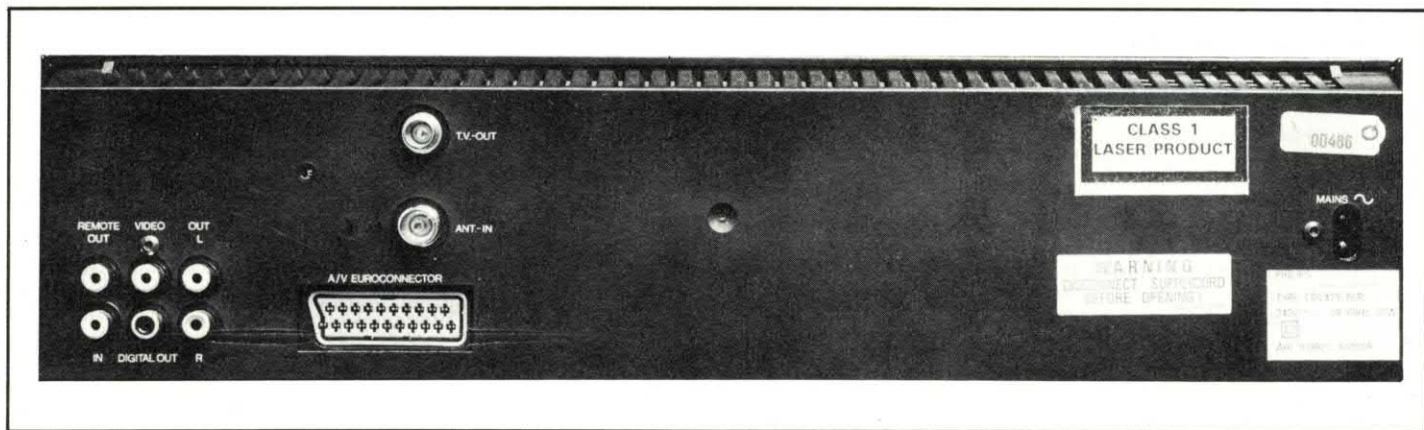
that cooking discs improves their life expectancy this aspect of the player could do with some further attention. (As a point of reference, the Yamaha CLV-1 combi has no ventilation holes whatsoever and yet gives back its discs as cool as any player, if not cooler.)

From load-up to viewable image, CD-V Clips take a creditable 10 seconds or so to engage. Finishing the video track and switching to the audio takes a mere 3 seconds. There doesn't seem to be any short-cut method of jumping back to the video track once you're in audio - it is necessary to key in a conventional Track/Chapter command, which also means you need to know the Tr-Ch number given to the video track. (Although the convention is for a Clip-capable player to seek the video track first, the discs always list the video as the last number. So it's always different.)

A CD Audio disc takes about 7 seconds to engage play. A Track search over a 70 minute CD-A runs around 3 seconds. It is unlikely you'd want to scan through an entire CD-A side, but for reference the CDV 475 takes about 2 minutes (again over a 70' side). Scan with CD Audio works at two rates; slow at first, then speeding up to a higher rate for as long as you keep your finger depressed.

With videodisc only one scan rate applies. A 60' CLV scan takes 1'25" with a fairly typical rolling black and white image throughout. When you drop out of scan the picture wobbles momentarily before stabilising itself. (The same thing happens after a search. After coming out of pause the player teeters on the brink of a frame roll without actually doing it.) The scan feature is a little heavy-handed when you just want to go back a second or two. The player is reluctant to work in small steps and you end up going back too far in most





cases. A chapter search (end to end) takes 15 seconds on CLV, 7 seconds CAV.

Tracking

Tracking on videodiscs seemed generally good. Unable to produce visible signs of crosstalk from any disc it came to trying a particularly warped specimen that is kept for such test purposes. The Philips VP 600 refuses to play the last few minutes of one side of this. The CLD-1050 played it without any bother, the 475 not quite. It struggled adequately for a while but eventually started skipping.

We don't have one of those natty audio discs with the calibrated scratches. (Who needs to pay someone to scratch their discs for them?) However, residing in the library is a known troublesome tracker that defeats the Yamaha CLV-1 at one point. (All the Pioneer combis have played it OK.) Same problem arose intermittently with the 475, and it then skipped at an additional spot on the same disc. It's a PolyGram/Hannover-pressed title so better-than-average compatibility with a Philips player would have been a reasonable expectation.

Compatibilities

The audio portions of some NTSC CD-V Clips did not seem to be quite compatible, clipping the opening note of the first track. This could be improved upon by scanning the discs back, but not by using the restart (Play) button which just duplicated the late start. Discs to fall foul of the review machine in this manner included Anita Baker/*Sweet Love*, Randy Newman/*I Love L.A.* (both PDO, Blackburn manufactured) and Bananarama/*Venus* (Japanese made), suggesting the player was in error.

Further evidence to support this conclusion comes from the player's predisposition to start late on PAL LV discs too. If the programme contents are too close to the beginning of the disc the player will again clip the opening moments. Scanning back will locate the proper start point. This late starting happened with both Philips/PDO and Pioneer pressed discs.

What will no doubt please PDO no end is the 475's handling of one of the CAA discs that we've been assured is within specification even though it will not play properly on any of the previous Pioneer machines. While our copy of *Howard...A New Breed Of Hero* plays without a murmur on the VP 600, from about 53 minutes on to the end of side one the disc lapses into periodic mistracking on the new machine.

A selection of conventional NTSC videodiscs was tried on the player, all failing to engage, as per specification one supposes. The player did appear to differentiate between those with digital audio and those without (the 'Digital' light came on) but in no way could a picture be got up on screen or any sound produced.

Analogue LV

One of the most important areas of interest has to be with how well the player copes with analogue audio LaserVision discs. With Philips and PolyGram apparently horrified at any association with the 'old' technology it has been something of a worry how much attention would be paid to this aspect of the design. Happily, LV audio performance is good. The sound is better than the original LaserVision players, opening out on some of the more recent movie titles with good soundtracks without exhibiting any of the 'spitting' (dropout) noises experienced on the Pioneer 1050 (which made many a disc with extended quiet passages unlistenable on that machine). The 475 reveals more from analogue without revealing too much.

Picture Quality

And now for the cruncher - what's the picture quality like? It is not as good on the new player as on the original Philips LV machines, at least not on the composite output. Colour purity is very good on the 475 but the same cannot be said on resolution. Syncing up pairs of discs in an old Philips VP 600 and the new player and switching between showed the new model just not holding the fine detail. Superficially the 475 picture looks OK (all LV players have been good from the start, it has to be said; the main shortcoming of the system has been in the limited bandwidth of the majority of the programme masters) but side by side it finishes number two.

Whether one is seeing the true potential of Philips' technology is difficult to say. As has become increasingly apparent over the years, there is a significant trade-off involved between achieving the theoretical resolution of the system without at the same time revealing all the inevitable flaws of the disc pressings. Picturewise we are still in analogue territory after all.

The 475 is fairly good on concealing spots but the player does have a major



problem with lines of white dropout shooting across the screen at pretty frequent intervals. The lines would seem to suggest an inability of the player's dropout compensation to function correctly, rather than be some electrical fault - if you scan back it is possible to reproduce the line in the same place; the lines are not random. On discs with lots of dark scenes these white dropout lines are intensely distracting and this shortcoming of the machine needs correcting.

The player deals with heavily saturated colours by introducing a bit of 'black noise' into these areas rather than allowing heavy horizontal colour streaking. How one responds to this is very much a matter of personal taste as no LV player yet has ever really been able to deal with heavily saturated colours as well as one would like. It's a case of settling for one sort of compensation technique or other at present.

On To RGB

We'd been led to believe the RGB output would better the special play CAV performance of the player (see related box) but the RGB output improves linear CAV as well as CLV. The first thing you notice is the cleaning up of the status displays which show vastly improved colour registration; and the cross-hatch disturbance on the left-hand vertical edges is eliminated. The 475 has a tendency to exhibit this cross-hatch patterning on vertical edges of all strong colours which the RGB corrects entirely.

One thing that does happen if you connect up on RGB is that you lose the operation of the TV's colour intensity control. So, unless you are fortunate enough to have a TV with separate RGB intensity controls (does anyone have these?) you are entirely dependent on the consistency of the programme and disc mastering stages beforehand for correct colour levels. (This will please the 'no tone control' audio purists if they get into CD-V!) In practice, most of the discs viewed on the player proved to be OK. But one did crave the occasional reduction on colour on a few American-originated film transfers.

Although the improvement in picture quality is still not sufficient to warrant a recommendation over the original model players, the RGB output quality does bring the 475 closer to acceptability for those who have not previously had a videodisc player. The CAV special play modes did improve as predicted, eliminating the ringing on vertical edges with the old players. One odd characteristic of the RGB picture (only visible on even, dark backgrounds) was the presence, albeit faintly, of some soft-edged vertical bars, mostly towards the bottom left of the screen. It wasn't possible to reproduce the effect using a computer to generate an image so it would seem to be a characteristic of the player's RGB converter.

Digital Audio

There is no fear of comparison with the old players in respect of digital audio quality. Beyond the mistracking experience quoted earlier, the audio performance of the player merits no adverse criticism. After that it comes down to personal judgement - and in

The RGB Connection

the 8-field PAL sequence

What's so special about the RGB output on the Philips (& Marantz) combis? The RGB elements are the most basic constituents of the video signal (the initials standing for the Red, Green and Blue base colours that mixed together reproduce the entire colour spectrum) and are used wherever optimum quality is required. This is because the purity of the signal can be maintained throughout the reproduction chain, right up to the three separate colour guns of the picture tube. However it is often simpler and more economical to encode RGB into a composite, one cable signal (sometimes known as CVBS - Chrominance, Video, Blanking, Synchronisation) and this is how the video information is stored on all LaserVision/CD Video format discs.

Normally it is not possible to extract RGB from an already encoded CVBS signal and, really, it is not the ideal way to go about matters. But, as the composite coding of LaserVision was set many years ago there is no real alternative if the full picture quality potential of the special play modes on CAV discs is now to be achieved. Though the manufacturers' brochures do not make it apparent, as soon as you drop out of normal-speed play on a PAL CAV disc (for slow-motion, still-frame etc) the bandwidth of the signal is reduced. Many readers might be surprised that it is possible to achieve an even better still frame from a CAV disc than at present, but it can be done.

Blame for this shortcoming can be attributed to the so called '8-field PAL sequence', an integral feature of the PAL-encoded composite video signal that was designed to eliminate the hue shift problems of the earlier NTSC system. With PAL video there are 25 x 625-line frames displayed each second, each one of these composed of two fields containing half the number of scan lines. These two fields are 'interlaced' - ie, displayed one after the other and slightly out of vertical register; this giving the optical illusion of a whole picture being displayed in one pass. (Ideally the image **would** be displayed in one non-interlaced pass, but this increases the bandwidth requirements.)

The colour hue stabilisation applied in PAL encoding (from whence derives its name - Phase Alternate Line) means that successive lines are encoded slightly differently. There are four different line phases which, allied to the odd number of lines in each picture frame, means that a complete cycle of 8 fields (2,500 TV lines) has to be read

out to maintain the correct relationship between frames, lines and the colour sub-carrier.

On disc this causes no problems in normal speed play because you are viewing a succession of 8-field cycles repeated, but as soon as you put a CAV disc into still-frame you are repeating just two fields (one complete frame) and, as a consequence, breaking the 8-field pattern. Similarly, in a fast-motion replay (where the pickup is jumping across tracks, missing intermediate ones out) the 8-field sequence is also ignored and the picture quality again compromised.

By using some special circuitry in the CDV 475 and converting the output signal 'back' into RGB, by-passing the normal method of PAL encoding, this restrictive relationship between the chrominance and luminance parts of the conventional composite signal can be avoided and the full picture quality of the disc be achieved in the special play modes.

the simple bit

In order to realise the RGB potential of the CDV 475 it has to be connected to a TV with RGB capability (of the 'Analogue RGB' variety - there are several other types of RGB configured for computer applications but these are not our concern here). For most consumer TVs the RGB signal will be accepted via the 21-pin SCART socket, though one should be wary as the presence of a SCART connector on a piece of equipment does not guarantee RGB capability. The SCART connector is an all-embracing device (at least it was until someone decided we needed Y/C connections for Super VHS - a means of connection not allowed for in the original SCART spec!) but not all the pins need be active. It should say somewhere in your TV instruction booklet whether the set is RGB-capable.

Logically one might now ask this question: If the SCART socket on the TV carries both the conventional composite/CVBS signal and the RGB ones, how does the TV know which of the signals coming out of the player it should be displaying? There is no switch on either the TV or the disc player to make the required selection. The answer to this puzzle is that pin-16 on the SCART connector carries what is known as the 'fast-blanking' signal. When the TV detects activity on pin-16 it knows RGB is on the way and selects this input in preference to the composite one.



making comparisons. With previous CD Audio experience limited to other combi players it is difficult to rate the 475 in absolute terms, but compared to what has been heard before the sound is good. Certainly sound quality is better than any of the Pioneer combi players previously reviewed which have always exhibited the sort of hardness to their sound that often puts people off digital audio altogether.

Compared to the Yamaha combi normally used to play audio discs (which is favoured to the Pioneer) the 475 came out well. It didn't sound quite as aggressive as the Yamaha (which, personally speaking, is regarded as a positive characteristic of that player), seeming more mellow yet without any affect on detail.

Beyond that we'll leave it to the hi-fi magazines to assess the audio capabilities. Although we are now four or five days into using the player, most of this time the sound has been judged along with the picture, leaving little time for extended, audio-only auditioning.

Conclusions

Irrespective of whether a potential purchaser of the 475 would be a newcomer to videodisc or an upgrader from a previous generation of player, the same two criticisms are relevant to both groups.

One is the undue amount of heat generated which, while causing no impediment to viewing or listening, makes one concerned about any possible detrimental effects on the discs. On an electrical level it is also difficult to see any advantage in a hot-running piece of equipment in respect of longterm reliability.

The other is a definite visual distraction; this being the lines of white dropout across the screen that, though probably initiated by faults in the disc pressing, would be satisfactorily muted (to the point of invisibility) on other players.

With these aspects remedied the 475 still has a hard job competing with the original LV players visually. Without experience of the old technology the player has more going for it. The machine does exhibit certain operational foibles that would seem to stem from it being a first-generation product, produced without the benefit of the accumulated knowledge of what makes a videodisc player easy and quick to use.

The standby control of the 475 is an infuriating encumbrance that, again, after several days hands-on use is difficult to see any reason for. It is impossible to leave the player unattended for more than a few minutes (three to be exact) without it shutting down. (Nobody could ever understand why Philips chose to omit a Pause control on the original LV players - it seems they've attempted to remedy the situation, with a vengeance.)

In the course of following up a few queries about the player with Philips some justification for the standby feature was put forward which it is only fair we should pass on. One purpose of standby is to keep the circuitry active when the player is wired into a VCR and TV via the aerial connectors. Also there is a safety aspect, based on the likelihood of the extended loading tray being knocked and broken. That's why it retracts automatically after the three minutes.

On the matter of the amount of heat the discs absorb during play, Philips tells us that, though the player does run hotter, the discs are not subject to a level of heating outside the LaserVision specification. They are apparently engineered to function up to a certain operating temperature, one which the CDV 475 does stay within.

The player's sensitivity to disc dropouts, causing the white lines across the screen, is a shortcoming Philips is aware of and one which they are working to improve. This may happen during the production run of this model and it will certainly have happened by the time second-generation players appear. Because the Philips player went in sale almost the same time the review models went out to magazines, there has been some opportunity to tap other users of the machine over the matter. In three out of four cases it didn't seem to be a problem so our best advice must be to try and see for yourself beforehand.

Over the years it has become apparent that aspects of disc/player quality affect people in different ways; one person's constant misery is another's hardly noticed momentary aberration. If you fall into the former category it might be better to wait till the next Philips combi.

We should repeat our earlier observation that the 475 looks the better for being used on a TV with RGB, almost to the point of this being an essential requirement if the player is to achieve anywhere near the picture detail performance of the old 600/700 players. The 475 does strike one as more of an audio player with video tacked on than a videodisc player enhanced by digital audio but it does do everything (ie. CAV) and should offer the potential for upgrading to CD+G, CD-I etc. with the appropriate adaptors.

The CDV 475 retails for £499 and is available now. A more detailed specification is contained in the chart on page 29.

Random notes on CD Video labelling, Indexes, Frame-marks & CAV.....

With a couple of weeks spent looking at the two combi players there remain a few miscellaneous comments needing to be committed to paper.

The first one may seem a little trivial - it's all about labels. We know that Philips is sensitive about any regurgitation of the term LaserVision, but nonetheless, one of the sorrier outcomes of this is that both combi players are more than sparingly endowed with logos. In a world that increasingly thrives on such insignia it does seem a shame that we can't have our new players adorned with not only the CD Video logo but also those of LaserVision and Compact Disc. Surely there can be no merit in underselling a product to this degree.

While there may be someone deep within the bowels of the Philips organisation who actually understands quite what the CD Video logo represents, to most people it does not mean CD Audio and it doesn't mean LaserVision - though one suspects CD Video might be meant to be an all-embracing term. But then the Philips Clip player has a CD Video logo and that doesn't play LV discs. And what are we to make of the Pioneer LD-W1 (not yet available on these shores) that has a CD Video logo too but does not play audio CDs, even though it looks big enough to devour one's entire collection? Is the idea really to confuse the buying public who, if new to videodisc, have to come to terms not only with CLV & CAV but also PAL & NTSC, three different disc sizes, two different colours, single and double-sided discs etc, etc.....

And on a similar subject, neither the Philips or Pioneer combi players makes any mention on the front or back panel of whether they are PAL or NTSC. (Check the photos.) Are the manufact-

urers purposely trying to confuse the public? Shouldn't there be something like a little TV symbol on the front panels with the word 'PAL' printed in the screen area - like PolyGram is doing with labelling its discs?

And even though the labelling of the PolyGram discs is improving, wouldn't it be better still if the discs were labelled either PAL or NTSC on the front. Why not print PAL (or NTSC) **prominently** above the CD Video logo, almost as an integral part of the design.

What has been very tedious when writing the player reviews has been the need to be specially careful about calling Tracks 'Tracks' and Chapters 'Chapters', and not lapsing into calling each by the other's names. Now that we seem to be serious about uniting video and audio disc, couldn't we dispense with one of the terms for what is the same function. Can't we call Chapters 'Tracks' and save any future confusion? (More people are attuned to the Track term than Chapter so it seems only reasonable to bow to the majority.)

Both the players recognise Indexes on audio CDs - but don't do much with them. It may not be essential to be able to search or program Indexes in the way one would Tracks, but it is reasonable to be able to have a one-key Index Repeat facility, and to have the disc drop into play automatically when scanning through an indexed disc. Otherwise what is the point of having indexes?

One feature that we have yet to encounter on a player might be worth mentioning now. It's a CAV option so the Pioneer player is excused for 5 minutes. (Take a pause Pioneer - but not a still.) One would probably call it something like 'bookmark' ('frame-mark?'). On discs

[Continued on page 27]

PIONEER CLD-1200

Pioneer's second-generation PAL CD Video Combi player reviewed

It's now well over four years that Pioneer has been selling NTSC combi players in Japan and the USA and, for the last year (in limited quantities), a PAL model. Overall, the new CLD-1200 is a third-generation player (not counting the Clip upgrade on the 909 series) and a second-generation PAL one. It is the first one from Pioneer to use a single drive motor for all sizes of discs. Although not originally launched in the Japan as 8cm-capable (as the CLD-77), subsequent introductions in the USA (CLD-1030) and now the UK have remedied this shortcoming.

Unlike its PAL predecessor, the CLD-1050 (reviewed LDR-15), the new player does not function properly with CAV videodiscs, treating these exactly as

though they were CLV encoded. This is an unexpected economy by Pioneer that will no doubt be seen as rather a strange move by existing LV player owners.

It is unlikely to be considered too serious an omission by newcomers to videodisc - what you've never had you never miss. Just to put the record straight, a non-CAV capable player is not unprecedented; in some European countries Philips marketed the VP 500, a small top-loader based on the 720/830 mechanism, that was similarly stripped of any CAV facilities to keep the price down.

Were it not for the mass of buttons on the front, the 1200 would be a bit of an anonymous slab of black. It also looks the better for being seen with its display panel illuminated. For a



videodisc player the front panel controls are unusually comprehensive, allowing both search and programming to be carried out as well as random track play and 'auto program editing'.

These last two functions are not duplicated on the remote. Random track play does what it suggests and re-arranges the sequence of play on CD and CD-V Clip discs (excluding the video track) but not LV discs. Auto Program Edit is designed to facilitate splitting the contents of a CD in order to fit them neatly onto both sides of an audio cassette; a useful feature if you prefer tape to disc in the car, for example. Along with the fairly complete range of on-the-player controls this last

function tends to underline the attempt Pioneer has made to make the player more attractive to the audio fraternity.

Bulky

While the 1200 is marginally less high than its predecessor it is more difficult to find shelf space for. Pioneer shouts about engineering and electrical improvements based on refining mechanisms and condensing circuits, but what's the point if the player needs more shelf depth? (About 450mm allowing for rear connections.) This is more than the original videodisc players of ten years ago, making the unit very difficult to integrate with other components in

the system.

The back panel connections include a Scart socket for composite video and audio, phono for video (1) and audio (2), aerial (in/out) and Pioneer's SR remote system (in/out). Additionally there is a voltage selector for 220 or 240 volts. Supplied with the player are video and audio leads, an RF connector and a little screwdriver to adjust the voltage. There is no direct digital output on the machine. There is no free disc either. But there is a 40 page instruction booklet that promises several days of reading pleasure if one was to plough through it in its entirety. Comprehensive it may be, but novices may find it a bit intimidating. The inside back page carries a useful remote control function table.

The player display is bright and fairly large. There are five digits to cover frame or time readouts, a pair for chapter numbers and a further pair for indexes. Spread all around are about 15 other sets of characters that cover just about any operating mode, probably too many to be really useful even at close range. The red 'Digital Sound' and 'Random Repeat' lights are individual enough in style to be legible across a room and you could probably tell the CX status from such a distance. But to derive any understanding from most of the others you'd need to be using the player pretty much at eye height and arms' length.

The machine is only averagely quiet when playing discs. It emits a slight ticking sound on some videodiscs, but gives out an amazing series of clunks and whirs when being powered up and down and during disc loading; almost an audio experience in itself.

A push on the Eject button causes the major part of the front panel to fold down and a full-size drawer extends all the way out. Gone is the previous up-and-out tray arrangement. Pioneer has reverted to having the inner part of the drawer move up and down (so as to place the disc on the spindle when the drawer is retracted into the player).

Locating 30cm discs in the drawer recess is easy, 20cm slightly less so and 12cm rather imprecise (if you choose to try loading them in the dark). The original depression left for 12cm discs looks to have been more than adequate, but the modification that has been made to encompass 8cm discs appears to have reduced the depth. 8cm discs do locate quite easily. Mechanically, drawer operation is smooth.

Internals

There is not a lot to see inside the casing, most of the circuitry is accessed from below. The player's chassis is a large plastic moulding with three metal cross-pieces (visible in the photo opposite) being about the only structural metalwork involved. As can be seen, the rear area is not greatly overpopulated with electronics, the space seems to be there mostly to accommodate the 50mm or so of the drawer that does not clear the player when fully extended. The transformer (top right) is quite massive compared to the one in the Philips player.

Screen Displays

The 1050 did not have any TV screen displays. The CLD-1200 does - though it is considerably more restrained than



previous NTSC models from Pioneer. The basic screen colour is a subdued slightly-violet/blue on which white text (to indicate player operating status) is directly superimposed (ie. without any block surrounds). However, the text is outlined with a fine black edge so is always legible when superimposed on the video image, no matter how light or dark it may be.

The various disc types are identified on screen as play is being engaged. Pioneer calls any 20/30cm videodisc a 'LASERDISC' (whether it's digital or analogue) and 8/12cm disc 'COMPACT DISC'. If the latter is a Clip disc, after it has flashed up 'COMPACT DISC' it then announces 'SEARCH V. PART'. (Beyond this abbreviation of 'video', the player is similarly frugal with the audio status, reading only 'ST.' for 'stereo'. The brevity of the programming displays is even more dramatic - see further on in the remote section.)

If you put an NTSC Clip in, the player gets a bit clever and announces 'NTSC (USA) DISC' while it is bypassing the video portion to seek out the audio tracks. But it's not clever enough. It can't actually differentiate between a Japanese and American disc - both show up as 'USA' discs. (See, we check these little things out for you!)

With double-sided discs the player identifies the sides as 'A' and 'B' rather than '1' and '2'. (We are still waiting to see a multiple disc set that shows 'C' and 'D' on the third and fourth sides.)

Remote Controls

Given that the remote is bereft of several buttons it no longer needs for CAV functions, its layout is nothing special. Comparison with the previous 1050 remote shows the large Play/Scan buttons to now be diminished in size and several of the others moved around for no apparent reason. Quite why Pioneer can't leave the positive aspects of past remotes alone and improve on the others continues to be a mystery. Possibly there is no Japanese word for ergonomics?

The Eject button (which is uniquely red - all the others are grey) requires one push to open the drawer. If you have a disc running it also disengages play - and then a second push causes the disc to be ejected.

The Pause button acts on CAV discs the same as CLV - you don't get a still frame, just the colour screen display with 'Pause' superimposed.

The CX button is present for the earlier CX-encoded discs that do not have the auto-engage code on them. Otherwise the CX function is automatic and the button serves no purpose.

Audio Monitor is for switching channels, and again, a single button provides for the recurring cycle of 'Stereo', '1/L', '2/R' and so on. As an added treat the 1/L and 2/R option works on audio CDs as well so it is possible to isolate any channel on any disc, the output being distributed evenly to both speakers. Beyond the track coding problem highlighted in our CD Multi Audio article last issue, this function makes discs such as the recent Harmonia Mundi double-length mono CDs a breeze to play; no tacky fiddling around with leads and amplifier balance controls.

To access the previous track or chapter using the Chapter Skip/Track Search buttons it is necessary to

double-push the reverse button. One push on this returns you to the start of the selection currently in play; two pushes, the start of the previous one.

Scan works in conveniently small measures on videodisc - ideal for when you just want to go back and check something. It works at two rates, slow for the first couple of seconds moving to a faster rate thereafter. (Same pattern on both audio and videodiscs.) The dual rate does not apply to the video portion of CD-V Clips, making the player seem a bit sluggish manoeuvring around these. On video the scan shows the usual blanking bar (which remains fairly static) and the player never loses colour synchrony.

Search is done by the short cut method. If the disc is Track/Chapter encoded it is only necessary to enter the number on the keypad and press search. Non encoded discs can still be exploited via this short cut routine - the player interpreting the keying in as a time search automatically (or frame search on CAV discs).

None of the buttons on the remote mention Index. This CD Audio facility is paid some attention to. Indexes are shown on the player display (but not the TV screen). The player does not seem to be able to access Index points in any way.

Programming for up to 20 Track/Chapters can be undertaken. However, only the current entry is visible on the TV display, and once you have pushed the Memo button to confirm the entry it is scrolled off screen immediately to make way for the next one. Hardly a generous display. Some measure of refinement to the programming procedure is to allow corrections to be made at any stage. Using the Tr/Ch Skip button it is

possible to go all the way back in the program, altering any entry that you wish. The player will also accept pauses in the program should you want the player to stop automatically at a predetermined point in the sequence.

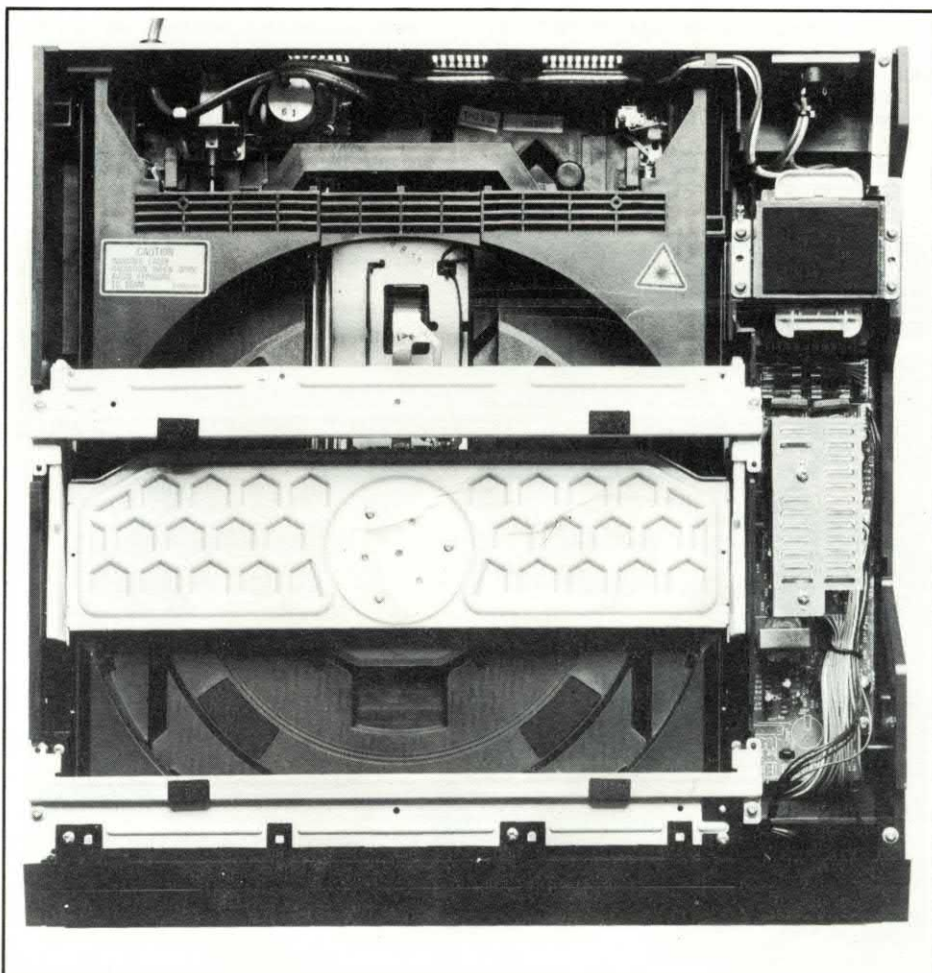
Timings

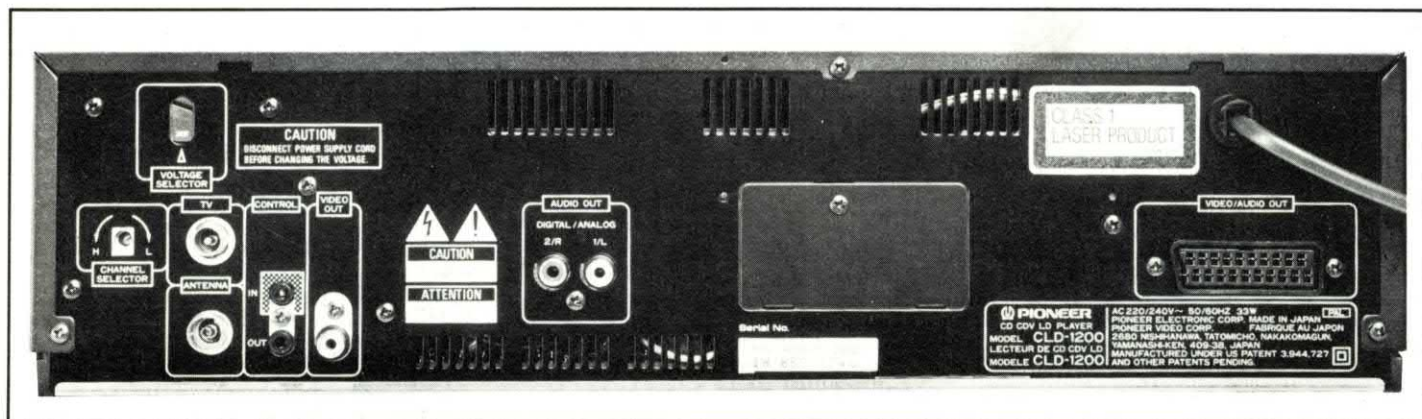
To engage play on CD Audio takes 12 seconds from pushing the Play button. It takes 18 seconds with a CD-V Clip before a picture shows up on screen. Jumping from the video to audio track (and vice versa) takes around 6/7 seconds. A track search over a 70' CD Audio side takes 5 seconds and an end-to-end scan 4 minutes.

Large format videodiscs take 15 seconds to produce a picture. Although it might have been the result of some particularly deft handling at a first attempt, disc turnover came in at 23 seconds, about the fastest ever achieved. Scanning a 60' CLV side takes around a minute. Chapter search on a 60' CLV discs takes 14 seconds with the same time being recorded for CAV.

Compatibilities

Virtually the entire first paragraph from the equivalent part of the CDV 475 review could be reprinted here as regards the 1200's like tendency to clip the beginning of certain discs. Were it not for the fact that the player also comes close to doing it on old LV discs this would suggest a coding incompatibility on the discs. But, more than likely, the player manufacturers have been trying to smarten up the disc lead-ins; to make a smooth transition from the player's own display straight into the programme proper. Fortunately early starts on





LV discs are usually very rare as most titles have either side identifiers or prohibition notices preceding the programme. It is only the occasional credit-less side start that catches the player out. Provided the disc codings are harmonised for the new hardware, this incompatibility should be of diminishing consequence. Unlike the Philips player, though, the Pioneer cannot be scanned back past the automatic start point, so one is stuck with the clipped starts on any disc one already has.

The player coped with one of the 'disputed' recent CAA titles (*Howard... A New Breed Of Hero*) better than the 475. It intimated some loss of synch without actually doing so. The player did not cope so well with *Big Trouble In Little China*. Taking into account the fact that neither Philips or Pioneer players now play these first 8 CAA titles we can only suggest, as we originally did, that it is the discs at fault.

If you bung an NTSC CLV videodisc into the 1200 it will not play it, but it will throw up a presentably stable black and white image from a CAV disc (following an initial reluctance to engage play). If the disc has digital sound you will also hear the audio, though it bumbles continually as it is being played at the wrong speed. Unlike

the 1050, the new player refuses to engage the video portion of NTSC Clip discs.

Tracking

Our warped LV disc played on the 1200 without any trouble whatsoever and with no audible stress from the tracking mechanism. The 'dodgy' CD caught the player out - the first time it has done so on a Pioneer combi. Considering the pattern of player failures with this disc, only one common thread suggests itself. The disc has always played on the Pioneer two-motor combis but has failed (in either one or two places) on the new Pioneer, the Philips and the Yamaha - all single motor machines. The CD was tried on a conventional CD Audio player, a Philips CD 460, and played without fault. Depending on how many marginal CDs one has decides the relevance of this test.

Picture Quality

Back in analogue territory we can be more certain about error correction and dropouts - well slightly. The essence of good picture quality would seem to be to extract the maximum amount of detail without simultaneously dredging up all the imperfections of the pressings. A player that resolves the maximum amount

of picture detail could easily show lots of dropouts and spots and this wouldn't make for a very viewable image.

The 1200 produces excellently crisp, detailed images without any noteworthy dropout problems. Very occasionally one would encounter the odd white dropout line across the screen, but if it hadn't been for the frequent occurrence of this on the Philips machine heightening one's sensitivity to such a fault, it is debatable whether the Pioneer line dropouts would have registered at all.

Having seen how Pioneer copes with disc dropouts on some of its NTSC players (by softening the image overall but recovering edge definition by the use of picture crispening circuitry - almost to the point of 'false' imaging) one is wary of how Pioneer has achieved such a good balance on the latest PAL player. But, so far, the pictures seen on it have not exhibited any unpleasant artificialities. One was aware of a slight amount of ringing on some vertical edges.

The overall stability of the image and handling of strong saturated colours proved exemplary - the best of any PAL player seen so far. There is still some patterning to be seen in strong red and blue areas but this may be an interference characteristic of the composite encoding of the video signal itself and unconnected with the player. (We need to investigate this phenomenon more - it is on all players.) We couldn't find a saturated colour area on a disc that would break up or become noisy other than for this characteristic.

Despite being so positive about the player's handling of colours it is only fair to qualify it by saying that the accuracy of the colour reproduction did not seem as good as the Philips player. The Philips did have the more accurate representation of reds and greens, irrespective of intensity. There wasn't the 'clean' quality to the Pioneer colours there was with the Philips. Without the ability to try the outputs of both players on a variety of monitors (to allow for variations in colour temperature) this is rather a subjective assessment. (It was slightly tricky doing side by side comparisons of the two players as the output of the Philips player seemed too intense and had to be corrected each time. But when the intensities were equalised the Philips had the cleaner, fuller colour values.)

Only one problem was encountered with the Pioneer's picture. This was a tendency to flicker or flash momentarily at the top of the screen at certain points in discs, something that should not happen at all. It appeared to be another case of oversensitivity to disc faults but we later noticed that



scanning through the non-accessible CAV portion at the beginning of any CLV disc (where it usually possible to obtain a full-colour scan without any picture break-up) the picture would always skew to the right on the top 10% of the screen.

We took the matter up with Pioneer who assure us that this is a fault with our sample. Although we did not have the opportunity to try another specimen, Pioneer checked other players from the batch and could find no trace of a problem. This is reassuring as the sample we had was one of the first of the proper production models to arrive in the UK - not one of the earlier pre-production samples. (Because the fault on our machine is very close in nature to that experienced with those first few faulty CAA discs, there might be some improvement with these beyond the performance described earlier in the review.)

Audio

Audio quality on analogue disc is good - without any of the distracting spitting picked up by the 1050. Seems like Pioneer has got the balance about right this time. But no matter how good it gets it, digital is still better than analogue can ever manage. But not all digital is made equal.

The immediate response to switching on the 1200 with some digital software was that the sound was not as good as the Philips player or the more familiar Yamaha. The technical specifications published for the Pioneer and the Philips players are not that dissimilar but the sound is. Are manufacturers measuring the correct parameters? There is nothing significantly unsatisfactory about the sound of the Pioneer but it does have that slight unforgiving quality to it. There's not the airiness and depth to the sound that was experienced with the Philips player.

Conclusions

Basic picture quality on the Pioneer player is good, as is the analogue sound. The digital audio would probably satisfy anybody who has not had a digital machine before but, coming into the market as an audio product (as seems to be the thrust of CD Video launch) it might be faulted by those with a bit of prior CD experience. It isn't the best Pioneer can do - it does offer more sophisticated sound processing on its top-of-the-range NTSC combi but, for whatever reason, Pioneer didn't consider it necessary to go that far with this initial UK model. (You can tell when Pioneer is serious about its CD players - irrespective of the merits of the exercise, it puts gold-plated phonos on the back panel. The 1200 has standard-finished sockets.)

There is no way one can get round reminding readers of the omission of the CAV function. Prospective purchasers will be either totally alienated by this or not bothered in the slightest - depending on their existing disc collections and usage. The lack of CAV certainly makes the few still frame discs available look pretty stupid when they are played, but then Pioneer might eventually come along with a digitally assisted player (like the NTSC CLD-99S) that will make all discs near-CAV-capable. Then you will be able to read the diet cards at the back end of *Feeling Fit*.

There are some gripes in the review (about the player's bulk, the remote control layout etc.) that could easily be taken out of proportion for what is essentially a satisfactory machine. It is important to bear in mind this isn't the first combi player to have been reviewed in these pages and, having lived with one or two them this last couple of years it is only natural we'd

CLD-1200

Functions operated by remote control

Functions	20 cm, 30 cm CDV Disc, LaserVision Disc		Compact Disc	12 cm CDV Disc
	Active play disc	Long play disc		
PLAY	YES	YES	YES	YES
EJECT	YES	YES	YES	YES
TV/LDP SELECTION	YES	YES	YES	YES
PAUSE	YES	YES	YES	YES
SCAN (Forward, Reverse)	YES	YES	YES	YES
AUDIO CHANNEL SELECTION (Stereo, 1/L, 2/R)	YES	YES	YES	YES
CX SYSTEM ON/OFF	YES(1)	YES(1)	—	—
CHAPTER SKIP (Forward, Reverse)	YES(2)	YES(2)	—	—
CHAPTER/FRAME NUMBER DISPLAY	YES	NO	—	—
CHAPTER/TIME NUMBER DISPLAY	NO	YES	—	—
FRAME NUMBER SEARCH	YES	NO	—	—
TIME NUMBER SEARCH	NO	YES	—	—
CHAPTER NUMBER SEARCH	YES(2)	YES(2)	—	—
CHAPTER REPEAT	YES(2)	YES(2)	—	—
A-B (INTERVAL) REPEAT	YES	YES	YES	YES
MEMORY REPEAT	YES	YES	YES	NO
SIDE REPEAT	YES	YES	YES	YES
PROGRAM PLAYBACK	YES(2)	YES(2)	YES	YES
PROGRAM DISPLAY	YES(2)	YES(2)	YES	YES
PROGRAM REPEAT	YES(2)	YES(2)	YES	YES
PROGRAM CORRECT	YES(2)	YES(2)	YES	YES
TRACK SEARCH (SKIP SELECTION)	—	—	YES	YES
TIME SEARCH	—	—	YES	YES
TRACK REPEAT	—	—	YES	YES
TRACK NUMBER SEARCH (DIRECT SELECTION)	—	—	YES	YES
TRACK TIME DISPLAY	—	—	YES	YES
REMAINING TIME DISPLAY	—	—	YES	YES(3)
TOTAL TRACKS.TOTAL TIME DISPLAY	YES(4)	YES(4)	YES	YES

NOTE:

- (1) Valid for analog sound when playing a disc with the CX mark.
- (2) Possible for playback of disc on which chapter numbers are recorded.
- (3) Possible only for the audio portion of 12 cm CDV Disc.
- (4) Functions only during playback with discs featuring a table of contents.

[Continued from page 22]

containing still frames, one of the most tedious aspects of cross referencing still frames is the necessity to key in a five-digit number each time. You have one frame on screen, you search another....then you want to go back to the one you were looking at previously, but you have to key the number in all over again.

Would it not be possible to allot one of the numerical keys to each frame and put it into the program memory - possibly up to 10 different frames (because there are 10 keys). Then it would be possible to just push a single key each time to access a selected frame - like having bits of paper between all the pages of a book you are referring to - but more hi-tech. On a simpler level, even a basic two entry system would be an improvement - using the A-B repeat keys for each of two frames, enabling one to jump (rather than replay linearly) back and forth.

If you are new to videodisc (it could happen, this CD Video thing could bring us some new readers) and are totally bemused by this CAV option and want a disc to try on your new player, here are some suggestions

as at present there are no CD Video CAV discs scheduled.

Some LaserVision CAV titles still remain in stock. If you want a disc with some still frames (dietary charts for that diet you keep promising yourself) then *Feeling Fit* (RANK VIDEO - 725 5024 0) is ideal. This lists for £9.99 and contains an exercise/keep-fit program devised by Anthony Van Laast. Not only is the disc in CAV and with a selection of still frames at the end, it also has multi audio sound and auto-stops. This last feature is very rare on consumer videodisc - so rare we can't think of another disc that has ever used the feature. (And so rare we forgot to include the term in our glossary!)

At £13.99 is another multi-audio CAV disc - *British Garden Birds* (BBC VIDEO - BBCV 1005L) - that is introduced by David Attenborough, featuring his commentary on one channel and bird sounds on the other. Additionally, this disc has teletext so you can overlay the data from the disc on your TV picture if it has the requisite teletext facility. This last feature again makes this a unique disc in the catalogue.

Player Survey

Since our last player survey (some two or three years ago, now!) the complexities of the hardware have increased considerably. Knowing what features to list and what to leave out this time has been something of a challenge - there just isn't room for everything any more. The aim has been to cover all the prime areas of importance for someone looking for a videodisc player that also plays audio discs, rather than from the perspective of someone primarily wanting a CD Audio player. The majority of the specs have been culled from manufacturers' own brochures. Odd additions and clarifications have been made where we've had hands-on access to the equipment itself.

Here are some explanations of the category definitions.

Disc types accepted by the players are divided into two categories - **Video Discs** and **Audio Discs**. The videodisc entry shows the TV system (PAL for the UK, Europe, Australia etc) and the types of discs handled - LV for analogue sound discs, CD-V for digital sound.

A full-function **Remote Control** operates virtually everything so that there is no need to access any of the player controls (if present). There are machines which duplicate all or some of the functions controls, thus the **Player Control** entry.

Likewise **Screen Display** indicates how complete the on-screen readouts of the various functions are, **Player Display** the equivalent on the player's front-panel display.

Connections

All players have some form of **CVBS** (aka composite) video output - either via a phono or BNC connector. The CVBS/composite signal is also carried via the Scart connector (where present).

Some players have a special **RGB** encoder on the video output which will be routed through the Scart connector.

The **Digital** output indicates the ability to send the player's digital bit stream to a separate digital-to-analogue converter. The digital bit stream also carries LV-ROM, CD-ROM, CD+G and CD-I data but there is presently no hardware available to decode these formats. The digital signal can be carried via a conventional phono-terminated cable or by a new type of optical fibre link that is less prone to electrical interference.

Disc players can be externally controlled by a **Computer**, though manufacturers have been omitting this facility recently. The RS-232 connection is standard for professional machines, a

simpler 8-pin I/O (In/Out) connector normally being used on domestic ones.

The **Scart** connector carries both audio and video signals and offers a convenient 21-pin, one-plug cabling link to the TV. Switch boxes and A/V amplifiers to carry this form of signalling through a complete A/V system are presently non-existent.

BUS System - while you can't unify the signal cables you can control an A/V system from a common remote control if the individual components form part of a manufacturer's BUS system.

Aerial connectors are (still!) put on videodisc players to degrade the signal and remind everybody that they don't record.

Controls

The means of control of CAV (still-frame) disc varies. Some players use a continuously variable rotary control or slider, others 'multispeed' push-buttons that provide a series of fixed slow/fast-motion rates. The **CAV Type** indicates which and **CAV Rate** gives the speed range over which the control operates.

On less sophisticated players a CAV search command will take you to the desired frame or start point but drop you into a still-frame mode. Some players offer the option of going to the desired point but dropping automatically into into play, still or multispeed. This is referred to as the **GoTo Mode**.

To save you continually pushing the still button when frame advancing (in still-frame mode) some player controls operate like computer keyboards and automatically frame advance at one fixed rate for as long as you keep your finger depressed. This we refer to **Auto F/A (Frame Advance)**.

The various audio channel switching options are covered in **LV Audio** and **CD Audio**. Some players can override the conventional fixed stereo output from CD Audio discs, a useful feature.

Ch-Tr Skip is the ability to jump to the next/last Chapter/Track. Here it might be worth dealing with one of the confusing aspects of the technology that is a hangover of the separate development paths of audio and video disc systems. Chapters and Tracks are essentially the same, one having been adopted for videodisc (Chapter), the other for audio disc (Track).

The **Scan** function allows (on videodisc) the programme to be cursorily viewed, usually with a degree of picture break-up and in black and white. The slower the scan the more likely the player is to be able grab the colour signal and also stabilize the picture. Some players offer a dual-speed scan;

slow at first, switching to a higher speed as you maintain pressure on the scan button. Conventionally the audio is muted in scan.

Obviously such an approach is a bit daft with a CD Audio disc so you do hear the audio when scanning these. (Note: The Philips CDV 185 confusingly uses the term 'Search' for what most everyone else understands to be the 'Scan' function. Search usually means a predetermined access point command - to a track/chapter/frame etc - as opposed to the non-specific browse of scan.)

Search denotes which disc access points can be keyed in, though this feature is dependent on the type of disc (CLV/CAV) and the thoroughness with which the programme companies embellish the discs with the requisite codes. However, Time is a standard function on CLV LV/CD-V and CD Audio and Frame likewise on CAV LV/CD-V. Index is a further access point available on CD Audio, a sub-division of a Track.

Program indicates the various options available. Again bear in mind the ones that go with which types of disc. The number in brackets after the Ch(apter)-Tr(ack) entry denotes how many can be stored at any one time.

Program Retain tells whether the player incorporates an E-PROM device to allow disc programmes to be committed to a longterm memory that will remember the sequence for whenever the disc is played. (ie. over a period of weeks and longer). Philips calls the feature 'Favourite Track Selection' (FTS), Sony 'Custom File'.

Technical Specifications

Video specifications given by manufacturers are never as comprehensive as those for audio - are they hiding something? However, **Bandwidth** is quoted in either lines or MHz. In each case the higher the figure the better. (80 lines of horizontal resolution equates to 1.00MHz approximately.) The **S/N Ratio** is a measure of signal strength and, again, the higher the figure the cleaner and less 'snowy' the image will appear. (It should be borne in mind that the signal-to-noise figure is also limited by the quality of the disc pressing process.)

With the digital audio specifications attention should be paid to the **Output Stages** entry. Currently 4 x oversampling is reputed to provide optimum sound quality, as is the presence of a digital filter (in preference to an analogue one). If the player has a digital output (see earlier in listings) you can bypass the built-in

digital-to-analogue processing stages and connect the player to one of the increasing number of separate D/A decoders or amplifiers containing their own D/A circuits.

Most of the digital noise and frequency response figures quoted are probably a bit academic when related to the majority of available videodisc software (which will almost all be analogue-originated at this stage of development of the market). Even the most basically specified consumer digital player exceeds the capability of any previous analogue recording device. CD Audio users with access to a steady

supply of digitally recorded software should pay more attention to these figures but still bear in mind that there is little point paying for sound quality you cannot hear. The CD Audio format is limited by a number of factors - principally the digital processor used by all manufacturers in the disc mastering stage - although studio digital recorders and mixers also define other performance limitations.

The analogue audio specs are only of relevance to LaserVision software. The **CX NR** entry refers to the presence of CX noise-reduction which can improve the noise performance and dynamic range

of appropriately encoded discs by up to 14dB. CX cannot be used on non-CX discs.

One last point - the detailing of the above features is no guarantee that all will be available on one machine or the other - our publishing schedule meant it was necessary to prepare the text before the full player specs became available. Readers who detect errors and shortcomings in the table are encouraged to point them out; similarly, any improvements or refinements they think might be incorporated in future listings.

	MARANTZ CV 55	PHILIPS CDV 185	PHILIPS CDV 475	PIONEER CLD-1200
PRICE	£599	£349	£499	£579
VIDEO DISCS	(PAL) LV/CD-V	(PAL) CD-V	(PAL) LV/CD-V	(PAL) LV/CD-V
AUDIO DISCS	CD Audio	CD Audio	CD Audio	CD Audio
DISC SIZES	12/20/30	8/12	12/20/30	8/12/20/30
REMOTE CONTROL	Full Function	Full Function	Full Function	Most Functions
PLAYER CONTROL	Play/Pause/Eject	Not Search/Program	Play/Pause/Eject	Most Functions
SCREEN DISPLAY		Full Display	Full Display	Not Index, CX, Digital
PLAYER DISPLAY	Full Display	Full Display	Full Display	Full Display
W x H x D	420 x 100 x 393	360 x 85 x 345	420 x 100 x 393	420 x 110 x 438
WEIGHT	8kg	2.5kg	8kg	9.2kg
ELECTRICAL		240v, 50/60Hz - 35W	240v, 50/60Hz - 50W	220-240v, 50/60Hz-33w
MARKET POSITION	Variation on Philips CDV 475 Combi with audio tweaks	Dedicated CD-V Clip player	First generation Combi with RGB video output	Second generation PAL Combi but lacks CAV capability
CONNECTIONS				
CVBS	Phono	Phono	Phono	Phono
RGB	Yes	No	Yes	No
DIGITAL		Phono (gold-plated)	Phono (gold-plated)	No
COMPUTER	No	No	No	No
SCART	Yes	Yes	Yes	Yes
AUDIO		2 x Phono (g-plated)	2 x Phono (g-plated)	2 x Phono
BUS SYSTEM	AV Bus	RC-5 system	RC-5 system	SR System
HEADPHONES	6.3mm jack, variable	2 x 6.3mm, variable	6.3mm, variable	6.3mm, variable
AERIAL	In/Out	In/Out	In/Out	In/Out
CONTROLS				
CAV TYPE	Multispeed/10 steps	N/A	Multispeed/10 steps	N/A
CAV RATE	1 frame/3secs - x 8	N/A	1 frame/3 secs - x 8	N/A
GOTO MODE	Yes	N/A	Yes	N/A
AUTO F/A	No	N/A	No	N/A
LV AUDIO	Stereo, limited MA	Stereo, Limited MA	Stereo, limited MA	Stereo, MA
CD AUDIO	Stereo	Stereo	Stereo	Stereo, MA
PITCH	N/A	N/A	N/A	N/A
PAUSE	Yes	Yes	Yes	Yes
CH-TR SKIP	Forward/Reverse	Forward/Reverse	Forward/Reverse	Forward/Reverse
SCAN	Forward/Reverse	Forward/Reverse	Forward/Reverse	Forward/Reverse
SEARCH	Time/Frame/Ch-Track	Time/Track/	Time/Frame/Ch-Track	Time/Frame/Ch-Track
PROGRAM	A-B/Ch-Track(20)	A-B/Track(20)	A-B/Ch-Track(20)	A-B/Ch-Track(20) /
REPEAT	Ch-Tr/Side/Program	Tr/Side/Program	Ch-Tr/Side/Program	Pause/
PGM RETAIN	N/A	N/A	N/A	Ch/Tr/Side/Program
VIDEO				N/A
BANDWIDTH	450 lines	440 lines	450 Lines	
S/N RATIO	> 44dB	> 48dB	> 44dB	
AUDIO-DIGITAL				
OUTPUT STAGES	Dual 16-bit D/A with 4x o.s. dig filter	Dual 16-bit D/A with 4x o.s./dig filter	Dual 16-bit D/A with 4x o.s./dig filter	
FREQUENCY	2Hz-20kHz (± 0.1 dB)	20Hz-20kHz (± 0.1 dB)	20Hz-20kHz (± 0.1 dB)	4Hz-20kHz(+.5/-1.0dB
S/N RATIO	> 100dB	> 100dB	> 100dB	98dB
DYNAMIC RANGE	> 96dB	> 96dB	> 96dB	95dB
CROSSTALK	> 96dB (1kHz)	> 96dB (1 kHz)	> 96dB (1 kHz)	92dB
THD	< 0.003% (1kHz)	< 0.003% (1 kHz)	< 0.003% (1kHz)	0.005%
IM DISTORTION		- 90dB (max output)	- 90dB	
AUDIO-ANALOGUE				
FREQUENCY		N/A		20-20,000Hz
S/N RATIO		N/A		> 70dB (CX on)
DYNAMIC RANGE		N/A		> 70dB (CX on)
CROSSTALK		N/A		
CX AUDIO	N/A	N/A	N/A	Manual & Auto

Glossary - these are our terms

Active Play - User-friendly name for CAV LV/CD-V discs.

Blanking - The unseen part of the video signal occurring between the two fields and containing the synch information. Teletext data can also be encoded in the blanking part of the video signal.

CAA - Constant Angular Acceleration. A refinement of the CLV encoding of videodiscs that reduces crosstalk and allows increased playing time.

CAV - Constant Angular Velocity. The signal is recorded on the disc in a series of concentric tracks (nominally 54,000) and the disc rotated at a fixed rate (1,500rpm for PAL videodisc, 1,800 for NTSC.). With a videodisc each track contains one picture frame, thus giving the best replay of still images and fast/slow motion rates. (See CLV.)

CD Audio (CD-A) - 12cm disc containing 2/4 channels of digitally encoded (PCM) audio to the Philips/Sony 'Red Book' specification.

CD+Graphics (CD+G) - An enhancement to any CD-A/CD-V disc. Text and simple graphics are encoded in the signal which can then be viewed on a TV screen.

CD-Interactive (CD-I) - 12cm disc containing various mixtures of digitally encoded video, audio and data. Format does not have sufficient bandwidth for full-motion video, only stills and animation. Due for launch in 1989 (US).

CD-ROM - 12cm disc containing pure data. Signal needs to be fed to a computer for decoding into conventional text.

CD Video - (Presently) a confused new term to denote the laser optical videodisc (see also LaserVision). However, one certain fact is that all CD Video (CD-V) discs have the audio recorded in 16-bit CD Audio standard PCM digital code. Similarly, any CD Video player will have digital audio replay capability to the same standard.

C-Format VTR - Currently the industry standard 25mm tape gauge VTR used for professional video mastering.

Chroma/Chrominance - The colour part of the video signal.

CLV - Constant Linear Velocity. The signal is recorded on the disc in one continuous track and the rotational speed varied accordingly so as to allow the maximum packing density. All CD Audio, CD Video (Clip) and CD-ROM discs use CLV encoding. (See CAV.)

Composite Video - See CVBS.

Correlation - A pre-mastering process for CAV videodiscs necessary if there is to be no jitter/movement on video-originated programme material.

Cross-colour - The interaction of the chrominance and luminance parts of the composite video signal causes spurious rainbow-coloured patternings over finely detailed parts of the TV picture.

Crosstalk - Audio - The degree of breakthrough between audio channels.

Crosstalk - Video - Too close spacing of the track spiral on CLV videodiscs can mean interference from the synch pulses on the adjacent part of the track.

A dark, herringboned-pattern noise bar will move vertically across the screen on CLV discs, sometimes horizontally on CAA ones. The problem is often exaggerated if the disc is warped.

CVBS - Stands for Chroma, Video, Blanking & Synch, aka Composite Video. A combined, one-cable video signal.

CVD (Compact Video Disc) - US developed interactive optical videodisc format combining compressed analogue video with digital audio. Not yet available.

CX Noise Reduction - Analogue audio dynamic range enhancement and noise reduction system.

D1 VTR - Digital VTR format utilising component video encoding.

D2 VTR - Digital VTR format utilising composite video encoding. Designed to replace the analogue C-Format VTR.

Drop Out - The unintended absence of information in an audio, video or data signal. Hardware usually incorporates some form of Drop Out Compensator (DOC) as a consequence.

DVI (Digital Video Interactive) - A proposed digital audio, video and data 12cm disc format. Can store 60/72 minutes of low-bandwidth video.

Field - A video field contains half the number of scanning lines of a single TV frame - see Frame.

Fixed Noise Patterning - Term applied to all sorts of visible pattern defects on video material that accumulate during the various programme transfer stages.

Frame - A complete video picture containing two interlaced fields. In PAL/SECAM there are 25 frames-per-second, in NTSC 30fps.

Glass-master - All optical discs are initially cut (written) on to a glass blank coated with a sensitive photoresist. This is usually processed to make metal stampers from which quantities of discs are replicated, but it can be directly metallised and used as a playable disc.

Laser Rot - A useful umbrella term to describe optical discs that have corroded or decayed after manufacture as a result of manufacturing defects.

LaserVision (LV) - The common term agreed by manufacturers worldwide to denote the laser optical videodisc.

Luminance - The dominant part of the video signal containing the black and white image detail over which the chrominance information is placed.

LV-ROM - Instead of using the soundtrack of an LV disc for digital audio, data is encoded in a CD-ROM compatible format.

Magnetic Soundtrack - Usually a film term where film audio is recorded on a magnetic strip alongside the picture frames. (Aka COMMAG - Combined Magnetic). See also Optical Soundtrack.

Multi Audio (MA) - Any use of disc audio where the channels contain unrelated information ie. music on one channel, a commentary the other.

Multispeed - An LV/CD-V term with CAV discs. The Multispeed control allows

replay at a series of different slow to fast rates, usually with muted audio.

NTSC - US originated 525-line TV system (National Television Systems Committee). NTSC videodiscs are incompatible with PAL players.

Optical Soundtrack - In a film context, the term given to a film print having the audio recorded as a clear, modulated track printed alongside the picture area and replayed by means of a focussed light beam. (Aka COMOPT - Combined Optical.)

PAL - Phase Alternate Line. German originated 625-line TV system used in UK, most of Europe and some other countries. PAL videodiscs are incompatible with NTSC players.

PMMA - (Polymethyl methacrylate) - Type of plastic currently used to make 20/30cm LV discs. (Better known under trade names such as Perspex and Plexiglass.)

Polycarbonate - Plastic used to make 12cm optical discs.

Resolution/Horizontal - A measurement of picture resolution calibrated in 'lines' representing the amount of detail across the TV screen; the more lines the better. (80 lines of resolution equates to 1.00MHz approximately.)

Resolution/Vertical - A measurement of picture resolution fixed by the TV system itself (625 or 525 currently) and consequently not usually quoted in manufacturers' specifications.

SCART - A 21-pin universal audio/video system connector. Aka Euroconnector and Peri-tel.

SECAM - French originated 625-line TV system (Sequential Couleur a la Memoire). No separate SECAM LV/CD-V is necessary as PAL system incorporates SECAM capability.

Standards Conversion - Any programme transfer stage that involves an alteration to the format while staying in the same medium ie. video conversion from 525-line NTSC to 625-line PAL.

Stereo(phony) - A sound image in three dimensions.

Super LaserVision - Proposed NTSC (only) LaserVision format offering improved picture resolution. Removal of the current analogue audio signal allows increased video bandwidth.

Telecine (TK) - Process of transferring film to video.

Table Of Contents (TOC) - Prior to the actual disc programme a series of data (the TOC) is read off the disc by the player telling it what is on the disc and in what format.

2P (Photopolymerisation) - Optical disc manufacturing process. Less suited to mass replication than the more common injection moulding method of stamping out discs.

VTR - Video Tape Recorder. Usually a term applied to professional/broadcast grade reel-to-reel machines.

WORM - (Write Once Read Many) Generic term for recordable (but not erasable/re-recordable) optical discs.

U.S.A. REPORT

How the LD-W1 works

How **does** the LD-W1 manage to play all four sides of two discs in one load? Well, for one thing, it **doesn't** have four lasers as might be anticipated. It's all achieved with the one laser which flips over between each side change. Although the photograph we published last issue hardly shows it, the depth of the LD-W1 is pretty colossal; the player is 593mm deep, about the depth of two discs. This is the clue to how it functions.

There are two loading trays, the first disc going in the top one, the second disc below. Both the discs are retracted into the front part of the player and the top disc then moved further back so as to be clamped on the drive spindle. Play of the first side (A) begins. At the end of side A the disc is brought back to the forward area to allow the laser to swivel round to a position above the disc. The disc is taken back again but for side B rotates in the opposite direction.

To play side C on disc two, the first disc is disengaged and moved forward, where both discs are raised slightly to allow the second disc to slide back into the play position. The laser flip-over for side D echoes what happened on the first disc for side B.

The side changes are not any faster than on a manual machine. They take up to 30 seconds to effect - but because the player has a digital memory a picture is always up on screen while the change is going on.

New CD-V Clips

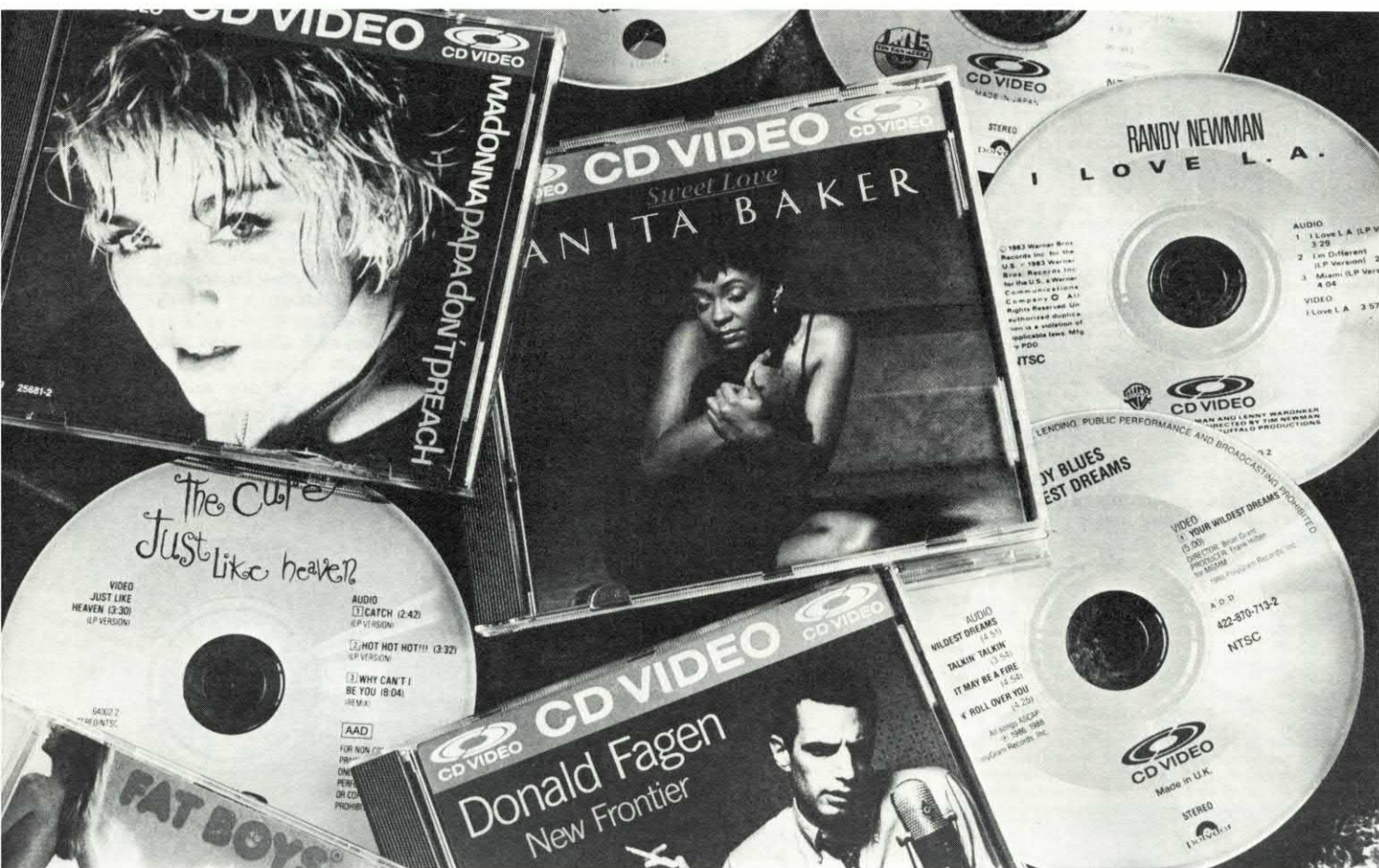
Well, the CD-V Clips have arrived for definite as the photo illustrates. Most of the discs are PDO, Blackburn pressed though some are Japanese (even the PolyGrams). Judging by the packaging, the Japanese-made discs look like they were originally intended for sale there. (The longform PolyGram titles are being

pressed in the USA, not in the UK.)

PolyGram's September CD-V Clip batch included discs by Bon Jovi, Cameo, Kingdom Come, Kiss, Cinderella, Moody Blues, Scorpions, L.A. Guns, John Mellancamp, Dan Reed Network, Yngwie Malmsteen, Tony! Toni! Tone!, and Vanessa Williams. There is also at least one disc on the Enigma label (from Hurricane - *I'm Onto You* - pressed by Discronics). MCA and A&M are also supposed to be releasing CD-Vs in the near future.

Image predicts the company will produce over 2.5 million LV discs in 1989 out of a total of 3.5 million by all the companies combined. This latter total will be made up from approximately 1,200 new releases. Image threatens also to set up (or buy an existing) LV pressing facility in order to get its increasing number of titles pressed.

PolyGram predicts it will have 100 CD Video titles released by Christmas, made up half and half from CD-V Clips



Recent & Forthcoming USA (NTSC) Releases

8.88	FF	36.95	ID	5288	LOR	Action Jackson [R]	L	DS	Di	CX	3M	
9.88	FF	34.95	595	AS	TOU	Adventures In Babysitting [PG-13]	L	DS	Di	CX	CC	PA
10.88	Mus	54.95	PA-88-222		PIO	Albert Herring	L	S	Di	CX	PA	Comic Opera
7.88	FF	36.95	ID	5239	VES	American Werewolf In London, An	L		Di	CX	3M	
10.88	FF	39.95	ML	100309	MGM	Anchors Aweigh	L			CX	CC	PA
8.88	Doc	99.95	PSI-88-011		PSI	Animal Encyclopaedia VIII: Fish & ..	A					PJ & Invertebrates
9.88	Doc	99.95	PSI-88-015		PSI	Animation Animation: Jim Trnka	A					PJ Puppets
10.88	Ani	99.95	PSI-88-016		PSI	Animation Animation: K. Kawamoto	A					PJ Dolls
8.88	Doc	99.95	PSI-88-017		PSI	Animation Animation: Tadanari Okamoto	A					PJ Dolls
11.88	FF	34.95	ML	100251	MGM	Annie Hall [PG]	L				CX	PA
7.88	Doc	29.95	ID	5339	PAC	Ansel Adams: Photographer	L		Di	CX		
7.88	TVM	36.95	ID	5324	LOR	Baja Oklahoma	L	S	Di	CX		
7.88	FF	36.95	ID	5314	MED	Barbarians, The [R]	L		Di	CX		
10.88	FF	34.98	40770		MCA	Batteries Not Included [PG]	L	DS	Di	CX	PA	
8.88	FF	36.95	ID	6020	COL	Beat The Devil	L		Di	CX		
9.88	Mus	34.95	072	208-1	DG	Beethoven: Symphonies 5,6,7 & 9	L	S	Di	CX		
10.88	FF	34.98	11785		WHV	Beetle Juice	L	DS			PA	
9.88	FF	36.95	ID	6025	VES	Best Seller [R]	L		Di	CX	CC	
7.88	FF	36.95	ID	5318	NWV	Biggles [PG]	L	DS	Di	CX		
7.88	FF	36.95	ID	5310	LOR	Black Caesar	L		Di	CX		
11.88	FF	34.95	90237	LV	NEL	Blindside [R]	L				PA	
8.88	FF	36.95	ID	5351	NWV	Bliss	L		Di	CX		
7.88	XXX	49.95	LV	149	CAL	Blonde Goddess, The	L					Porno
7.88	Mus	29.95	ID	5302	MED	Blondie/The Best Of Blondie	L	S	Di	CX		
8.88	FF	36.95	ID	6022	COL	Bob & Carol & Ted & Alice	L		Di	CX	3M	
8.88	FF	36.95	ID	5400	MED	Braddock - Missing In Action III	L	S	Di	CX		
9.88	Mus	34.95	072	207-1	DG	Brahms: Piano Concertos 1 & 2	L	S	Di	CX		
10.88	FF	34.95	ML	100040A	MGM	Brigadoon	L	S	Di	CX	PA	New Transfer
10.88	FF	34.95	ML	101436	MGM	Bright Lights Big City [R]	L	DS	Di	CX	CC	PA
9.88	Mus	34.95	071	205-1	LON	Bruckner: Symphony No 7 E maj/Solti	L	S	Di	CX		
11.88	FF	34.95	597	LV	TOU	Can't Buy Me Love [PG-13]	L				CC	PA
8.88	Doc	39.95	PI-88-005		PII	Carrozzeria: Michelotti	A	S	Di	CX		PJ Auto Design
9.88	Mus	39.95	070	203-1	PHI	Cavalleria Rusticana	L	S	Di	CX		dir Zefferrelli
9.88	Mus	69.95	072	502-1	DG	Cenerentola, La (Abbado & La Scala)	L	S	Di	CX		
9.88	FF	29.95	ID	6047	MED	Chaplin Lost & Found: Keystone	L		Di	CX		B&W with music
9.88	FF	39.95	ID	6050	MED	Chaplin Lost & Found: Mutual Vol. I	L		Di	CX		B&W with music
9.88	FF	49.95	ID	5353	PAC	Claire's Knee	L		Di	CX		
7.88	FF	36.95	ID	5321	VIR	Climb, The [PG]	L		Di	CX		
9.88	FF	36.95	ID	6017	VIR	Consuming Passions [R]	L	DS	Di	CX		
8.88	FF	36.95	ID	6010	ORI	Couch Trip, The [R]	L		Di	CX	CC	
9.88	Doc	29.95	ID	5295	PAC	Cousteau: A Sound Of Dolphins	L		Di	CX		
7.88	Doc	29.95	ID	5325	PAC	Cousteau: Dragons Of Galapagos	L		Di	CX		
7.88	Doc	29.95	ID	5293	PAC	Cousteau: Octopus Octopus	L		Di	CX		
9.88	Doc	29.95	ID	5294	PAC	Cousteau: Smile Of The Walrus	L		Di	CX		
8.88	Doc	29.95	ID	5326	PAC	Cousteau: The Desert Whales	L		Di	CX		
8.88	Doc	29.95	ID	5328	PAC	Cousteau: The Forgotten Mermaids	L		Di	CX		Manatee
7.88	Doc	29.95	ID	5296	PAC	Cousteau: The Singing Whale	L		Di	CX		
8.88	Doc	29.95	ID	5297	PAC	Cousteau: The Unsinkable Sea Otter	L		Di	CX		
10.88	FF	34.95	698	LV	TOU	D.O.A. [R]	L	DS	Di	CX	CC	PA
9.88	FF	36.95	ID	6056	NS	Death Of An Angel	L		Di	CX		
7.88	FF	36.95	ID	5402	MED	Deathrow Gameshow	L		Di	CX		
9.88	Mus	36.95	ID	6046	MED	Decline Of Western Civilisation, The	L		Di	CX		Documentary
8.88	FF	49.95	ID	5354	MED	Diary Of A Chambermaid, The	L		Di	CX	+	French dialogue
9.88	FF	49.95	ID	5333	PAC	Dim Sum	L		Di	CX		
8.88	FF	49.95	ID	5352	MED	Discreet Charm Of The Bourgeoisie	L		Di	CX	+	French dialogue
10.88	FF	34.98	23001		MCA	Dracula	LA			CX	PA	'31 B&W version
12.88	FF	39.98	13009		MCA	E.T. - The Extra Terrestrial [PG]	L	DS	Di	CX	CC	PA
9.88	FF	36.95	ID	6042	COL	Earth Vs The Flying Saucers	L		Di	CX		B&W
9.88	FF	34.95	LV		PAR	Eddie Murphy Raw [R]	L	DS	Di	CX	CC	PA
9.88	FF	36.95	ID	6030	NWV	18 Again [PG]	L		Di	CX		
9.88	FF	36.95	ID	6040	COL	84 Charing Cross Road	L		Di	CX		
9.88	Mus	59.95	071	500-1	LON	Elektra (K. Boehm & Vienna Phil)	L	S	Di	CX		
10.88	Mus	54.95	PA-88-221		PIO	Elektra (Met Opera 16.2.1980)	L	S	Di	CX	+	PA Birgit Nilsson
10.88	FF	39.98	11753		WHV	Empire Of The Sun [PG]	L	DS	Di	CX	CC	PA
8.88	FF	36.95	ID	5407	LOR	End Of The Line	L	S	Di	CX		
10.88	Doc	39.95			VOY	Ephemeral Films Vol. I: 1931-45	A				PD	
10.88	Doc	39.95			VOY	Ephemeral Films Vol. II: 1946-60	A				PD	
7.88	Mus	36.95	ID	5355		Fairport Convention/All Comes Round	L	S	Di	CX		Mus documentary
7.88	XXX	49.95	LV	113	CAL	Fascination	A	S	Di			Porno
7.88	Ani	36.95	ID	5298	PAC	Festival Of Claymation	L	S	Di	CX		Claymation
7.88	FF	36.95	ID	5238	VES	Final Countdown, The	L		Di	CX		NASA's 25 years
7.88	Doc	29.95	ID	5338	PAC	Footsteps Of Giants	L		Di	CX		
9.88	FF	36.95	ID	6053	TRI	For Keeps	L	DS	Di	CX		
9.88	FF	36.95	ID	6074	TRI	Forever Lulu	L		Di	CX		
8.88	Mus	36.95	ID	5303	PAC	Freedom Beat - Against Apartheid	L	S	Di	CX		UK Concert
8.88	FF	36.95	ID	6019	COL	Front, The	L		Di	CX		
9.88	FF	34.98	11760		WHV	Full Metal Jacket [R]	L	S		CX	CC	PA
9.88	FF	36.95	ID	5401	MED	Further Advs. Of Tennessee Buck [R]	L	S	Di	CX		
8.88	FF	36.95	ID	5289	TRI	Gaby - A True Story	L		Di	CX		
9.88	FF	36.95	ID	6031	NWV	Gladiator, The	L		Di	CX		
9.88	FF	39.98	40787		MCA	Glass Menagerie [PG]	L			CX	PA	
9.88	FF	49.95	ID	5300	PAC	Great Wall, A	L		Di	CX		
6.88	Ani	34.95	LVA	1003	LVA	Gulliver's Travels (1939)	L				DI	
10.88	Com	34.95	PA-87-106		PIO	Hackett, Buddy/Live & Uncensored	L	S		CX	PA	Adult humour
7.88	Doc	36.95	ID	5308	PAC	Heaven	L	S	Di	CX		d. Diane Keaton
7.88	FF	36.95	ID	5317	NWV	Hell Comes To Frogtown [R]	L		Di	CX		
10.88	FF	34.95	656	LV	TOU	Hello Again [PG]	L	DS	Di	CX	CC	PA
8.88	Mus	29.95	ID	5360	VES	Hendrix, Jimi/Jimi Plays Berkeley	L		Di	CX		
8.88	FF	34.95	30015		COL	Here Comes Mr Jordan	L				PA	B&W
10.88	Ani	24.95	395	AS	DIS	Here's Mickey/Here's Pluto	L				PA	1935-47 vintage
7.88	FF	59.95	ID	5334	PAC	High And Low	L		Di	CX	+	WS & Jap dialog
8.88	TVM	36.95	ID	5408	LOR	Hitchhiker, The Vol III	L		Di	CX		
8.88	TVM	36.95	ID	5405	LOR	Hitchhiker, The Vol IV	L		Di	CX		
10.88	FF	34.95	7721	LV	NEL	Hotel Colonial	L	DS			PA	
7.88	FF	36.95	ID	5358	LOR	Into The Homeland	L	S	Di	CX		

Listing Notes - how to understand it all

For the benefit of readers equipped with NTSC players here is a list of recent and forthcoming LV titles.

Discs released or scheduled during the currency of this issue (only) are included in the list. Known forthcoming titles that do not yet have any specific release date are excluded. A listing does not guarantee the disc is released when it says it should be, or that its status will comply with the pre-release information (which mostly comes from Pioneer/LDC, Image Entertainment and PolyGram release sheets).

Discs are listed alphabetically for easy reference with the anticipated month of release given in the first column.

Column two is an approximate content category: **FF** - Feature Film, **Doc** - Documentary, **Mus** - Music, **Com** - Comedy, **Ani** - Animation, **BGV** - Background Video, **TVM** - TV movie, **TVP** - TV production, **XXX** - Porno (or at least porno as far as H.M. Customs is concerned).

Columns three to five are price (\$), catalogue number and label respectively. Label abbreviations match those used in our previous UK listings except for these:

CAL - Cal Vista
COL - RCA/Columbia
CRI - Criterion
DG - Deutsche Grammophon
DIS - Walt Disney
HBO - Home Box Office
IMA - Image
LIG - Lightning Video
LON - London Records
LVA - Laservision Associates
LOR - Lorimar
MED - Media Home Entertainment
MV - Master Vision
NEL - Nelson
NS - New Star
NWV - New World Video
ODC - Optical Data Corporation
ORI - Orion
PAC - Pacific Arts
PAR - Paramount
PHI - Philips Records
PII - Pioneer Imports
PIS - Pioneer Signature
PSI - Pioneer Special Interests
TOU - Touchstone
TRI - Tri-Star
VOY - Voyager Company

Cinema ratings (where available) are given after the titles.

L or/and **A** determines Long/Active play.

S defines stereo, **DS** is Dolby Stereo /Surround, **US** Ultra Stereo/Surround.

MA is Multi-Audio which covers all uses of the dual soundtrack facility.

Di is Digital Audio.

CX is CX noise reduction.

CC is Closed Captions. Discs with

fixed subtitles are shown with +

Pressing codes (which are mostly guesswork before release) are:

PA - Pioneer America

PD - PDO, UK

PJ - Pioneer Japan

3M - 3M

DI - Discronics/Laser Video

The final column includes any additional comments of relevance.

WS indicates some form of widescreen.

THE LASER DISC NEWSLETTER

THE LASER DISC NEWSLETTER is a monthly publication providing laser video disc owners with timely news and reviews of NTSC laser video discs. We cover both American and Japanese releases, and rare or unusual discs. You don't want to miss what we have to say!

A one year, 12 issue, subscription is \$25 within the US - \$40 outside North America. A sample issue will be sent free within the US, or at a cost of \$1 overseas.

THE LASER DISC NEWSLETTER,
SUITE 428,
496 HUDSON STREET,
NEW YORK,
NY 10014,
U.S.A.

and 20/30cm longform titles.

■ **Pioneer claims 85-90% of discs** pressed (both in the US and Japan) are movies. 80% of US purchasers are male and between 35-40 years of age, whereas in Japan the main purchase group is in the 20-35 age range. Up to the beginning of 1988 one million LV players had been sold in Japan with 650,000 additional units being sold this year. Pioneer's Laser Disc Corporation presently presses 1,000,000 discs per month in Japan. In the US a further \$10,000,000 is to be spent by LDC to add another robotised production line to the Carson plant in California, so doubling monthly capacity to 600,000 discs.

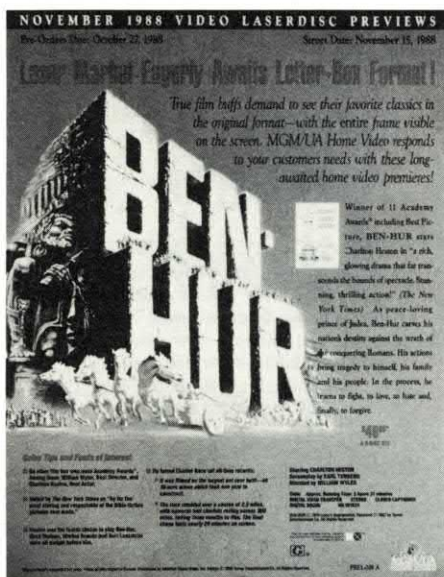
■ **Publisher of The Laser Disc Newsletter**, Douglas Pratt, refutes the suggestion in LDR's review of his recently released compilation of past disc reviews (*The Laser Video Disc Companion*) that he ever resorts to the scan button when assessing discs. But, to cope with the ever increasing outpouring of US discs, Douglas has recently given up his day job to devote his energies full-time to producing the newsletter.

■ **Another Wok Talk move!** Specialist supplier of Japanese LV discs (as well as US titles) Wok Talk (formerly Instant Replay) is now to be located at 1275 Main Street, Waltham, MA 02154 and functioning under the name of Sight & Sound. Telephone: (617) 894 8633.

■ **The Voyager Company** is marketing **The Box**, a \$199.95 videodisc interface that allows players like the 1030, 3030, LD-WI (as well as most older ones) to be connected to an Apple Macintosh (Plus, SE or II) to run HyperCard programs. Voyager is at 2139 Manning Avenue, Los Angeles, CA 90025. Telephone: (213) 474 0032.

■ **Sony's new MDP-700 Combi** player with digital effects on CLV retails for \$1,350, about the same as the Pioneer 3030. From advance information the player seems to lack the external tap to the digital memory that was on the Japanese version (at least, it's not on the front panel), though most of the other specs seem about the same. The remote is more comprehensive, coming

9.88 FF	36.95 ID	6058	NS	Into Thin Air	L	Di	CX	
9.88 FF	36.95 ID	6029	NWV	Invasion Earth [PG]	L	Di	CX	
7.88 FF	44.95 ID	5248	VES	Ironweed [R]	L	DS	Di	CX
8.88 Doc	36.95 ID	5306	PAC	James Dean Story, The	L	Di	CX	R. Altman doc
7.88 FF	36.95 ID	5291	VIR	Kidnapped [R]	L	S	Di	CX
11.88 FF	39.95		CRI	Killing, The	L			PA B&W
7.88 Doc	49.95 ID	5335	PAC	King: Montgomery To Memphis	L	Di	CX	Martin Luther
9.88 Mus	39.95 071	203-1	LON	L'Orfeo	L	S	Di	CX
7.88 TVM	36.95 ID	5323	LOR	Laguna Heat	L	Di	CX	
8.88 FF	39.98 7715	LV	NEL	Last Emperor, The [PG-13]	L	DS	Di	PA
7.88 FF	36.95 ID	5287	TRI	Like Father Like Son [PG-13]	L	DS	Di	CX
8.88 Com	29.95 ID	5258	LOR	Lily Tomlin Special Vol 1, The	L	Di	CX	Dudley Moore
7.88 Ani	36.95 ID	5330	PAC	Little Prince & Friends, The	LA	Di	CX	Claymation
7.88	49.95 ID	5243	VES	Long Day's Journey Into Night	L	S	Di	CX
10.88 Mus	54.95 PA-88-218		PLO	Love Of Three Oranges, The	L	S	Di	CX
11.88 FF	34.95 90244	LV	NEL	Made In USA	L	S		PA
10.88 FF	39.95 ML	101369	MGM	Manchurian Candidate, The [PG-13]	L	Di	CX	CC PA
9.88 Mus	29.95 ID	6038	COL	Marley, Bob & Wailers/Legend	L	S	Di	CX
9.88 Mus	69.95 072	503-1	DG	Marriage Of Figaro, The	L	S	Di	CX
7.88 FF	44.95 LVA	1005	LVA	Meet John Doe	L	S	Di	CX
9.88 FF	36.95 ID	6044	MED	Mercenary Fighters [R]	L	Di	CX	
7.88 XXX	49.95 I-0044		IMA	Miami Spice	L			Porno
10.88 Ani	24.95 394	AS	DIS	Mickey & Beanstalk/Reluctant Dragon	L			PA
11.88 Ani	24.95 868	AS	DIS	Mickey & Minnie/Chip'n'Dale	L			PA
10.88 FF	34.98 40796		MCA	Milagro Beanfield War [R]	L	DS	Di	CX
8.88 FF	49.95 ID	5356	MED	Milky Way, The	L	Di	CX	+
9.88 FF	36.95 ID	6033	LOR	Month In The Country, A	L	S	Di	CX
9.88 FF	34.98 11789		WHV	Moving [R]	L	DS	CX	CC PA
9.88 Doc	29.95 ID	6026	VES	Nat. Geog: Creatures Of The Mangrove	L	Di	CX	CC
9.88 Doc	29.95 ID	6028	VES	Nat. Geog: Living Treasures Of Japan	L	Di	CX	
9.88 Doc	29.95 ID	6027	VES	Nat. Geog: Rhino War	L	Di	CX	
9.88 FF	39.98 3855-80		FOX	Night In The Life Of Jimmy Reardon, A	L	DS		CC PA
11.88 FF	49.98 16014		MCA	1941 [PG]	LA	S	Di	CX
7.88 Doc	29.95 ID	5283	VES	Nova: A Fat Chance In A Thin World	L	Di	CX	
7.88 Doc	29.95 ID	5282	VES	Nova: Signs Of Apes, Songs Of Whales	L	Di	CX	
7.88 Doc	29.95 ID	5281	VES	Nova: The Bermuda Triangle	L	Di	CX	
9.88 FF	34.95 ML	101316	MGM	Now Voyager	L			PA B&W
9.88 FF	36.95 ID	6045	MED	Octagon, The	L	Di	CX	Chuck Norris
9.88 FF	49.95 ID	5344	PAC	Official Story, The	L	Di	CX	
9.88 Mus	69.95 072	501-1	DG	Otello (Karajan & Berlin Phil)	L	S	Di	CX
8.88 FF	36.95 ID	5322	VIR	Outside	L	S	Di	CX
9.88 FF	36.95 ID	6014	VIR	Patti Rocks [R]	L	S	Di	CX
8.88 Doc	29.95 ID	5361	VES	Perfect Body Contest, The	L	Di	CX	Female Beauty
8.88 FF	49.95 ID	5349	MED	Phantom Of Liberty, The	L	Di	CX	+
8.88 FF	39.95 ID	5359	VES	Pink Flamingos	L	Di	CX	French dialogue
8.88 FF	36.95 ID	6015	NWV	Pink Nights	L	Di	CX	
7.88 Ani	36.95 ID	5316	NWV	Pinocchio & Emperors Of The Night	L	DS	Di	CX
10.88 FF	34.95 32036		PAR	Plains Trains & Automobiles [R]	L	DS	Di	CX
8.88 Doc	24.95 ID	LOR 501	LOR	Playboy Centerfold I: Sherry Arnett	L	S	Di	CX
7.88 Ani	36.95 ID	5240	VES	Point, The	L	Di	CX	3M
10.88 FF	34.98 11790		WHV	Police Academy V [PG]	L	S	Di	CX
7.88 Mus	29.95 ID	5319	PRES	Presley, Elvis/One Night With You	L	Di	CX	CC PA
9.88 FF	36.95 ID	6024	VES	Promised Land	L	DS	Di	CX
8.88 Doc	29.95 ID	5336	PAC	Radio Bikini	L	Di	CX	
8.88 FF	59.95 ID	5406	MED	Repentance	L	Di	CX	+
8.88 FF	34.95 7681	LV	NEL	Riders Of The Storm [R]	L			PA
9.88 FF	34.95 30098		COL	Sahara	L			PA B&W
7.88 Doc	29.95 ID	5337	PAC	Salvador Dali	L	Di	CX	Bogart
9.88 FF	39.98 1655-80		FOX	Satisfaction [PG-13]	L	S		CC PA
9.88 FF	99.95 CC	1135L	CRI	Satyricon	A			+
9.88 Mus	29.95 070	206-1	PHI	Schubert: Rosamunde/Orlando Quartet	L	S	Di	CX
9.88 FF	36.95 ID	6059	ORI	September	L	Di	CX	CC
11.88 FF	34.98 40772		MCA	Serpent And The Rainbow, The [R]	L	DS	Di	CX
9.88 FF	34.95 ML	100091A	MGM	Seven Brides For Seven Brothers	L	S	Di	CX
10.88 FF	34.98 40420		MCA	Shakedown [R]	L	S	Di	CX
9.88 FF	34.95 LV	32027	PAR	She's Having A Baby [PG-13]	L	DS	Di	CX
7.88 FF	36.95 ID	5215	LOR	Siesta [R]	L	S	Di	CX
10.88 Ani	24.95 670	AS	DIS	Silly Symphonies/Animals Two By Two	L			PA
10.88 Ani	24.95 393	AS	DIS	Sing Along: You Can Fly/Bare Necess...	L			PA
7.88 FF	36.95 ID	5403	MED	Sisterhood, The	L	Di	CX	
7.88 FF	36.95 ID	5313	NWV	'68 [R]	L	Di	CX	
7.88 FF	36.95 ID	5319	NWV	Slugs [R]	L	Di	CX	
9.88 FF	36.95 ID	6054	MED	Smithereens	L	Di	CX	
9.88 Mus	34.95 071	207-1	LON	Solti In Concert - Rossini & Strauss	L	S	Di	CX
11.88 FF	39.95 ML	203848	MGM	Some Like It Hot	L			PA B&W
10.88 FF	39.95 ML	100007	MGM	Spy Who Loved Me, The [PG]	L			PA
8.88 FF	36.95 ID	5305	PAC	Square Dance	L	Di	CX	
9.88 FF	44.95 596	AS	TOU	Stakeout [R]	L	DS	Di	CX
8.88 TVP	29.95 LV60040112		PAR	Star Trek (Disc 32): Episodes 65/64	L			CC PA
9.88 TVP	29.95 LV60040113		PAR	Star Trek (Disc 33): Episodes 67/68	L			CC PA
10.88 TVP	29.95 LV60040114		PAR	Star Trek (Disc 34): Episodes 63/57	L			CC PA
8.88 Ani	39.95 ID	5332	PAC	State Of The Art Computer Animation	L	Di	CX	
8.88 FF	36.95 ID	6023	COL	Stone Killer, The	L	Di	CX	
7.88 FF	49.95 ID	5348	MED	Sugar Cane Alley (Rue Cases Negres)	L	S	Di	CX
9.88 FF	49.95 ID	5331	PAC	Summer	L	Di	CX	+
8.88 FF	44.95 ID	5292	TRI	Suspect	L	DS	Di	CX
9.88 Mus	34.98 40800		MCA	Swing - Best Of The Big Bands Vol 1	L			PA 23 B&W Clips
9.88 Mus	34.98 40801		MCA	Swing - Best Of The Big Bands Vol II	L			PA 37 B&W Clips
9.88 FF	36.95 ID	6073	TRI	Switching Channels	L			
7.88 XXX	49.95 LV	213	CAL	Take Off	L			Porno
8.88 FF	36.95 ID	6016	NWV	Telephone, The	L	Di	CX	
9.88 TVP	36.95 ID	6039	TEN	Ten From Your Show Of Shows	L	Di	CX	
9.88 FF	49.95 ML	100007	MGM	That's Entertainment [G]	LA	S	Di	CX
8.88 TVP	36.95 ID	5259	LOR	That's Singing - Best Of Broadway	L	S	Di	CX
8.88 FF	36.95 ID	5309	MED	Thirty Nine Steps, The	L	Di	CX	
7.88 FF	36.95 ID	5231	ORI	Throw Momma From The Train [PG-13]	L	DS	Di	CX
8.88 FF	49.95 ID	5299	PAC	Times Of Harvey Milk, The	L	Di	CX	CC
7.88 XXX	49.95 I-0043		IMA	Traci I Love You	L			Porno
9.88 Mus	36.95 ID	6043	COL	Traffic/Live At Santa Monica	L	S	Di	CX
9.88 Mus	59.95 070	500-1	PHI	Turn Of The Screw, The	L	S	Di	CX
7.88 Doc	29.95 ID	5404	PAC	Two Moon July	L	S	Di	CX
9.88 Mus	29.95 ID	6039	COL	U2/Under A Blood Red Sky	L	S	Di	CX
8.88 Mus	29.95 ID	6021	COL	U2/Unforgettable Fire Collection	L	S	Di	CX
9.88 FF	36.95 ID	6037	COL	Union City	L	Di	CX	
9.88 FF	36.95 ID	6057	NS	Unnatural Causes	L	Di	CX	
10.88 FF	39.95 ML	100578	MGM	Unsinkable Molly Brown, The	L	S	Di	CX
7.88 FF	49.95 ID	5301	PAC	Vagabond	L	Di	CX	+
9.88 Doc	99.95 PSI-88-013		PSI	Visual Pathfinders:Charles/Ray Eames A	L			French dialogue
9.88 Mus	34.95 072	206-1	DG	West Side Story: Bernstein Conducts	L	S	Di	CX
8.88 FF	36.95 ID	5257	VES	You Can't Hurry Love	L	Di	CX	
7.88 Mus	36.95 ID	5320		Ziggy Stardust & Spiders From Mars	L	S	Di	CX



with a jog/shuttle knob this time.

Along with either the 700 or the non-digital MDP-200 Sony is doing a free disc promotion with Warner and MGM offering a copy of *Beetlejuice* or *Moonstruck*.

■ An October-onwards offer accessible to more laser owners is coming from Warner Home Video which is offering permanent price reductions on discs such as *Lethal Weapon*, *The Music Man*, *The Little Shop of Horrors* etc. Selected single discs will now go for \$24.98, doubles \$29.98 and there are 25 reduced titles in the first October batch, with further additions in November and December.

■ *Ben Hur* and *Doctor Zhivago* are now being re-issued by MGM in widescreen, digital sound versions. These releases comes as part of a stated intention by the company to pay special attention to the needs of disc buyers (see the ad trailer illustrated), doing separate widescreen transfers in some instances.

■ This issue's list of new releases omits nearly 50 karaoke titles (yes, 50!) threatened by Pioneer/LDCA. Rather than surrender to this onslaught, MCA is re-issuing *1941* in digital stereo CLV with an extra CAV disc side containing 20 minutes of out-takes.

Small Ads

The Small Ads column is an ideal way for readers to communicate or buy, sell and exchange discs etc. List your advert clearly and on a separate piece of paper from any other correspondence. The fee is £1-25 for up to 40 words (or multiples thereof). We cannot take ads over the telephone.

The deadline for an entry in the next issue is November 25th.

FOR SALE - Complete Home Entertainment System. 2 x Philips VLP600 (less than 40 hours play since new!), Nakamichi 600 series hi-fi (tape, tuner, 200w amp, mixer), Castle Conway speakers, Sansui surround decoder and discs. Sensible offers please. Phone: (0836) 525656.

FOR SALE - NTSC LV discs - Back To The Future, Clue, Hanoi Hilton and others. PAL LV discs - Abba (LVG1016) and operas *Arabella*, *I Lombardi*, *Die Fledermaus*, *Samson & Dalila*, *Così Fan Tutti*, *Aida* and many others. Phone Mike - (01) 958 4326.

FOR SALE - 2001, 48 hours, *Apocalypse Now*, *Best Of Benny Hill Show*, *The Blues Bros*, *Brainstorm*, *Jaws* and 350 other titles including many deletions, all for £3,200. For full list send 50p and large SAE to - C.J. Holdstock, 10 Maes-Yr-Afon, Holywell, Clwyd CH8 7HP.

WANTED - Collector willing to pay a reasonable price for *Alien*. If your *Alien* has Laser rot but the sleeve is in mint condition I will still be interested. Telephone Dave: Kingswinford 298683.

WANTED - Pioneer LD-700 LaserVision player. All phone messages answered; (051) 922 6287.

FOR SALE - Grease £30, Wild Geese £30, Saturday Night Fever £25. At £15 each - New York City Ballet, *Sophies Choice*, *Streets Of Fire*, *Poltergeist*, *Cannonball Run*. At £10 each - *Being There*, *Blue Max*, *Sea Power*. £2 P & P per order. Phone (0352) 713926.

WANTED - Pioneer LD-700 videodisc player with remote control in mint condition. Telephone: (0245) 323388.

WANTED - Laser Disc Review issues 1, 2, & 3. Telephone Eric Green, Norwich: (0603) 415177.

FOR SALE - Pioneer CLD-909 (multi-voltage model). Superb NTSC LV/CD player in immaculate condition (one year old). Tel: (0702) 293896. Write: John Derry, 19 Elm Close, Shoeburyness, Essex SS3 9PF

WANTED - 2001, Tom & Jerry 2 & 3, *Asterix The Gaul*, *Abba In Concert*. **FOR SALE/SWAP** - Many discs including some deletions eg. *Friday 13TH II*, *Star Trek 1 & II*, *Queens Greatest Flix*, *The Fruit Is Ripe*. Phone John: (061) 789 4064 after 6.30pm.

FOR SALE - (Sealed) *Sea Wolves*, *Sting*, *The Wild Geese*, *Raiders Of The Lost Ark* - £40 each. (Viewed) *Apocalypse* £55, *Kelly's Heroes* £45, *Once Upon A Time In America* £45, *Sophies Choice*, *Grease*, *Chinatown* £30 each or swap above for good copy of 1941. *Abba The Movie*, *Abba In Concert*, *Abba (CIC)*, *Tropical Hi-moon* £30 each.

- F.C. Elliott, 92 Leigh Road, Hildenborough, Kent TN11 9AG.

FOR SALE - Pioneer LD-707 NTSC player, multi-voltage model - as seen in LDR issue 7 page 15. £300, price includes 6 discs and free UK delivery. Bert Collier, 12 Coronation Drive, Leigh, Lancs WN7 2JU. Tel: (0942) 605839, after 6pm if poss.

WANTED - Laser discs to start a collection. Please phone Len (0977) 797063 or write Len Sutton, Kildare Bungalow, Baghill Lane, Pontefract, West Yorks WF8 2HE.

FOR SALE - Marantz RV353 Dolby Surround Unit £100. ITT CV200S projection TV with 78" screen, stereo outputs, teletext, remote control, RF, CVBS, Audio, RGB sockets £750. **WANTED** - LV Discs of *Cabaret*, 2001, *British Garden Birds*, *Blues Bros*. - G. Hargreaves, Tel: Wrexham 758189.

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