

# The Videophile's Newsletter

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THE VOICE OF VIDEO FANDOM



# TV Wiggles

Two months have passed since the mention of this modest venture in PLAYBOY magazine. I have beenwhelmed by the response. The initial 1000 copy print run of Issue #11 is gone, and a few hundred more have been printed. New subscriptions are arriving daily, and at press time paid subscribers total 947. This rather dramatic increase gives us a respectable base upon which to build for the future. I have a number of plans in various stages of development, but lack of space prevents me from airing them at length this issue. The "products page" elsewhere in this issue will give you an idea of things to come, both frivolous and substantial. We will be advertising more heavily, and will be represented at the National Film Con in May at the Beverly Hilton Hotel in Beverly Hills. I have every reason to believe that our readership can double or triple again over the Summer.

I've now heard of three ways to defeat the "muting circuit" on the Beta-ma SL-8200. One mentioned last issue, by Art Vuolo, one mentioned this issue within Joe Mazzini's pages, and another that Art phoned me about, which he says is much better than the method he previously discovered. I don't have a write up on this third way yet, but if you want to try it from my over the phone notes, here they are:

Remove the back panel (I think you have to take off the top to do this). You will see three "harnesses", one black and two beige. If you cut the little orange wire, or just pull it out, the muting device will be defeated and you will no longer have the screen going to black on playback everyplace you have made an edit.

Sorry that I have procrastinated and not tried any of the three yet myself. Surely I can report on the results to you by next time. Speaking, of next time (or some of these next times) I expect to have more on the copyright situation, pay cable systems (Wow, what a month on HBO is April: Rocky, Annie Hall, One Flew Over the Cuckoo's Nest, among others!), and a report on direct from satellite to you TV. Pick up the March issue of POPULAR SCIENCE for a little write-up on this ... including pictures.

I regret very much not being able to include a ton of really nice stuff that came in since last time. This would include remarks from Raymond Keese and his Videophile's of East Texas, Tom Joy's contributions for Quasar folks, and much more really worthy items from Ralph Gordon and that ever flowing well of information, Marc Wielage. I also have a beginner's counter/index chart for the RCA Selectavision from Randolph Poling, that got typed up, but squeezed out at the last minute. Next time, for sure! Hope you don't object to all the small type, but its my way of trying to give you as much as I possibly can, until we are able to go monthly.

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## Thanks

Special thanks for duty above and beyond the call of duty -- this time to Sharon Wright, Joyce Hilliard and Cathy Pickett. It wouldn't have happened otherwise. Special mention also to Kenan, Jayne and Vicki, as well as to Ed Fleming, Jim Gibbon and Alan Hutchinson. There are many others I am sure, who will have to forgive my overlooking their most welcome contributions.

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# VIDEO NEWS...

"FBI RAIDS... THE DISC...  
BIG SCREENS... BIG SOUND...  
AN "R" RATED CHARLIE'S  
ANGELS....?"



Biggest news this time has got to be the February raids on video cassette pirates by the FBI in Los Angeles. "Almost every movie released in the last two years" was among the 3,000 rounded up in a crackdown on alleged copyright violators. Upwards of 2,000 titles were involved. It was not reported if Fahrenheit 451 was among them. Also impounded were VTR's, film chains, and files. Raids were made on homes, offices, and stores. Apparently, legal titles were rather indiscriminately picked up along with all the rest. Of paramount interest to us videophiles is the following quote, attributed by Television Digest to an FBI spokesman: "We're not interested in collections except insofar as they provide a market for pirated tapes and sources for pirated tapes." At the present time, it isn't considered a crime to purchase a pirated tape, but the theory is being advanced that the purchaser contributes to copyright infringement and is civilly, if not criminally, liable. Supposedly, FBI raids are made only where the possessor of a bootleg cassette is suspected of trying to sell or exhibit it for a profit.

**the disc** Here we go again! It borders on the incredible how RCA and MCA/Phillips continue to develop new systems in a competitive struggle over a product that has yet to ever actually appear on the market. (See all previous issues.) Now, MCA has announced an optical two-sided disc capable of containing two full hours of programming. This makes the optical disc an hour-for-hour equivalent of the recently announced RCA system and/or Matsushita's "Visc," but, as is so often the case, there's a ringer here so far as serious videophiles are concerned. The unique features of the earlier anticipated optical system disc, such as stop motion, slow motion, and precise frame location, are eliminated!?! There is a lengthy technical explanation of why, but briefly the fact that this new system plays at a variable speed, from the inside of the disc out, prevents it from having the flexibility that once promised to make it so much more attractive than the RCA system. Apparently, the players will be able to play both the old and new optical discs, but it looks now as though the constant speed models will be reserved for the industrial market. It is not known, at present, whether feature films will still be released in the multiple disc, constant speed format for those of us who would be willing to opt for a more expensive industrial player. Personally, I am very disappointed by this turn of events. Whether or not it will be a commercial and tactical blunder on the part of MCA/Phillips to abandon the features that favorably distinguish its system from the others, remains to be seen. This new consumer model is expected to be in the \$500 range. Phillips says both the industrial and consumer discs and the dual player will be introduced (guess when)... "later this year."

Many new projection TV models are in the works, including some with promising brightness and relatively low prices. (See Marc's Rambling Outtakes in this issue, and in #11.) Sony is expected to introduce at least one new 3-tube projection system in April with a super-bright picture, at a price similar to that (\$2,500) of its current single tube, roll-type cabinet model. Sony has already announced 50" and 72" screen units for the domestic Japanese market.

You may not have noticed it, but the 3 commercial networks have (courtesy of AT&T) converted to high fidelity sound some 2 months ago. Heretofore, TV sound has been limited to 5,000 KHz, but has not been upped to 15,000 KHz. Trouble is, few, in any, TV sets have amplifiers capable of reproducing high fidelity frequencies. Hopefully, TV manufacturers are alert to the desire for better sound. It can't come too soon, because by the end of this year AT&T will be in a position to deliver stereo TV audio. (Jim Gibbon writes to suggest that we may want to tape reruns of some of the items in our collection in order to get the improved sound.)

**Lawsuit** There's little new on this front. Both Joe Mazzini and I have been in contact with Sony attorneys in recent weeks. Sony is attempting to accumulate testimony and other info to the effect that owners of 3/4" U-Matic recorders were commonly building off-the-air video tape collections for several years before introduction of the Betamax. Idea is that Sony's Betamax (the target of the lawsuit) could not very well be held responsible for initiating copyright infringement activity if the movie studios knew, or should have known, that off-the-air recording was occurring in the past, and yet continued to allow broadcasting of their films without raising an objection. The trial is still scheduled for May 2 in Los Angeles. Sony's primary concern is establishing legal right to advertise, sell, and use the Betamax for the purpose of delaying the viewing of broadcast TV. Of greater importance to videophiles is clarification of the right to record off-the-air copyrighted material and retain it indefinitely. I have quite a bit of speculative info on the subject, including a couple of well written and lengthy articles. No space this time, but hopefully next....



With holiday season now behind us, VTR manufacturers are gearing up promotional schemes. Beginning in March, RCA will offer "Bonus Pack" program under which the purchase of a \$1,000 list price Selectavision will get you 4 free 4-hour cassettes. At list, this amounts to a \$100 bonus. Sony expected to counter with a similar deal.

You can stop holding your breath waiting for the previously announced catalog from the Sony/Paramount joint venture. Plans have hit a snag, and the outlook may not be promising.

Sony of America corporate structure experiencing a shake-up. Chairman Harvey Schein has resigned to become executive vice president of Warner Communications. Obituaries include top marketing man Ray Steiner and general counsel Edward Rosiny, the father of the gentleman who represented Sony at my first deposition last year.

Motion Picture Association of America, upset over growth of superstation WTCG Atlanta, has petitioned FCC to deny distribution of signal via satellite into Canada and Puerto Rico. Expansive Channel 17 currently serves over 560 cable systems with over 1 million subscribers. Pending applications would add more than 50% to each figure.

Home Box Office is exploring possibility of sharing in the funding of theatrical films with an eye toward getting early pay cable rights as part of the deal. Also possibility of developing original dramatic material for pay TV. An "R" rated Charlie's Angels for HBO? May not be too far-fetched. Quinn Martin has been signed to produce made-for-pay-TV shows for "SHOWTIME," a subsidiary of Viacom. Showtime's nationwide satellite network (similar to HBO) is currently getting cranked up, having signed cable systems in 66 cities.

## The View from Down Under

John Seit

The Australian television system differs from the American television system in the amount of picture information which is supplied to the television receiver. Australian TV sets are capable of a resolution factor of 625 lines of video information, whereas the American system utilizes what is known as the NTSC system, with a video information signal of 525 lines. As may be expected, the Australian TV picture has far greater clarity than the NTSC system, and the VHF transmission of this signal permits an extremely clear audio signal, which comes into its own with the transmission of studio recordings on 2" video tapes, whether these be rock concerts or symphony orchestras recorded live.

There are currently 4 television stations in Melbourne, 3 of which are commercial operations, the 4th being a government-controlled network spread over the entire continent. The commercial channels are on average owned and operated by newspaper proprietors and AM radio station owners, and these channels seek out the almighty advertising dollar by catering to the middle of the road in the transmission time which the government permits them, with the result that any minor interest groups are not catered to. Australian tele' viewers have no public access channels or publicly sponsored programmes, as I know American viewers have. In recent times, I have obtained contacts with people in America through the Videophile's Newsletter, and I am happy to report, I have obtained recordings through some of my contacts. I own a Sony U-Matic videocassette recorder, and I am indeed fortunate in that my Sony has a separate function switch which permits me to play back tapes recorded in the USA (NTSC system) or tapes recorded in Australia (PAL system). So, through the courtesy of other video collectors, living in the United States of America, who are subscribers to the Videophile's Newsletter, I am able to see and hear programmes that are not available locally.

As I see it, programming time in Australia is slotted as follows: 1/3 air time is locally produced content which consists of fair to mediocre dramatic or light entertainment programmes, sports, and news. Situation comedy has never been a forte of Australian producers. The few comedy series produced since the introduction of TV to Australia in 1956 failed to capture the Australian viewer in sufficiently large numbers. The story lines usually depict two-dimensional characters, with very little consciousness raising, for fear of a mass exodus of viewers to an alternate channel by offending the Australian consumer. At best, series make up only 25% of the locally produced content, 50% is devoted to sports coverage, which is less expensive to mount, and 25% consists of news, current issues, and documentaries.

Due to the Australian lifestyle, the so called "Aussie spirit" (She'll be alright mate), and the government controls on each citizen, it is no small wonder that the outside world has barely noticed this small nation of 13 million inhabitants. Until next time....





As most of you are aware by now, a one-of-a-kind cable TV system is experimentally operating in Columbus, Ohio: The two-way, 30-channel system known as QUBE, owned by Warner Cable. I recently had an opportunity not only to see, but tape, this system; and lemme tell you, it's everything it's cracked up to be--and more!

QUBE's 30 channels include the following:

(1) 8 cable TV channels: 4 from Columbus, 1 from Cleveland, 1 from Indianapolis, 1 from Cincinnati, and a PBS from Athens. Plus, QUBE has left one channel open for preempts. Say, if the Columbus ABC affiliate blocks out a network movie and substitutes one of their own, QUBE can pull in ABC from another city and still show the network movie on this preempt channel.

(2) Secondly, QUBE has 10 "community" channels, some of which run 24 hours a day. These include: "Consumer Information," which compares prices at local chain stores in Columbus; "Pinwheel," featuring strictly children's shows; one channel each with News Updates, Sports News & Scores, Weather Updates, Stock & Business News, and Religious Shows (from the Christian Broadcasting Network); a "Live and Learn" channel with educational/entertainment programs; "Selected Audience Programs," a special subscription channel for doctors, lawyers, etc., and one channel with 3 locally-produced Columbus shows: "Flippo's Magic Circus" for kids, "Columbus Goes Bananaz" for teens (with interviews, new talent contests, dances, etc.), and "Columbus Alive," a show dealing with goings-on around Columbus, featuring on-the-spot telecasts thanks to QUBE's many minicam units.

(3) Lastly, QUBE has 9 premium channels. These are all pay-as-you-watch, including: First Run Movies (ala HBO, SHOWTIME, etc.); Movie Classics (such as Casablanca, Dracula, etc., all uncut and only \$1 each); a Performance Channel, featuring concerts of all types (which can be simulcast in stereo with QUBE's stereo option--see below); a Better Living Channel, with pay telecourses (guitar lessons, speed reading, etc.); "Sports Events," with sports of all kinds (both local and national--even high school football!) a Special Events Channel (night club acts, special performances, etc.); a QUBE Games Channel, where viewers actually talk back to the system and play electronic games--with prizes awarded; College at Home, featuring college courses (for credit); and last but NOT least, Adult Movies, which can be blocked out at the viewers option. (QUBE also has 2 channels that do nothing but show previews, schedules, and movie promos that are upcoming on the entire 30-channel system.

The Television and Community channels cost \$10.95 per month; as you watch each pay-movie, performance, etc., QUBE's computer records your control box being tuned to that channel and bills you accordingly. QUBE publishes a monthly schedule which is mailed to each subscriber, listing detailed programs, dates, times, and the cost of each pay event. Naturally, almost everything changes each month. And, as if all this were not enough, QUBE offers two more options: (1) A stereo option, whereby QUBE will install a wire to your stereo receiver and give you 5 commercial-free, 24-hour FM stereo stations (classical, country, soft rock, golden oldies, and beautiful music) for a one-time \$10 charge. This also allows you to receive many QUBE broadcasts in stereo by simulcasting. (2) A home security/smoke/fire detector service, with sensors installed in your home to monitor for smoke, burglars, and Betamax!

Well--I could go on for hours, but this gives you a bird's eye view of a remarkable and revolutionary TV system--and it's one of a kind. I have condensed 4 hours of QUBE material into a 1-hour tape which I am willing to dub and mail to anyone requesting it. All I ask is \$1 to cover first class return postage. Be sure to request the QUBE SAMPLER TAPE when you write. I can dub onto Betamax x-1 or U-Matic formats ONLY.

RAY GLASSER, 27621 CHAGRIN BLVD., APT. 215, CLEVELAND, OHIO 44122



# HOOKING UP:

an important-looking  
treatise by Jim Lowe

What can you do with two video cassette recorders? Among the benefits:

Copying from one tape to another. There are several advantages here. As with so many other luxuries, the two VCR owner soon begins to wonder how it was possible to struggle along with only one.

Maybe you've been keeping a tape you'd prefer to erase, but are holding onto because you don't want to lose some little something that's in the middle of it. With two VCRs, just copy that segment out onto another tape and you have freed up the whole tape for reuse. An even greater economic potential exists for those whose collection consists of a large number of X-1 speed tapes. You may very well save enough in the cost of tape, by using the copying capability of two machines to reduce, say, 150 tapes down to 75, to justify the cost of the second recorder.

Want to collect commercials? Two machines make it easy. Using the timer or otherwise, you can record complete shows, and then copy the commercials out onto a separate tape, building up a non-stop string of hundreds of 'em if you want to. Of course, the reverse is true, as well, if you want to copy a show and delete the commercials, rather than staying up 'til all hours to do it. Borrowing a tape for the purpose of making your own copy also becomes possible, but I would be remiss if I did not caution you that the creation, through copying, of multiple copies of copyrighted material (as opposed to recording copyrighted material off-the-air) is almost certainly a violation of the rights of the copyright holder. There are, of course, many prerecorded tapes now available of features which are in the public domain. It would be perfectly legal, and economically advantageous, to split the cost of the original purchase with others, and make duplicate copies for each.

Watching a tape and recording another one at the same time. With one VCR, you can either use your machine to record or to play a tape. But you're out of luck if you'd like to record a show for later viewing and watch a previously recorded tape at the same time. With two machines, you needn't be subject to this occasionally bothersome limitation.

Watching a show and recording two(!) others at the same time. With two VCRs, become the master of the networks at last. Recently, "One Day At A Time," "King" and "The Honeymooners' Valentine's Day Special" were all on at the same time. I am unashamed to admit that I wanted to see them all ... and I did, catching "King" as it happened on the TV set, while each of the two recorders silently captured the other two. A corollary to this, of course, is the ability to tape two shows with the two timers while you are snoozing.

Taping extra long shows while not present. Even a 2-hour capability is not always enough. Often, middle-of-the-night films run longer than that, but with two VCRs, and two timers, solution of this problem becomes child's play.

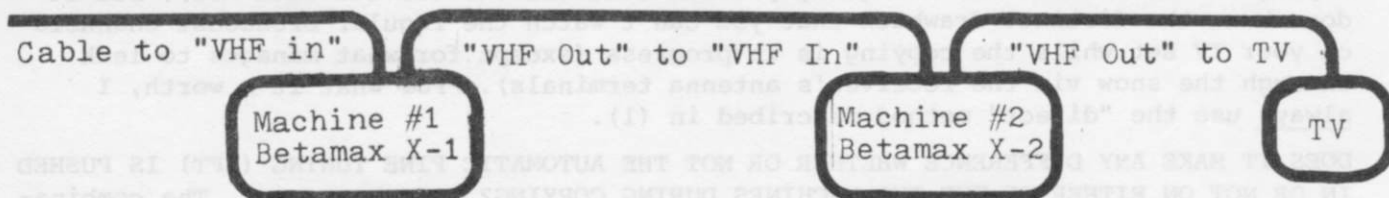
Other advantages? I'm sure there are some, certainly including perhaps the single most valuable advantage of all ... the ability to keep on tapin' while one machine is in the shop for repairs. Suffer withdrawal symptoms no more!

So, the reasons for multiple VCR ownership are compelling. If you are entering that elite group, the following will help you become adept in



# How to make the most of 2 VCR's

First, let's set the scene. My set-up consists of cable TV, a Sony Betamax SL-7200 (unmodified), a Zenith JR9000W (identical to Sony SL-8200), a modified 15" remote control Trinitron receiver packaged into a Muntz projection-type "home theatre" with a 50" screen, and a Home Box office switch box. I'm sure that through the use of multiple cables and/or antennas, or splitters and switches, there are several ways to interconnect such a system. Mine is arranged as follows in, what might be termed, the "straight through" connection:



Actually, there is also a Home Box Office switch box between the two machines, but rather than clutter the diagram, I'll cover HBO later, below. In any case, you should keep in mind that all the possibilities and limitations to discussed here are relative to Betamax recorders in a set up such as, or similar to, this one.

ALL THESE INSTRUCTIONS APPLY TO RECORDING. FOR  
PLAYBACK, SET THE CONTROLS AS YOU USUALLY DO!

## Copying from one tape to another.

There are two ways to do this, referred to here as "direct" and "RF."

(1) To copy directly between Machine #1 (M#1) and Machine #2 (M#2), run out and get yourself two cables (not supplied with either machine), one of which has a "phono plug" on each end, and the other having a "mini-plug" (I think it's called.) To avoid cable clutter, don't choose those that are much longer than you really need to reach between the two machines. Connect the "audio out" and "video out" jacks on M#1 to the "audio in" and "video in" jacks on M#2. Place the tape you want to copy in M#1 and a blank (or available) tape in M#2. Then "play" the tape in M#1, and "record" the tape in M#2. With this connection, it doesn't matter what channel either of the two machines is set to, because the tuner is being bypassed. It also doesn't matter whether the "program select" switch is set to "TV" or "cassette", unless you want to watch the regular broadcast channels on your TV receiver while you are copying. If this is the case, the program select switches on both machines must be set to "TV." If you want to monitor the show being copied, the TV set must be on channel 3 (or 4, whichever your machines are set for) and the program select switch on either machine set to "cassette." [Note: As an added precaution, I usually disconnect the cable from the "VHF in" of M#1 to prevent any possible "leakage" of the regular broadcast signals on to the copy. Someone more knowledgeable than I will have to tell us if this is a real threat. There is a drawback to making this disconnection in that it is no longer possible to view regular TV while the two machines are copying.] You won't want to leave these connecting cables plugged in all the time. If you do, here's what will happen:

- M#1 can still record off-the-air and play back to the TV set, but
- M#2 cannot record off-the-air. It can still play back to the TV set.

Now, if you don't want to completely unplug the cables, put them away, and haul them out again everytime you want to copy something, just unplug the ends that are in M#2, and leave them hanging from M#1. So far as I can determine, leaving them there has no effect whatsoever on any other possible use of either machine.



(2) The "direct method" should result in better quality copies. But, if you don't want to fool with extra cable connections or fuss with the above instructions, you can copy through the "RF" unit, without altering in any way the set up diagrammed on the previous page. Simply set the channel selector (tuner) on M#2 to channel 3 or 4 (whichever), "play" the tape on M#1 and "record" it on M#2. It doesn't matter what channel M#1 is set on. However, the program select switch on M#1 must be set to "cassette." If you have it set to "TV" you won't get a copy. Instead, M#2 will record the program being broadcast on channel 3 or 4. It doesn't matter how the program select switch on M#2 is set, but if you want to watch the tape as it is being copied, I have found that the sound is better when the switch is set to "TV." This method of copying is less complicated (and it avoids the problem of forgetting to unplug the cables and wondering why you can't record off-the-air with M#2), but it does have the distinct drawback that you can't watch the regular broadcast channels on your TV set while the copying is in progress (except for what manages to leak through the snow via the receiver's antenna terminals). For what it's worth, I always use the "direct" method described in (1).

DOES IT MAKE ANY DIFFERENCE WHETHER OR NOT THE AUTOMATIC FINE TUNING (AFT) IS PUSHED IN OR NOT ON EITHER OF THE TWO MACHINES DURING COPYING? It beats me! The combinations involved here when you consider the further question of using the AFT on the TV set during playback were too much for me. I rather suspect that one of you more technically sophisticated souls can tell us the answer off the top of your head, far easier than I could figure it out by attempting to visually check out and judge every possible combination of settings. Let us hear from you on this.

#### Watching a tape and recording another.

You must be careful here, or you won't get what you hoped you would. First of all, choose the channels you wish to record with the channel selectors on each machine. Then, the program select switches on both machines must be in the TV position. If the switch on M#1 is set to cassette, M#2 will record nothing but blank space. (This is of critical importance to remember when using the timers to record two shows. I found this out the hard way when a show that had supposedly been recorded, sat on the shelf for a couple of weeks and then turned out to be blank just when I had settled down with a Dr. Pepper and a bowl of popcorn to enjoy it.) The same would apply if you want to tape two shows at once and watch the one being recorded on M#1. Don't throw the switch to cassette. Instead, tune your TV set to the same channel that M#1 is recording, and watch it that way. If the switch on M#2 is set to cassette you won't be able to watch a third program on the TV, but the recording on M#2 is OK.

#### Watching a show and recording two others at the same time.

This is rather simple, really. Play the tape you want to see on M#2 which goes directly to your TV set. M#1 is free to record any incoming signal the same as if nothing else were being done. You cannot, however, record on M#2 while playing a tape on M#1. If you attempt to do so, you will succeed only in recording either a mess, a blank, or (if M#2 is set to the appropriate channel 3 or 4) a copy of the tape being played on M#1.

#### Taping extra long shows while not present.

This is easy too. Suppose a 3 hour show is starting at 2 A.M. Just set the timer on either machine to 2 A.M. and the other timer to the time at which the first tape would run out. Between the two machines you can record the whole show. Indeed, since tapes last a little longer than a full hour or two, there would be an overlap of a few minutes between the two tapes. Just be sure, as mentioned above, that the program select switch on M#1 is set to the TV position. Those of you with two VHS 4-hour decks could record as much as 8 full hours by cleverly employing this method.



There you have it ... the primary things that you can do with two VCRs, and how to do them. For those of you who are still with me, the following remarks relating to use of a microphone, an antenna, or Home Box Office switcher, as well as the results of my multiple generation copying test, may be of interest.

#### Using the microphone.

Plugging a microphone into the front of the SL-8200 (or Zenith) will cut out any other audio signal whether from "VHF in" or "audio in" and whether or not you are recording off-the-air or making a copy. The result is that you can substitute your own voice for the soundtrack. If you want to record your voice only, and have a totally blank screen ... well, this is a little tricky: Set the program select switch on M#1 to the cassette position (it doesn't matter whether or not M#1 is turned on), plug the microphone into M#2, set the tuner on M#2 to the appropriate channel 3 or 4, and press "record." If you want to hear your voice coming through, set the program select switch on M#2 to cassette. Then say your piece. The only problem here is that the darn built in muting circuitry on the SL-8200 will not allow such a thing to be successfully played back. It's there though. Play it back on the 7200 and you'll see ... or, rather hear. This limits such use to the X-1 speed, although I have not yet modified the second machine to confirm that defeating the muting circuit would overcome this problem. (If by presstime, I have and it does an "x" will be here [ ]). Yet another possibility (and you can do this with only one machine) is to select a channel that, while not vacant, is at least showing nothing but a test pattern. Then put your voice over it, and assume that your intended audience will be as happy with that as if the screen had been completely blank.

#### The antenna.

I have cable TV, but it shouldn't make any difference. Those with a UHF splitter and the like have your own problems, that I am unfamiliar with. If one of you can amplify these instructions with tips for the antenna folks, please let me know (eg. there would be an obvious problem recording two shows at once if the rotor had to be in two positions at the same time).

#### Home Box Office (HBO) pay cable.

Not everyone who has HBO, or some other pay cable system, has a switch box. In some areas the cable company just brings the pay channel in on a vacant channel. But, the cable system in Tallahassee has no vacant channels (how about that!), so HBO is brought in on channel 2 and there's a special switcher that the cable passes through. When the switch is turned to "Entertainment Channel", the HBO signal replaces the regular channel 2 and all other channels are blacked out. Those of you with a similar pay cable system, and two recorders, have some decisions to make. ¶ The main problem with HBO is that it wipes out every other channel when it is switched on. If you put the HBO box in "front" of both recorders you lose the ability to record any other channels when it is switched on. If you put it after both recorders you can watch HBO and record regular channels on either or both of the machines, but you cannot record HBO. I've settled for the compromise. With the HBO switcher between the two machines, I can watch HBO and record it on M#2, while recording a regular channel on M#1. (Both program select switches should be set to "TV".) However, I cannot record HBO and watch a regular channel at the same time, and this would be true no matter where in the line the switcher is placed. I'm looking into the possibilities of using a second switch box as a "deswitcher" or even having a second cable put in, or control panel set up. But, this is all in the future. For now, perhaps these few remarks, from one technical nonsophisticate to another, will tide you over.



### Copying from X-2 to X-1 speeds.

Let's say you've recorded something at X-2 speed, and find that you need to make a copy of it. The indication you commonly get is that the copy will be "bad". How bad is "bad"? It's fair to say that I'm one of those who is neither so particular as to demand the very best, nor one who is willing to settle for really sloppy quality. With that in mind, here are my observations. The set up is this:

The SL-8200 (or Zenith) is now connected to play into the SL-7200, thus allowing the duplicating of a slow speed X-2 copy back "up" to X-1 speed. Also, this is through the RF unit ("VHF out" to "VHF in") since my unmodified 7200 does not accept direct video and audio inputs. The results? ... surprisingly good. The picture is better than I would have expected ... the sound worse, but still as good as many people's normal TV sound. Now let's see how far we can take it. Remove the X-1 copy of the X-2 recording, and play it on the 8200 for a third generation copy into the 7200 again. The result here shows the color suffering somewhat, but the clarity still within the bounds of acceptability for the less particular, and the sound no worse than before. Finally, let's take that copy, rewire the machines back to our original set up (as shown in the diagram), and make an X-2 copy of it. To insure the best possible outcome at this point, we'll wire directly between the video and audio jacks and use a new L-500 cassette. What we end up with is an X-2 copy of an X-1 copy of an X-1 copy of an X-2 off-the-air recording, and, also, the answer to our question ... How bad is "bad"? Well, the doggone thing is watchable. Nothing to brag about, and not worthy of a permanent collection, but so much better than I would have expected that it makes me wonder how many generations some of the stuff I have seen must have been. Keep in mind that the quality of your original reception is of the utmost importance. Also, I should note that you can expect far better copies of black and white tapes than you can of color. Indeed, copying your X-1 collection of black and white tapes down to X-2 speed is an excellent way to make tape available (sure beats buying another case or two everytime you turn around). I have done this with very satisfactory results, and recommend it without hesitation to those fiscal conservatives among you. I would only note that, even with black and white tapes, you may want to preserve "master" copies at the highest quality that you can afford.

WHEW ! That's it. I understand full well that this lengthy treatment is merely a first halting step toward the clever use of more than one VCR. I welcome with open arms your corrections and additions to these instructions, whether they be with regard to industrial models, the VHS format (anybody out there got two Great Time Machines?), the rigging up of a control panel, or whatever. Please share your tips with us all!

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Item: One of the features of the new Copyright law is the creation of an American TV and Radio Archive at the Library of Congress. Idea is to catalogue, preserve and maintain TV collections, similar to existing TV news archives. Committees have been created to explore exactly how the project should shape up. Another meeting of the 45 participants (mostly from institutions now housing TV archival material) is set for late Summer or early Fall. Contact man on this is: Paul Spehr, Motion Picture Section, Library of Congress, Washington, D.C. 20540 (202-426-5840) for those who may want to offer input for this worthy project.

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Item: Warner Cable and Walt Disney Productions have jointly announced that Disney features (!) will be made available beginning in April on the "QUBE" pay cable system in Columbus, Ohio. This will be the first time that Disney has permitted such a thing. The exact titles have not yet been announced, but it couldn't very well be long from now.



# ★★★★★ DEALER'S DOINGS ★★★★★

It's free plug time here on the Ponderosa. Two outfits which have given me good service more than once, and to whom I can recommend you are:

TAPE CITY, INC. 404 Park Avenue South, New York, N.Y. 10016. (See their ad elsewhere in this issue.) Al and Stephanie Goldberger phoned to tell me that they have recently moved into much larger quarters, at the same address, and now have a showroom in which they are displaying Sony, Panasonic and JVC equipment along with their tapes and other products. TAPE CITY has given me excellent service for over a year now. For fastest service, I usually send a money order, and they ship by UPS.

ENTERTAINMENT ENTERPRISES INTERNATIONAL, 334 Minorca Ave., Coral Gables, Fla. 33134, (305-448-9460), formerly MASTERPIECE FILMS, will have their new catalog of prerecorded cassettes ready for mailing by the end of March. Martin Abrams has asked me to thank all of you who responded to the ad in TVN #11, and assures me that the catalog containing some 125 new films will be worth the wait. EEI will offer prerecorded tapes in Beta and VHS formats, as well as for the Quasar GTM and Sanyo V-Cord. Marty also mentioned that we can expect Sony to debut a deluxe new industrial Betamax at an exhibition in May, and adds that, as of now, Quasar expects to continue production of the Great Time Machine as well as its new VHS unit.

Both of these firms have advertised in TVN and demonstrated that they deserve our support.

I have a little trouble with balancing my desire to pass on welcome info to you readers, against my reluctance to give free mention to those who could just as easily pay for the space, but here goes anyway, and I'll just have to ask you to trust my judgment on bringing "Dealer's Doings" to your attention. Briefly:

VIDEO VERITAS, 6067 Aspinwall Road, Oakland, CA 94611, sent me a nice catalog of some 300 or more features which are available in Beta, VHS and U-Matic, starting at \$69.00.

VIDEO COMMUNICATIONS, INC., 6585 East Skelly Drive, Tulsa, OK 74145, has a handsome illustrated catalog of features, also available in Betamax, VHS and U-Matic, with prices from \$29.95 (for less than 30 minutes of Beta X-1) on up.

TAPEMAKER, 629 W. Merrick Rd., Valley Stream, N.Y. 11582, will shortly have a library of VHS and Betamax "R" rated tapes for sale priced between \$40 and \$60. They advise that they will also have available the first non-abrasive head cleaning cassettes for Betamax and VHS at \$25 a cartridge. (Sure do think it would be a nice gesture on their part to send me a freebie, for my Betamax, so I could tell you more about it.)

DISTRONICS AUDIO VISUAL, 50 North Main Street, Cranbury, N.J. 08512, has a nice catalog of 20th Century-Fox features, and adventure, sci-fi and adult tapes in Beta and VHS formats for between \$49.95 and \$79.95. Unique feature here is that you can buy them used for even less, or for a fee of from \$10 to \$20 can exchange them for other tapes. They request that you send a self addressed stamped envelope for the catalog.

PLEASE! When you contact dealers, mention "Videophile's Newsletter." DEALERS !! -- If you would like your tapes reviewed in TVN for the benefit of well over 1000 serious potential purchasers, sending me a copy would be a good way to get my attention.

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LATE SQUEEZE IN: HELP! Am still looking for one of you who is eager, willing, and capable of preparing pages of tips and info for the VHS format folks. Let me hear from you if you fancy yourself as having a way with words (and can meet a bi-monthly deadline). ALSO: My piddling little want list continues: Who's got "Walkabout", "The Vampire's Night Orgy", "Devil Girl From Mars" and "Space Thing"? Write your trusty Editor, Jim Lowe, 2014 S. Magnolia, Tallahassee, FL 32301



# \* Rambling Outtakes

by Marcus F. Wielage



"There's a cold wind blowing, Watson...and a good many of us may wither before its blast. But a greener, better, stronger land will lie in the sunshine when the storm has cleared." That line from an old Sherlock Holmes film (a Universal picture, of course) pretty well sums up the current situation in Videoland, with reports of FBI raids on both coasts occurring several times last month.

So far, the only people that have had visits from the boys in blue were actual bootleg videotape dealers--over seven in LA, including a burgeoning giant TV screen company in Beverly Hills, Projector Beam. I spoke with Robert Mann, a staff investigator for the Motion Picture Association of America's Film Security Office, who told me that the raids were a result of information he and his staff had uncovered, then turned over to the FBI who later confiscated some 2500 recorded tapes and several VTR's, and according to one rumor, a film-chain for transferring features to tape. Mr. Mann told me that at the moment, they have no complaint against home video collectors per se, but rather those people who are making a living out of marketing pre-recorded tapes without permission of the copyright owners.

"There is," Mann explained, "a gray area involved in collectors duplicating their tapes for trading purposes with other collectors, as well as their recording from Pay TV sources, but until the (Sony/MCA) lawsuit is over with it'd be difficult to say as to whether this infringes on copyrights or not." He later said that it was his understanding that probably all our activities, even recording programs off the air, would probably be only a civil violation at best and not really worth the trouble of enforcing. Mann also told me that the dealers, if later arrested and convicted, would probably end up forfeiting their collections and equipment, fined, and given perhaps a year's probation. I later found out that none of the dealers have actually been arrested so far, pending the FBI's investigation to see if they can, in fact, be arrested on charges with the new (and very ambiguous) copyright law.

Whatever the outcome of their cases, one thing is certain: things are getting hotter than ever for bootleg video people. I was told of one dealer who, upon hearing of the FBI's recent activities, has apparently abandoned his selling for good. As Jim has said several times, and as I say now: if you have sold or have even considered selling ANY videotapes--forget it! The Feds (as Robert Stack used to say) are much too smart these days and are bound to catch up with you wherever you are, sooner or later. And even if you are able to beat the rap, legal fees in federal court tend to soar very, very high these days.

Now, I'm not saying that our trading or even duplicating should be avoided; far from it. The same goes for perhaps occasionally, say, letting someone have a cassette for taping an off-air program for you. That is not, I think, what the MPAA is concerned with. The whole point is to avoid actually selling any recorded tapes, for any amount of money. Buying tapes, again, probably falls into the same "gray area" that Mann mentioned, but all I can say is caveat emptor.

An unfortunate result of this NPAA/FBI vs. Bootleggers war is the increasing paranoia of many collectors I know; that, and the MCA lawsuit, which is an entirely separate battle, has made them more frightened than ever. I didn't realize how far it had gone until a month or so ago, when I called a local collector whom I had never before talked to, who had taken out an ad in Film Collectors' World to sell his old Betamax. I figured he might be interested in working out some trades, possibly getting involved with the half-dozen or so folks I deal with in LA, but he adamantly refused, saying that he wanted absolutely nothing to do with other collectors because of the possible legal hassles; then, when he found out that I was indeed the "infamous" Mr. Wielage who wrote about being involved as a witness in the MCA



lawsuit in TVN, nearly threw me off the phone in a huff. Or maybe it was a minute and a huff. Either way, he was one paranoid honkey, as Joe would say.

Incidentally, an interesting sidelight has occurred in Universal's continued onslaught against video recording. As you can see by this article from the February 15 Variety, even Hugh Hefner isn't safe from their grasp. What the real story is behind the confiscation, I don't know; it could well be a test case to see if indeed Universal could take anyone to court who's got film or tape copies of their movies, which could well mean over 250,000 such cases this year alone.

Suddenly, I have a really bad feeling about all this. Oh, well.



## Hefner's Defense On 'Film Piracy': 'I'm A Hobbyist'

Hollywood, Feb. 14.

Universal Studios has amended its recent film piracy suit against Playboy Enterprises to seek \$10,000,000 in punitive damages and has secured a court order requiring Hugh Hefner to turn over all film and tape copies of Universal films in his possession.

In its original action U cited no specific amount of damages in complaining Playboy illegally possessed copies of 19 films, including "Jaws" and "The Sting."

Hefner delivered all copies of U films in his possession to the Federal court clerk Wednesday (8). But his attorney Saul Kaplan said Playboy is conceding no wrongdoing possessing copies of the films.

"Hefner is a bona fide film collector and hobbyist," Kaplan asserted. "The copyright laws were never intended to cover hobbyists who collect films and show them in private to friends and acquaintances."

"Neither Hefner nor Playboy has shown films from the collection to the public or commercially. The case involves other questions under both the new and old copyright acts which have not been clearly adjudicated. Playboy and Hefner believe their conduct does not constitute copyright infringement."

Turning on to brighter news...in early January of this year, I was privileged to take a long hot drive across the Nevada desert with a friend of mine over to Las Vegas, for the '78 Winter Consumer Electronics Show held at the Convention Center and the Hilton Hotel next door. As no doubt some of you diehard audio buffs know, the CES gatherings are held twice a year to introduce all the latest exciting electronics products, months before any of them ever hit the market, for dealers to do all their "shopping", deciding what to carry in their stores later in the year. This year's convention was without a doubt the biggest ever, with tens of thousands of people roaming the corridors, oohing and aching at all the new tape decks and TV sets and turntables, etc., and of course consumer video products. For those of you who are interested in those exciting audio toys (like the new \$6,000 speaker system from Infinity), I suggest you wait for the full scoop in Stereo Review, Audio, or High Fidelity (the latter always has a good CES report). Since this is, after all, a Video magazine, here's the run down of what video items were unveiled at the show.



The first day, I made my way through the throngs and headed over to a fairly good-sized display at Magnavox of all their mostly mediocre consoles and sets, and was able to look over their new VHS-4 deck, looking for all the world exactly like the RCA/Panasonic version. I did notice several "organizer" cabinets for their VTR's and sets, which came in 3 different styles, allowing you to stack your deck and set in one neat vertical package, which I thought was pretty clever. At the same time, I prefer operating my 7200 by my easy chair, with a lengthy cable between it and my Trinitron on the other side of the room. At any rate, I was able to talk with a rather stuffy Magnavox salesman who drily mentioned that their DiscoVision player should be on the market "later on in the fall, for no more than \$500" (which is what they've said for the past 4 or 5 years). Prerecorded discs, with a playing time of an hour a side, will come from MCA "and other studios" for between \$10 and \$25 (probably closer to the latter). I'm going to try to get my hands on one in the coming weeks, even if I have to storm MCA's headquarters to do so.

As a side note, I must say that during the first day, after getting only lukewarm responses to my questions, I found that things went much smoother after I went down and obtained a real "Editorial Press" ID badge, emblazoned with the good name of TVN. I'll never underestimate the power of the press again.

My next stop was at Quasar's medium-sized display, with several of their sets displaying some pretty abysmal pictures (probably due more to a bad antenna connection than anything else), and with only a few "Great American Turkey Machines" (excuuuuse me, Mr. R. L. Emerson) in both VX-10000 and VHS models, which I thought made their marketing philosophy look pretty silly. Their salesman told me that they planned on pushing their original incompatible GATM ~~off a bridge~~ as a "budget model", and offering their VHS deck to "higher end" purchasers. Uh-huh.

Panasonic's huge, elaborate set-up at the front of the hall had a new, Matsushita-made 6' console projector and an amazing "Automatic Video Programmer", also seen at Quasar's display. The CT-P600 projector appeared to be simply an Advent 750 in a console, with three guns focused on a mirror and bouncing off onto a 6' pseudo-Ektalite screen. It didn't appear to me to be considerably brighter than the Advent, although the accompanying brochure claimed the CT-P600 to be twice as bright at 50 ft.-candles, but then viewing conditions at the show were less than optimum. Their TV-M1000 programmer was a real marvel to play with. It can pre-select 10 different TV programs, turn a TV or VTR on or off as needed, and can repeat the pre-selected program schedule for a week. Up to 11 different channels can be programmed by pushing two buttons, via its built-in digital tuner. Of course, it can be used with any VTR currently available, requiring only audio and video input cables for connection plus a standard AC power hook-up. It was quite an incredible device, and should spell the end for the TT-100 type tuner/timers that 3/4" owners have had to use for many years, and we'll also be able to dispose of our DT-30 Betamax timers as well. I'm going to think that ultimately such video programmers will be incorporated into consumer VTR's, hopefully before the end of the year. At any rate, the TV-M1000 should go for under \$500, and the console TV projector, which feature VIR automatic tuning like GE introduced a year ago, will be available for "around \$3,000", both coming out by summer or fall.

I might add here that Panasonic had a really awe-inspiring layout for their new VHS-4 deck, with about 20 large color sets filling up one whole wall of their display, playing back the output of one of their machines. Amazing. And the pictures looked pretty good, too, though I noticed some graininess in the demo tape shown on their projection system screen.

Ten or twenty feet away from Panasonic, Sanyo had a good-sized display of all their consumer electronic products, including their new VTC-9100 Betacord VTR. This unit, which is identical to the one now sold through all Sears stores under their label, is remarkably well-styled and designed to compete favorably with RCA's SelectaVision VHS deck in both price and styling, as well as the built-in timer feature. However, I was disappointed to find that the unit was a half-speed only deck and particularly surprised



to see that there wasn't a corresponding price reduction with this full-speed feature omitted. One Sanyo rep I overheard talking to a dealer mentioned that although their price list was \$995, their wholesale was "substantially less" than RCA's, and so would offer a better profit margin for him; so even though we won't be saving any money, the dealers may be making more--which is the name of the game in retailing.

There were very few of Sanyo's ill-fated V-Cord II decks on hand at their display, and I was told by one salesman that the marketing for those machines had been turned over to their industrial video division. Their major push for the future would be on their Beta-format machines, based on market research showing the wider consumer acceptance of the Betamax.

I must say here that there appears to be yet another problem in the video standards war, one that I didn't expect: the internal X-1 vs. X-2 Betamax Battle. I see more and more X-2 only machines coming out or being announced by the major manufacturers (as with the 8500 from Sony, mentioned last issue), which will tend to leave some of us archaic 7200 owners out in the cold. At least Sony's excellent industrial line-up of full-speed only units will enable us to "trade up" for many years to come. And speaking of X-1 vs. X-2, I want to warn many of you who are considering switching over completely to the slower speed, for collecting purposes: an X-1 to X-1 dub as done in trading can often be fairly satisfactory, but an X-2 to X-1 dub looks pretty miserable. As a matter of fact, for some of us particularly fastidious collectors, I don't even like to get tapes recorded off the air on an 8200 at full-speed, because of those machines' poor editing performance. Again, I think the best course is to tape any film you plan on duplicating, particularly color features, at X-1--preferably on a 7200 or industrial Betamax. For delaying purposes, or for recording films you never plan on copying, half-speed might be alright. Of course, if you don't plan on doing any trading or dubbing, or need to use the slower speed for economic reasons, X-2 is perfectly understandable.

Getting back to the CES convention, there's one major manufacturer I haven't covered so far--the instigator of the home video revolution, and that large thorn in MCA's side--Sony. They had what may have been the largest and most elaborate display of any company at the show, with a huge all-white enclosed area featuring just about every Sony product available, from cassette decks to turntables to speakers to receivers and...even a good-sized area devoted to the Betamax. The first day I was there, I talked to what seemed to be a lower-echelon Oriental gentleman who smiled at my questions on the often-rumored and long-awaited cassette changer and the L-750 90-minute tape, who told me that the changer had broken the day before and that the tape was not yet ready for public viewing, much to my chagrin. Although crestfallen, I did get a chance to see several other Sony products coming out soon, including their PCM-1 Pulse Code Modulation Adaptor for the Betamax, which lets you record practically noise- and distortion-free stereo on a Betamax cassette, using up the entire width of the tape for encoded audio signals. The device appeared pretty complex and was almost the size of a Betamax itself, and had a linear liquid crystal display in lieu of standard VU meters, and several connecting cables utilizing the video in and out jacks on an 8200. The sound quality was absolutely superb, probably surpassing most of the equipment I've used as a recording engineer in Hollywood, and is just the thing for any of you Howard Hughes types looking for a top-quality audio recorder, at \$2000.

Later on that day, as the exhibits began to close down, I again trudged through the Sony area and glimpsed the same Japanese gentleman who was putting away some equipment in a cabinet underneath the two 8200's on display. Lo and behold, I saw--or thought I saw--a regular black cardboard cassette box with a red label on one side, emblazoned "L-750"! I rushed over to the counter just as the man hurriedly slammed it shut, and when I asked if I could look at the new cassette and pointed to the door, he angrily hissed that "there ah was no L-750 tape" and stomped away. So much for that.

The next day, I returned to the scene of the crime, and, armed with my Press badge, managed to wangle a quick interview with Masa Namiki, the head of U.S. Betamax sales.



With a combination of broken English and sign-language, with some pretty humorous exchanges running between us, I was able to learn much about why things are the way they are in Betamax marketing. Here's a partial listing of what I discussed with Mr. Namiki and Mr. Hideo Kubota, Namiki's right-hand man in charge of operations on the West coast:

\*They weren't showing the L-750 tape because of the extensive testing and fool-proofing processes that were still going on back in Japan. Apparently, there were still a few bugs to be worked out (I'm going to guess most probably quality control difficulties), but he promised that it would be much more reliable than DuPont's KC-90 3/4" tape. Namiki said that Sony would never market a product without getting all the problems out of it first. (Obviously, he's never seen the repair bills on my 7200.)

\*The reason for the blackout/edit problem on the 8200 has to do with how they wanted to make the machine as simple as possible for the American consumer. The automatic speed-selecting circuit and the one-touch recording features are two good examples. With that speed-sensing circuit, there's bound to be some image instability while the deck tries to decide what speed to play back at, so they designed the deck to go to black when playing back anything less than a perfect picture. I pointed out that the VHS-4 machines change speeds a little quicker than the 8200, but they pointed right back that the VHS decks also have a little break-up when you push the play button, too. They also knew of the diode-removal modification to quicken this delay (in TVN #11).

\*Why was there no remote pause feature? The same reason why they have no still frame in their consumer decks. They're afraid that the bumbling American consumer will tend to overuse the pause control, which will tend to wear out the video heads that much faster. They also pointed out that you can always put an extra-long cable from your deck to your set, but so far I'm the only person I have personally seen who does this.

\*Why no Audio Dubbing and Built-in Timer? They hadn't realized that either of these was a significant feature, but plan on rectifying at least the timer feature in future models. I told them that I'd like to see a "deluxe" consumer deck with better editing performance, two-speed capability, programmable tuner/timer, and audio dubbing to which they smiled and said that they have the ability to do all of this and more, and that perhaps someday, such a machine would be released. \*sigh\*

One of them told me that they had several "super"-Betamax models in the research and development stage, but whether they would ever see the light of day was hard to say. Kubota did mention that improved audio performance in the standard consumer machines was coming soon, perhaps even an inexpensive (under \$600) player-only deck, designed to compete with the videodisc players.

All in all, it was a most fascinating exchange. Both Namiki and Kubota appeared to be genuinely concerned with my questions and were particularly intrigued when I mentioned that I had been a Betamax owner for a number of years and had amassed quite a collection on tape. They were equally impressed that there were hundreds of people as ~~crazy~~ dedicated as I am in collecting cassettes. Well, we can only hope that perhaps some of my inquiries might just someday lead them to come out with improved machines such as those mentioned above.

That same day, the Sony salesmen were finally able to get the AG-120 cassette changer working and demonstrated it several times to some good-sized crowds. Although it's a fairly large Rube Goldbergish device, it worked like a charm every time, spitting out the first cassette within three seconds of the tape ending, and quickly thrusting in the next cassette, slamming down the lid, and automatically depressing the record & play buttons, all in as little time as it takes to do so manually. The unit drops down on the front of a standard 7200 or 8200 (and all but the Sanyo and Sears models) and is held down by only two small screws and a simple bracket. It uses no batteries, working



mechanically from a spring lever which you engage when the second cassette is loaded in place. Physically, the changer was larger than I expected, and looked somewhat different than the illustration in the 8200 brochure, differing mainly with the addition of two round clear side panels. The AG-120 is due out very soon, for about \$100.

There was much more that went on in Las Vegas, far more than I have space to discuss, but a few of the more interesting items I saw there included the new 6' screen from Mitsubishi, which looked so similar to Advent's 750 that I wouldn't be surprised if a patent fight is on the way. Their "Video Scan System" model VS/VE-700U, boasts a washable screen, electronic tuning, remote control, hinged doors covering the three lenses on the front of the projector, and an excellent, bright picture. Again, like the Panasonic console projector, it didn't seem all that much brighter than the Advent but was said to put out 45 ft.-candles vs. 20 from their American cousin. It should be out in the Spring for around \$3,000. On the smaller end of the TV spectrum, I got to look over the amazing 2" diagonal black and white Microvision TV from Sinclair Radionics of England, quite an incredible device when you consider it weighs 26 1/2 oz. and was only 1 3/4" x 4" x 6 3/4", plus can tune in TV broadcasts no matter what country you're in, being a multi-standard set. It goes for around \$400, batteries included.

JVC was also there with a large display and had a nice set-up of several color cameras focused on a nice-looking lady lounging around on a couch, surrounded by several Vidstar VHS decks. Their salesmen could only offer lame excuses as to why they had no half-speed VHS decks available, and contrary to information I heard, said that no such devices would be available "in the foreseeable future". They didn't like the quality of recording at the lower speed or the compromises inherent in making a two-speed as opposed to a single-speed recorder. They...said.

Programmable cartridge video games were wide-spread at the CES, with a very large display from Bally ballyhooing their new \$300 Arcade system. (Bad pun of the year.) Their games graphics and features seemed to be a notch above their two biggest competitors, Atari and Fairchild, though all three manufacturers seem to offer something no one else has. For instance, Fairchild has more different game cartridges than anyone else, and has a good "Video Art" feature for drawing on your TV screen; Atari's plane vs. submarine wargame is among the most challenging I've seen, and their non-programmable "Video Pinball" unit is equally compelling; and Bally's built-in calculator in their Arcade system puts it into the home computer class, making it more than just a "mere" game.

One firm that seemed head and shoulders above all of them was a little company in Sunnyvale, California, with the "VideoBrain Computer System". This \$500+ device, unlike all the others, is a really-and-for-true computer, with a typewriter keyboard terminal and microprocessor-controlled memory circuits, providing the most complex and challenging games I have ever had with a machine. In fact, I never saw anyone beat its Checkers game, though one spectator told me he once got it down to a tie. The keyboard accepts 4 plug-in joystick controllers for its games. You can program even musical tunes into the VideoBrain by touching the desired notes (A-G), while watching the corresponding clef notes appear on the color TV screen. Accessory devices let you utilize inexpensive audio cassette recorders to expand its memory for, say, keeping track of all your household income and spending each month; another option is a teletype printer that will give you a typed copy of any information requested from its memory. The VideoBrain seemed to be a great buy at \$500 for the basic system, and again, had the most interesting games (in color yet) that I've seen so far. For more information, you can write the company at 150 South Wolfe Road, Sunnyvale, CA 94086.

Finally, I had a chance to talk with the people at the Magnetic Video booth, which featured a large display of many 20th Century Fox features on Beta and VHS tape. They grudgingly told me that they are able to run off X-1 Betamax copies for an additional \$20 per extra tape required, but that since the future of consumer Betamaxing was in X-2, that would be their primary product. I reminded him that there are close to 100,000 owners of the 7200 out there who won't be able to play those half-speed cassettes, plus probably several thousand who'd pay for 3/4" copies, but they seemed



interested only in the even larger market opening up of X-2 only users. I was surprised to find that all their VHS releases are in full-speed only, on V-120 cassettes, due (they said) to an incompatibility problem in the LP half-speed mode, mostly in RCA SelectaVision decks. All the tapes I saw, shown on Sony sets, looked very good, although one friend of mine who purchased M\*A\*S\*H on an X-2 Beta cassette said it didn't look too hot, with excessive dropouts, but this may have been due to a defective tape.

And that was pretty much it, video-wise, for the show. Coming up around the time you should be reading this in March is the L.A. VideoShow, which I'll be reporting on next time. I wanted to get into a discussion of all the Pay TV systems popping up around the country (Ray Glasser has a great report on QUBE in Ohio in this issue)... well, next time for sure! I am also in the process of putting together a list of nifty operating tips we've figured out through trial and error experience with the Betamax, like the idea of getting a few extra seconds out of each cassette by keeping the rewind button depressed an extra second or two when using a new tape, or the best methods of dubbing from machine to machine. If you've got any similar tidbits, send 'em along and I'll include them in my next rambling. Also coming out next time is how to physically splice a Betamax cassette as well as something I've worked on for a long time, a detailed layout of "The Ultimate Video Room"...what we would do if we only had money, and lots of it. So, keep those cards and letters. Asta la vista.  
mfw, PO BOX 480315, LA, CA 90048.

## Video Voice of Canada

Vol. 1, Number 2 (exclusive to Videophile's Newsletter)

My sincere thanks to all the letters I received after the publishing of my first article. Have decided to reduce the copy and use "telegram" style of reporting ... reads faster and tells more. Have just seen the Avanti and Quasar demos on video-TV projection, one at \$3995 and the other at \$1295 ... you can keep them both... picture grainy, fuzzy and not too bright ... but there is hope, Matsushita (owners of National, Panasonic, JVC) is working on a very refined, bright unit ... very portable and less expensive ... so Please wait. I resent the remark that a person wrote in the last issue, saying you are paying for the Sony name over the brand he bought. Man, if you worked with video for 15 years and saw all the rest, you too would bank on Sony as the best ... someone wrote in and offered me the DXG 1600 Sony color camera at \$2495 (it lists at \$4400), but think this is still too steep. ... My only complaint with the Beta One -- there is no REMOTE PAUSE SWITCH. Have hooked up a copper wire with tape (to protect the lever) and it works well, but wish some technician would offer a remote for sale to Beta One owners.... Question: Why would anyone pay \$275 for Gulliver's Travels, on super 8mm, color and sound (which breaks down and wears out due to use), when you can have the same film in perfect color and sound on Beta One for \$49.95 from a legal source? Have always been a movie buff, but from now on my new deluxe super 8mm sound equipment goes into moth balls ... film is fragile, wears out, hard to thread, where video self-threads, does not deteriorate, easily stores and if you tire of it, you can erase it... and all for \$25 and hour .... Think Joe Mazzinni offers the greatest service to readers, by getting the names of firms and what they offer, this is a great reader service, and he tells it like it really is (keep it up Joe). Someone had better get busy soon and get out T shirts, buttons, plaques, certificates, membership cards, etc. for Video... it's here and here to stay. Closing thought ... there is a company which will produce, in color, from your color snap or transparency (for \$4.00) a beautiful Calendar for 1978 ... with your own picture on it ... of your video or video club ... Canadian Consumer Co., 4221 St. Catherine Street West, Montreal, Quebec, Canada. Let's hear from you, it's like hands accross the border.

Ralph Gordon, 1664 The Baseline Road, Ottawa, Ontario, CANADA

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# Here's All Those Cards & Letters From

"After having both a Betamax and the Selectavision, I can say there are a couple of differences ... 1. The Betamax tapes seem to be easier to handle than the RCA. By this I mean putting them in the machines and taking them out. 2. I think the RCA in the 4 hour mode is really good. There is a difference between the 2 hour and 4 hour, but for some events the 4 hour mode is good enough, and the money savings can really add up. 3. The Sony people know a lot more about their product than RCA. It seems that the RCA personnel were not ready for their product." S.G., Douglaston, NY

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Please take my name off your mailing list. In fact, I would appreciate it very much if you would please destroy the stencil with my name on it.- G.J.

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You're so right about how one may very well find the FBI at the door with questions regarding the sale and receipt of stolen property. I received a visit from two FBI agents myself just last week...and I don't even have a video recorder. As per J.D. of E. Bridgewater, they were following up on names from the mailing list of this outfit in Texas which, they told me, has subsequently been busted. I never bought anything from them, my name & address on their mailing list apparently being gotten via Haas ads in TVN. Couldn't offer any help in what the FBI guys wanted to know. I do recall getting a brochure in the mail from some outfit in Texas offering mainly tapes of X-rated stuff, but I tossed it out (this was about six months ago) and don't recall if it was the same company or not.

Re book review column: a third book on MOVIES ON TV is available in paperback, written by TV GUIDE critic Judith Crist, much along the lines of Maltin's and Scheuer's. Covers the same territory, though the Crist book contains some titles not found in either of the other two. -- Bill Spicer, Los Angeles, CA

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... am constantly in front of the TV neglecting such things as eating, sleeping, and performing bodily functions, continuously adjusting this and that, up until the wee hours of the morning ..." D.E., The Pas, Manitoba

Have just heard from a good friend, that the FBI having spent 23 million have ceased their operation looking for 16mm film 'pirates' and have passed on over 8000 names of alleged collectors to the Film Security Office for their use and possible action. -- L.B., Desert Hot Springs, CA.

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"First impression of your newsletter (#10) was that of a letter appealing to a couple of hundred Sony owners who like to swap copies of Star Trek and I Love Lucy. So much positive was said about Beta and negative about VHS, I really thought the mag was backed by Sony ...

The positive was, here was a guy with a lot of energy and excitement that could really make things happen if he got the right perspective on this whole video field. Here are some ideas:

1) Forget about a couple of hundred tape swappers and try to see the needs of thousands and very shortly millions of VCR owners. I believe the majority of owners will invent thousands of uses for thier machines. Some will try simply to see more TV. Some will want to tape special events only for viewing, not for collecting. Others will be taking a lot of personal tapes, their kids riding horses, the baby's first walk, etc. ...

Start by accepting the vast depth this industry is going to reach and keep yourself attuned to everyone, then you will truly be 'The Voice of Video Fandom'." - P.F., York, Pa. [Eds Note: Pete had some specific suggestions, with which I agree. Maybe when TVN becomes more than a sideline.]



# You Out There In Videoland

Bill Bergfeldt has an addendum to his instruction in #10 in re: How to Build Your Own Projection TV Set:

I got a new lens called Tron-Ex, twice as bright as those currently available. Cost \$225, but worth it to me. It is amazing the difference it makes. ... I heartily recommend the place that makes them: Extron Lifescreen Projection System, 8831 Sunset Blvd., West Hollywood, CA 90069

Marv Newland writes from Vancouver, British Columbia to call to our attention that the National Film Board of Canada now has all its films available on 3/4" cassette, for sale. Inquire at: P.O. Box 6100 Montreal, Quebec

"...taking a cue from Arthur R. Vuolo, Jr. [See TVN #11 ], I performed the five minute surgery on that nifty little D-602 diode and wish to report total success. However, I get more than 'slight tearing' on freeze-frame at slow speed. ... if I really want to inspect a scene, a couple of trial hits at the pause button will usually result in an acceptable 'still'." -- D.S., Springfield, Ohio

"As far as G.S. from Cincinnati statement that 'your mag the best thing he's seen since pantyhose', he's only half right, the mag is the greatest, but as far as panty hose, I say 'down with pantyhose'." --R.W., Lackawanna, New York

Our Question and Answer column has gotten sidetracked in recent issues, but here are a couple of Queries that perhaps someone out there can help with:

John Diloreto asks: Does anyone know why when taping from machine to machine, you sometimes get the shakes from the upper six inches or so, on the picture tube? Only happens on my 25" console. The same tape will run perfect on a 12" portable. Also, this is only when playing back a dub. Off-the-air is OK.

Michael McGivern asks: Sometimes while recording blackouts occur. The screen (on playback) goes blank for 1/2 to 1 second, usually several times in a row. My unit is an RCA Selectavision. Have you heard of any other RCA owners with this problem?

[I'm guessing Michael, but I'll bet if someone will find out for us how to defeat the muting circuitry in the Selectavision, that your problem will be solved.-J.L.]

We also have an Answer to a puzzler posed way back in Issue # (who can remember?). I had asked what causes the line to sometimes appear at the top of the screen, on playback, and move, like a ripple, to the bottom. Mark Bloom writes to say:

After seeing this white line start traveling down my screen I took the cassette out, opened the tape guard, and ran the tape back a bit. On the tape was a crease about 3-4" long. Apparently it was caused by my going through the buttons PLAY, STOP, FF, STOP, etc. in rapid sequence, looking for a particular point on the tape.

I have confirmed that there is, indeed a crease on the tape, and the rolling line will appear at that same point in anything that you record on the tape.

"I have been able to get the maintenance manuals for the Betamax models SL-6200, 7200 and 8200. ... If anyone wants some information, I will be happy to share them. Xerox copies are available for 20¢ per page." -- Robert W. Haupt, 9403 Ewing Drive, Washington, D.C. 20034







# Advertisements

Of the TVN's I have seen, I have yet to see anyone offer anything in the field of Magic. Being a collector of this field, I ask that if there are any of you readers that have tapes for sale in Beta I or II, please contact me at: Stephen A. Sparks P.O. Box 12586 Las Vegas, NV 89112. Currently looking for any TV specials that I might have missed including one show of Saturday Night Live that was hosted by magician Ricky Jay. Also, Houdini made a 13-episode serial entitled THE MASTER MYSTERY nad four feature films entitled THE GRIM GAME and TERROR ISLAND for Paramount-Artcraft and THE MAN FROM BEYOND and HALDANE OF THE SECRET SERVICE for his own independent production company.

QUASAR accessories -- used only one month: 2 Quasar (2-hour) tapes - \$15. each. Quasar clock timer - \$20. Remote pause attachment - \$10., or all for \$50. Send Self addressed stamped envelope for confirmation. SUSAN HORN 121 Randy Road Crowley, Texas 76036

Have RCA Selectavision. Want episodes from TV series: THRILLER, OUTER LIMITS, STAR TREK, TWILIGHT ZONE; Movies: STAR WARS, CE III, SOUND OF MUSIC, BEN HUR, FORBIDDEN PLANET, WIZARD OF OZ, PINK PANTHER. Willing to tape shows in trade. N.L. Bonner 4720 Bomarc Dr. Del City, OK 73115



I will make a Betamax copy of your Betamax tape on any subject for \$25 including the new tape.

Also Panasonic 5125 cassettes to Betamax tape.

No copyrighted material please.

RAY WENCIL 2904 N. Keating Ave.

Chicago, Illinois 60641



WANTED on VHS: Tarzan Movies, Three Stooges, Roy Rogers (TV and Movies), Gene Autry, Leave it to Beaver, I Love Lucy, Amos n' Andy, Fireball XL-5, Maverick, Bonanza, Fury, DRACULA, FRANKENSTEIN, Abbott and Costello, Petticoat Junction (1963-First year), Others.

Send lists to: CHARLES BUSH  
RT. 16 ROGERS LANE  
KNOXVILLE, TN 37920

WANTED: Federico Fellini's "8½"

Looking for Betamax X2 format of any and all Fellini films, also interested in any foreign classics.

DAVID C. SCOTT, 2855 ASH DR., SPRINGFIELD, OHIO 45504



## WANTED

Betamax (X-2) copies of: LAWRENCE OF ARABIA, THEY MIGHT BE GIANTS, THE QUIET MAN, PHILEMON (off PBS), PRIDE AND PREJUDICE.

Mike Resnick, 11216 Gideon Lane, Cincinnati, Ohio 45242

GIANT 10 x 20 theatre screen, like new \$100. Fuji 8mm sound projector, Fairchild 8mm turret 8 sound camera, 8mm editor with screen, 20 8mm movies all 200 ft. Entire lot \$300. R.Gordon 1664 The Baseline Rd. Ottawa, Ontario



Wanted on RCA or Betamax tapes. Any Rolling Stones or other great rock bands from TV appearances or movies such as: "Ladies and Gentlemen the Rolling Stones." Also interested in trading for any programs, including adult movies, in the RCA format. Write or call:  
Dale Borth 2532 East 43rd, Hutchinson, KS 67501 (316-662-9497)

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Wanted on VHS (Standard Play) or Quasar (vx), Any TV appearances of Johnny Mathis (Male Vocalist), including his most recent Xmas special on cable. Contact:  
Wallace Kirschner, 262 Beacon Hill Rd., Trumbull, Conn. 06611

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Am looking for features in Betamax X2, particularly "MY FAIR LADY", "DR. STRANGELOVE", "McCABE & MRS. MILLER", "ROCKY HORROR PICTURE SHOW", and ADULT. Write to:  
Gary Cohen, 500 E. Lincoln Avenue, Roselle Park, N.J. 07204

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Need copy of "A Funny Thing Happened on the Way to the Forum" with Zero Mostel in VHS format. I can dub from Beta or U-Matic if necessary. Write: Dr. B.J. Cook, 4303 W. Dengar, Apt. B, Midland, Texas 79703, or phone: 915-683-3773.

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FOR SALE: New (with warranty) Toshiba V-5210 V.C.R.'s (Same as Sony 8200) with timer - \$895.00 each. New IK-12 Toshiba low light color cameras and accessories - \$1325.00 each. Zoom lens \$225.00 extra. Accept VISA or MASTERCHARGE. Case of Tapes \$150.00 extra with the machine. I have about 100 movies for trade only, including: Hombre, Ben Hur, Forbidden Planet, Metropolis, M, Mutiny on the Bounty, Casablanca, Rosemary's Baby, Psycho, Easy Rider, and Memories of Elvis.

High priority wants: Gone With The Wind, Portrait of Jennie, The Cat People, Curse of the Cat People, The Flim-Flam Man, Fear No Evil, Little Shop of Horrors, Billy Jack, Curse of the Undead.

I have a Sony 7200 and an 8200, and will tape and dub in both modes. Will swap library and want lists in Beta format only. Write or call:  
Dwight Archer, 1500 Willowwood, Denton, TX 76201 (1-214-382-6791)

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WANTED: To trade or rent adult movies (Betamax I or VHS 2 hr. format). I have a good selection, will swap listings. I also own a Kodak Supermatic VP-1 film to tape transfer machine and will transfer your Super 8 film onto Beta I, VHS, or Quasar tapes. Any home Super 8 movie, color and sound, or silent with music dubbed can be done with quality as good as the film. Write or call:  
Lonnie Fisher, 7016 New Horizon, Enon, Ohio 45323 (513-864-1522)

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QUASAR owner interested in obtaining addresses of fellow GTM owners. Will compose a composite listing and mail to all who respond and are interested in trading tapes. Also, I'm interested in Discount and Pre-recorded VC-120's. Write:  
Lyn Harding P.O. Box 47, New Hope, Virginia 24469

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## RCA SELECTAVISION IS ALIVE AND WELL

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We have three users in this town of 5,000 people. We have very little recorded as of yet, but have an interest in hearing from other VHS users with an interest in trading material. In addition, we all are Amateur Radio operators, and would enjoy hearing from other hams who are Newsletter readers, particularly those who are also doing any ATV on 450 MHz and above. Write:

RCA Users Group  
Drawer DX  
Colby KS 67701 USA

**WANTED:** ON BETAMAX 1 HOUR FORMAT — GOLDFINGER, THUNDERBALL & OTHER EARLY JAMES BOND MOVIES, DR. ZHIVAGO, SLEUTH, PLAY MISTY FOR ME, ROLLER BALL, THE LONGEST YARD, PATTON, PLANET OF THE APES, CABARET, THE FRENCH CONNECTION, THE PINK PANTHER, THE RETURN OF THE PINK PANTHER, FROM THE EARTH TO THE MOON (JULES VERNE), CAMELOT, SILENT RUNNING

**HAVE TO TRADE:** 2001: A SPACE ODYSSEY, SOYLENT GREEN, THE MAN WITH THE GOLDEN GUN, DELIVERANCE, WHITE LIGHTNING, SLEEPER, THE SUMMER OF '42, SINGING IN THE RAIN (GENE KELLY), BUTCH CASSIDY AND THE SUNDANCE KID, THE MAKING OF STAR WARS-TV SPECIAL. LETS EXCHANGE LIBRARY AND WANT LISTS:

**WOULD LIKE TO FIND FELLOW BETAMAXER IN MY AREA TO TRADE TAPES AND ASSIST IN DUBBING!**

SCOTT POWERS  
2203 N. BALTIMORE - BOX 107  
KIRKSVILLE, MISSOURI 63501  
1-816-665-3879

## W A N T E D

Would like plans for wired or wireless remote unit for JVC 6100U Cassette. Also need CCU/110 AC Adaptor for AKAI color camera. Also need used KCA 60 and KCA 90 cassettes.

LEO S. ROOS  
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of Commerce Bldg.  
New Orleans, Louisiana 70112  
504-581-1816



WANTED IN 3/4 U-MATIC !

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The Goodies  
Fawltly Towers  
Monty Python - when uncut  
Marty Feldman's Comedy Machine  
THX 1138  
Evil Roy Slade  
Dark Star  
The Fearless Vampire Killers

I have for trade, among others:  
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Monty Python, Captains & Kings, -3-10  
AND, THE ENTIRE ALI-SPINKS FIGHT!!!

Trade only. I do not buy or sell.  
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If you have something I'm looking for,  
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And DO YOU have access to the T.V.  
SHOW titled "T.V. EMERALD CITY"?  
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the UNITED STATES OF AMERICA).

If you are able to SUPPLY me with  
Tapes of this show, PLEASE WRITE  
AIRMAIL to me this week, or TODAY.

Please write to me ALSO, if you  
have access to any GAY oriented  
materials, TAPES and INFORMATION,  
I remain,

yours thankfully,

*John Seit.*

ATTENTION FILM COLLECTORS

I have several 16 MM sound features and  
shorts I would like to trade for movies  
on betamax tape. I can furnish the blank  
tape and your only investment will be  
copying time or we can talk about trading  
for your tape. My primary interest is  
in "B" westerns, old musicals and old  
comedys but not necessarily limited to  
that.

Arlen Moore  
2904 Pike Ave.  
Huntsville, Al. 35810  
(205)852-1777 work  
(205)852-1839 home

WANTED

Copies of the following feature  
films, on Betamax or 3/4" cassettes:

- And Now For Something Completely  
Different (with Monty Python)
- The Phantom Tollbooth (1968)
- Wonderful World of Bros. Grimm
- Sole Survivor (1969, Made for tv)
- Beyond the Valley of the Dolls
- Reefer Madness

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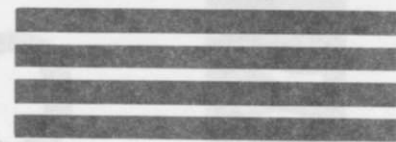
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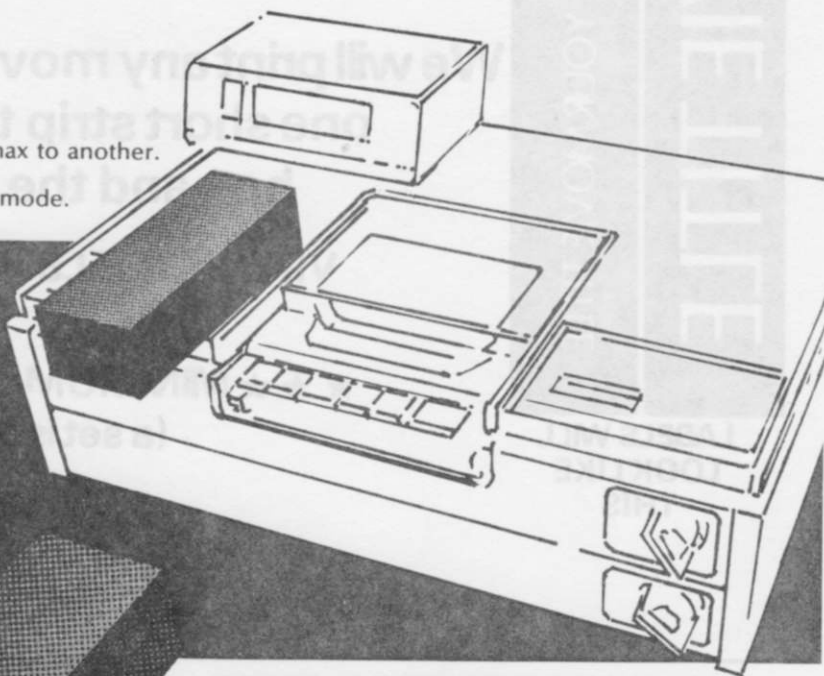
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HELLO AGAIN!(From the Deep South where it didn't snow, sleet, hail or even freeze. Bless the rest of you and your miseries.)  
Gone from last issue's Grab Bag are B/W camera, 9" B/W monitor, 1 of the 2 5½" B/W monitors(one left).

Now, for Grab Bag, Edition No. 3: For sale from foreign lands . . . .  
Mississippi--CONCORD color camera, less than 5 hours, very fast speed zoom lens for low light plus accessories. . . for home movies with any recorder. Texas--recorder with tuner, cartridge type, modified for one hour, PANASONIC NV5125, one owner, low mileage. New Orleans--CONCORD U-Matic recorder, excellent condition . . . to use with your present recorder, regardless of kind, and make dubs to trade tapes with the many videophiles on the 3/4" format(three-quarter pounder people usually have larger collections because they have been in the game longer) . . . Think about it.

For sale or TRADE(anything!) from the metropolis . . . er, city . . . uh, village? . . . north of Lake Ponchartrain(23,000 not including video nuts) . . . NEW WITH FULL WARRANTY:(1)QUASAR 12" color TV, reduced another 20 bucks since last issue (2) PANASONIC 19" and 9" monitor/receivers B/W surprisingly still on the list, one of each (3) TOSHIBA(same as Sony 2 hr . . . in fact, mfg by Sony), probably under \$850 with timer (4) RCA and PANASONIC 4 hr, SONY 2 hr, QUASAR 2 hr, tape for all formats . . . below list price but not in competition with the faceless, loveless giants that buy by the freight car load and keep track of you by a number and not your name.

As have mentioned previously, CAN DUB OR EDIT from any format to any other, 3/4" or ½", name your poison(manufacturer).

Had countless phone calls and letters within 1 wk regarding my request for BIG BAD MAMA. Sincere thanks to everyone who responded.

Sent David Gardner of Memphis a very special cross-pulse, underscan monitor when he requested a more modest version. My shipping dept(me!) is very inefficient. David, gentleman that he is, will return the jewel and claim only his rightful purchase.

David Walker, I am awaiting your reply.

Met many new subscribers via phone and letter since last edition. Outstanding people! The enthusiasm of Ray Wisher, Fred McGee, Tommy Harris, Leo "The Lawyer Lion from New ORLEANS", Ralph Bevins, John Fortune, Mike Ber, Gene Lecy, Charles of Ohio(whose list of preferences most closely resembles mine) may keep me eternally youthful. It's nice to be acquainted with the "good guys". BUT . . . where are the femme fatales . . . I may offer discounts to the distaff side.

I have an associate who does film to video tape, reasonably and conscientiously.

That's it. Until another day. Cecil C. Johnson . . . 1375 Tenth Street . . . Slidell, Louisiana 70458. Phone (504) 643-6376.

P. S. As the typewriter wound down, a late phone call from the glorious city of Columbus, Georgia(probably named for an Italian who sailed the Spanish flag in 1492), offering a SONY 1600 for sale. Call me and I'll put you in contact.

Sign off . . . from C . . . same address as above! No frontal labotomy as yet but for the price Nicholson got, would consider, either attempting or receiving the operation. Just kidding until next time. . . . .



WANTED WANTED WANTED WANTED WANTED WANTED

- FOREIGN TV PROGRAMS (BRITISH, CANADIAN, FRENCH, AUSTRALIAN, ?????? ....)
- HBO SPECIALS (COMEDY, CONCERTS)
- CLASSY ADULT FILMS (EMMANUELLE, BILITIS, ETC.)
- VARIOUS OLD MOVIES (HITCHCOCK, S-F, ETC.)
- INTERESTING OR ODD LOCAL PROGRAMMING FROM ANYWHERE (N.Y. CABLE'S "MIDNIGHT BLUE", WEIRD TALK SHOWS, ETC.)
- OFFBEAT MATERIAL OF ALL SORTS (STAR TREK OUTTAKES, BLOOPER COLLECTIONS, ETC.)
- WORTHWHILE COLLECTIONS OF SHORT FILMS (LA JETEE, OCCURRENCE AT OWL CREEK BRIDGE, PAS DE DEUX, ETC.)
- ELIZABETH R, UPSTAIRS DOWNSTAIRS
- CERTAIN INDIVIDUAL EPISODES OF OLD TV SERIES (I.E., NAME OF THE GAME'S "L.A. 2017, DIR. BY STEVEN SPIELBERG)
- COLLECTIONS OF OLD, UNUSUAL OR FOREIGN COMMERCIALS

Let's swap ideas and TV Guides. I have Los Angeles cable reception (7 VHF, 7 UHF stations), including "Z" Channel uncut recent movies & specials.

Betamax one-hour format.

Write or call:

KEN GRIMWOOD  
11054 STRATHMORE DR.  
LOS ANGELES, CA 90024  
(213) 478-7684

DIRECT TRADE ONLY -- NO SALE OR PURCHASE OF COPYRIGHTED MATERIAL





# W A N T E D !

## PUBLIC DOMAIN SERIAL CHAPTERS ON VIDEO-TAPE!

The Southern California Super-Serial Society wishes to trade or purchase public domain serials or serial chapters on either Betamax or U-Matic video tape. We have serials, cartoons, and features to trade, and we will pay postage both ways. We would also like to acquire feature versions of serials. Please write our president at the following address: John Ziniewicz, 625 E. Orange Grove, Burbank, California 91501.

RANDOLPH M. POLING  
1876 SHAW CIRCLE  
BRUNSWICK, OHIO 44212  
(216) 225-9574

I have an RCA Selectevision VHS machine. I feel it has many advantages over the Beta type machine, and recommend it to anyone.

Below is my want list. Also a list of some of the old TV shows now being shown in the Cleveland area. Also a couple of movies that I have available for trade now.

Anybody in the greater Cleveland area with a VHS machine, give me a call. I have some good movies now but no dubbing capabilities. Anybody with a VHS machine that wants to trade, send me your want list. Our local UHF station has alot of good movies. I will send a more complete want list and we can trade TV Guides if you want.

All wants and trade items are taped on the fast speed and two hour tapes unless indicated otherwise. If you want the four <sup>hour</sup> speed I can tape it for you.

### TV SHOWS I CAN TAPE FOR YOU

1. Star Trek
2. Maverick
2. Gunsmoke (1 hour shows)
4. Bonanza
5. Ironside
6. Wild Wild West
7. Big Valley
8. Adam-12
9. Hogan's Heroes
10. FBI
11. Police Story
12. Toma
13. Mary Tyler Moore
14. My 3 Sons
15. Combat
16. Andy Griffith + OTHERS

### TV SHOWS I WANT

1. The Dakotas
2. 87th Precinct
3. Mike Hammer
4. M - Squad
5. Night Stalker
6. Outer Limits
7. Temple Houston
8. Twilight Zone
9. Captain Video
10. Night Gallery
11. SUPERMAN
12. WAY OUT

### MOVIES I WANT

1. Many Seriels - Shadow, Spider, Cpt America, Zorro etc.
2. Adventures of Robin Hood (1938)
3. Beau Geste (1939)
4. Forbidden Planet (1956)
5. The Sea Hawk (1940)
6. Tarzan's Greatest Adv. (1959)
7. Treasure of Sierra Madre (1948)
8. Lost Patrol (1934)
9. Lost Horizon (1937)
10. Rocky (1977)
11. Lives of Bengal Lancer (1935)
12. Mark of Zorro (1940)
13. Stagecoach (1939)

### MOVIES READY FOR TRADE

1. Bite the Bullitt 122 min.
2. Doc Savage 96 min.

**VHS!**





Tape Transfer of America  
P.O. Box 171337  
Memphis, Tennessee 38117

## Now! We Can Put You On TV!

A Great New Extra Benefit for J.V.C. VIDSTAR® owners! \*

Tape Transfer of America, Inc. has developed a new process which converts Super 8 or regular 8 movie film or 35 mm slides to video tape for viewing on your television set through a J.V.C. VIDSTAR®.

Now . . . in addition to recording and viewing your favorite TV programs . . . you can view your own home movies or slides on your television set. Up to 400 feet of film (8 rolls) or 100 slides can be put into existing equipment. Conveniently transferred onto a cassette that drops right into your VIDSTAR®. At no charge, Tape Transfer will splice your separate rolls together. Just think! You no longer have to set up a projector and screen and completely darken your room. Just drop a cassette into your VIDSTAR® . . . push a button to start . . . view it . . . then push a button to stop and automatically rewind.

Color! Sound . . . and Quality, too!

Both full-color and black and white Super 8 or regular 8 film or 35 mm slides can be processed to tape.

If your home movies include sound, it is transferred to the tape at no extra cost. Silent film can have background music added at minimal cost.

Now You Can Have a Library of Home Movie Tapes  
Which Will Not Deteriorate Like Film!

Tapes will last practically forever because they do not deteriorate like film. Protective cassette prevents scratching to retain original tape quality.

Fast Processing! Convenient Service! Modest Cost!

Under normal conditions, your film can be processed to video tape and returned to you within 10 days to 2 weeks after we receive it.

\* Although we are Authorized J.V.C. Film to Tape Transfer, we are able to transfer to the other consumer model videotape cassettes as well.

WRITE US TODAY FOR PRICES AND DETAILS



# JOE MAZZINI'S

## U-MATIC & BETA NOTES

Well, Joe broke down and bought a Beta machine. It's a Zenith and, needless to say, I love it. I think the thing that impresses me the most is the low cost of blank tape.

I'd like to clear the air about the modification to provide still frame (and defeat of the audio/video muting circuit). A friend I have mentioned before

BEN SAJA  
VIDEO SERVICE CENTER  
1779 TRIBUTE RD., SUITE K  
SACRAMENTO, CA 95815

916/922-4747 provided me with what I think is the best way to accomplish this task. By using Ben's technique you can easily reconnect or even add a switch. I've always believed in reversible vasectomies instead of castration. You've read of quite brutal approaches to this problem in other issues of TVN and another appears via Art Vuolo in this issue, hopefully.

But before you do anything, read the following: Remove the right side and top of your SL-8200 or Zenith W-7900 or Toshiba and locate Pin 1 of Connector CN4603 on the CS board or Pin 7 on Connector CN3601 on the AD-L board. The connecting wire between these two pins must be cut. Cut the wire an inch or two away from either connector and tape together so that the cut ends do not touch. This completely defeats the muting circuit for both video and audio. You can change the length of the muting time by changing the value of C617 on the CS board until the desired time is obtained. But better leave that to a serviceman, however. Why even bother with any muting at all? By the same token, there is no need to destroy a part of its circuitry either. Upon removing the top and side I found it easy to flip the panel on the right out of the way and I removed the bottom cover while I was at it. The wire is brown in color and toward the left of the CS board.

Please notice Ben's ad in another portion of TVN. Ben not only has adult films of the highest quality for sale (at discount prices to TVN readers) but has a great offer on Sony SL-8200's. He will ship one anywhere for \$895 total (including timer). Be sure to add 6% if you are a California resident for tax. You can get Sony L-500 tape from him for \$165 a case. This price includes shipping and insurance via UPS. The guy really knows his business and has repair authorization for Sony, Zenith, RCA, Panasonic and others. He's the only one of his type in Northern California that's for sure.

Ben can do 16mm & 8mm film transfer to VHS, Beta or U-Matic for you at \$30 per hour plus tape (\$13 Beta-VHS, \$26 U-Matic).

In Southern California you should see CARL VICKERY  
AUDIO-VIDEO CRAFT, Inc.  
7710 MELROSE AVE.,  
LOS ANGELES, CA 90046  
213/655-3511



Carl sells Sony, JVC, Panasonic and Toshiba stuff. His Toshiba Beta goes for \$885 with the timer, but plus shipping. Be sure to write Carl for their film chain price list. Basically, a 60 minute 3/4" cassette from 35mm film will run you \$95 including tape. The Beta price is \$85. They charge \$69 (including 3/4" tape) for 16mm transfer per hour and \$59 for a Beta or VHS. If you want them to do some transfer work you must prove that you have the rights to get the work done.

We're very lucky to have two such fine dealers in the state. As months go on, I'll be covering other regions of the U.S. so if any of you have a dealer you're particularly happy with, please drop me a line and tell me about him. For the time being, however, I don't think you'll beat Ben for his knowledge and prices nor Carl for his advice and interest in home video. By the way, Audio-Video Craft has its own repair facilities.

For several weeks now I have been wearing my Color Bar T-Shirt. It cost me \$7.98 plus \$1 for postage and handling. I read about it in a recent VIDEOGRAPHY (\$10 per year from 750 Third Ave., NY, NY 10017). Their editor, Mark Schubert, testified that "There's no phase shift in these shirts," and by God, he's right. You can get one in small, medium, large or extra large size from

TV TEES

P.O. Box 231

RIVERDALE, NY 10471

It sure makes adjustments of your hue and chroma simple: Just belly up to your monitor and start turning those knobs.

On the more serious side of quality control, I think that a very important unit to help us keep track of tape and system quality has hit the market.

It's sold by

STUDIO TAPE EXCHANGE

6424 SANTA MONICA BLVD.,

HOLLYWOOD, CA 90038

213/466-8101

630 9TH AVE.,

NEW YORK, NY 10036

212/977-9330

It's called the DOM (Drop Out Monitor) and is available in several models to suit all needs. The prices run from \$250-\$1500. The DOM gives you on-line monitoring of every micro second of video signal which provides:

- \*Instant warning of dirt picked up by the heads.
- \*Indication when the tape has been recorded improperly.
- \*Indication when tracking is lost.
- \*Indication of VTR circuitry problems.
- \*Indication of improper VTR adjustments.
- \*Indication of defective tape.

The unit registers via LED's the number of times your drop out compensator turns on. It attaches easily to any machine. I installed one myself and there were only six connection points. The unit is completely passive and draws its power from your VCR's power supply. They have a full set of brochures available for the asking. In Hollywood, give Stan Landsman a call, and in New York, Judy Parker is the person to contact. I'm sure that most of you are aware by now of the great bargain STUDIO TAPE EXCHANGE offers on new and used 3/4" video tape. You can get their used KCA-60's for only \$14.75 each and their new KCA-60's for \$19.95. Everything sold has a 100% return policy. The company is owned by a remarkable woman named Carole Dean. They've been in the business of selling raw film stock (35mm and 16mm) and video tape for ten years now and have a fine reputation,



The January issue of BM/E (Broadcast Management/Engineering, FREE to professional video people, \$18 per year to others, 295 Madison Ave., New York, NY 10017) has a nice write-up on the DOM by Steven Smith, director of Television Engineering at KCMO, on page 61. Be sure to read it for some technical data on the unit.

I enjoyed reading TV BOOK

\$7.95

JUDY FIREMAN

WORKMAN PUBLISHING COMPANY, INC.

231 EAST 51 STREET,

NEW YORK, NY 10022

and I'm sure you read Jim's review of it in the last TVN. I was a little upset, however, with the RCA version of the history of television. You should be aware of the other side to this story.

TELEVISIONS

P.O. Box 21068

WASHINGTON, D.C. 20009

\$10 PER YEAR SUBSCRIPTION (QUARTERLY PUBLICATION) has done a fine four part series on Dr. Philo Farnsworth, the real inventor of TV. You can obtain back issues from them for various prices (contact them for details). This magazine is a must and is filled with goodies. In fact, the present issue had reviewed a book I was impressed with

THE VIDEO GUIDE

CHARLES BENSINGER

\$11.95

VIDEO INFO PUBLICATIONS

P.O. Box 1509

SANTA BARBARA, CA 93102

In her review, Victoria Costello, said:

Bensinger's VIDEO GUIDE provides us with a compilation of the specification sheets of a wide range of video equipment, which is in itself a useful service. But it also gives us some necessary translations of this information (the book contains a ten page glossary) plus occasional pieces of advice, based on valuable video hearsay....In summary, this is not a sophisticated technical manual but is required reading for ITV coordinators, producers, students and others who think content first and then proceed to the technology.

I tell you, the best free thing I have received in months was from

COHU, INC.

P.O. Box 623,

SAN DIEGO, CA 92112

They offer a 46 page pocket glossary of television terms that is just out of sight. You'll find a definition of every technical appellation you've ever wondered about. Drop them a line and I'm sure they'll be glad to send you their glossary along with a catalog of their camera systems. Did you know that snow is "Heavy random noise"? or that coma is "A defect in a cathode-ray tube that makes the normally circular electron beam appear comet-shaped at the edges of the tube screen"? And here all along you thought coma was the state of mind your mate has been in lately.



You know, the latest issue of POPULAR SCIENCE  
BOULDER, CO 70302  
\$7.94 PER YEAR OF 12 ISSUES has a  
really neat article on digital hi-fi and TV (pp. 50-60, March, 1978).  
It shows pictures of Sony's new audio disc player that uses a laser beam  
to read digitally coded signals and the far out recording/playback  
adaptor by Sony that hooks up to any video cassette recorder that converts  
it into a digital audio recorder.

Well, we make mistakes here at the U-Matic division of TVN. I incorrectly  
stated that STARDREAMS, 1453 PARK PLACE, WICHITA, KS 67302  
(316/265-7613) sold copyrighted material. If you will notice their ad  
in the present issue you'll see that they deal only in public domain, and  
what a list they have! The prices are just incredible. I received a great  
letter from a guy in Alice, Texas praising STARDREAMS and have since learned  
that they have over 500 satisfied customers. Be sure to write for their  
latest list.

I know that there are others out there who are into commercials as an art  
form. You can now buy two hours of classic 1950's commercials from

BROOKLYN COLLEGE OF THE CITY UNIVERSITY OF NEW YORK  
SCHOOL OF HUMANITIES

DEPARTMENT OF TELEVISION AND RADIO

BEDFORD AVENUE AND AVENUE H

BROOKLYN, NY 11210 for only \$25. You must, of course, send them two  
blank U-Matic tapes. I don't think they have this service available in  
the Beta or VHS formats yet, but write for a list and you'll be impressed  
by the 69 commercials offered. There are some great ones like the old  
Kool cigarette, Speedy Alka Seltzer and 1957 Chevrolet spots.


The last two issues of STARLOG  
475 PARK AVE., SOUTH 8TH FLOOR SUITE  
NEW YORK, NY 10016

\$10.98 FOR EIGHT ISSUES were so good that

I am now a subscriber and I recommend that you at least check this magazine  
out. Issue number 10 has an interview with STAR WARS animator Larry Cuba  
entitled "The Digital Brush." David Hutchinson's article explained the  
latest techniques of animation using digital technology in a fascinating  
manner. Issue number 11 had an article by Howard Zimmerman that ran nine  
pages about THE PRISONER. Pictures galore plus plot synopses of each  
episode are presented. Both should be available as back issues for \$1.75  
each.

Well, out of space again. I'm desperately looking for MAD DOGS AND ENGLISHMEN  
(Leon Russell and Joe. Cocker film) and ROBIN AND MARIAN. If you know where  
I can get either, please drop me a line. I know I can come up with something  
to trade for them.

Keep on taping,

  
Joe Mazzini, Box 179, Arbuckle, CA 95912





# VIDEO SERVICE CENTER

1779 TRIBUTE ROAD SUITE K, SACRAMENTO, CA 95815

BEN SAIA  
(916-922-4747)

5 FULL LENGTH ADULT MOVIES (MY CHOICE) ON 5 X-1 OR 5 VHS TAPES --- \$190.00

GUARANTEED EXCELLENT QUALITY

(PRICE INCLUDES SHIPPING, HANDLING & INSURANCE VIA UPS)

FOR U-MATIC, ADD \$25 PER MOVIE

If in doubt about titles, tell me what you have, to avoid duplication

OFFER ENDS APRIL 30

SEND FOR COMPLETE ADULT MOVIES LIST \*\* ALL ADULT FEATURES IN SOUND AND COLOR

## FILM CHAIN SERVICE AVAILABLE

SUPER 8 OR 16MM: \$30 PER HOUR PLUS TAPE (\$13 BETA OR VHS FORMATS) (\$26 U-MATIC)

1-80 SLIDES \$30 PLUS TAPE \*\* 81-160 SLIDES \$60 PLUS TAPE

## TAPE SPECIALS :

\$165 PER CASE OF 12 SONY L-500's. PRICE INCLUDES  
SHIPPING, INSURANCE VIA UPS

MACHINE SPECIALS: SL-8200, SONY 2 HOUR -- \$895 INCLUDES SHIPPING VIA UPS

SLO-340, SONY PORTABLE BETA, \$1400 INCLUDES SHIPPING

SLO-320, \$1275; WITH RM-300 REMOTE, \$1495 INCLUDES SHIPPING



California residents add 6% sales tax



1453 PARK PLACE  
WICHITA, KANSAS 67203  
316-265-7613

THE JUNGLE BOOK  
X-2 \$47.50  
X-1 \$55.00

A STAR IS BORN (1937)  
X-2 \$47.50  
X-1 \$55.00

HIS GIRL FRIDAY  
X-2 \$47.50  
X-1 \$55.00

TILL THE CLOUDS ROLL BY  
(Complete 137 Min.)  
X-2 \$60.00  
X-1 \$75.00

NIGHT OF THE LIVING DEAD  
X-2 \$47.50  
X-1 \$55.00

STARDREAMS HAS THE LOWEST PRICES IN THE USA ON PRE RECORDED  
BETAMAX VIDEO CASSETTES! ALL FILMS ARE IN PUBLIC DOMAIN SO  
THEY ARE LEGAL FOR ANY USE - HOME OR OTHERWISE! SEND FOR A  
FREE LIST - AND MAY ALL YOUR VIDEO DREAMS BE STARDREAMS!!!!



# ADVERTISING

Two types of ads are available: (1) Those printed from CAMERA READY COPY, and (2) MINI-ADS, those which I prepare from your rough copy. Camera ready means that I take whatever you send in and give it directly to the printer. It is critical that these be prepared in dark black or red ink and, if they are typed, that the typewriter have a nice dark ribbon. If it doesn't, the reproduction will be very poor, I will be unhappy with the appearance of my magazine, any you will be disappointed with the appearance of your ad. It is also essential that you leave at least a half-inch margin on all four sides of the page. Full pages which are not Camera Ready, and which have to be prepared by me must be paid for at the rate for 56 lines (\$31.50). The rates for CAMERA READY COPY are as follows:



A full page (submit on 8 1/2 x 11 paper) ... \$20  
A half page (submit on half of such a page). \$11.  
A quarter page (you guessed it) ..... \$6.

These can contain artwork (make sure the lines are nice and dark) or photographs, if they are already screened, such as a photo cut from a newspaper. Do not send any ad copy that needs to be reduced.

MINI-ADS: Four lines for \$2.25. I'll type these for you, but I must impose a limit of 56 lines (\$31.50 worth) on these. Judge by the lines on this page how many words there are to a line. If you want any blank spaces included, they will cost you as well. Extra lines -- 60¢

NO ads for copyrighted material FOR SALE will be accepted except from those who have secured the rights to sale. Limit of 2 full pages to an advertiser.

BACK ISSUES: Only #s 7-11 are still available, and they are yours for \$2 each, as are extra copies of this issue. Buy 'em, they're all great!!

## Deadline

Ads and contributions (are you listening Marc & Joe?) for Issue #13 must reach me by April 22 !!  
Circulation of that issue should easily be 1300+.

The Videophile's Newsletter  
"Cash-In" Products Division  
2014 S. Magnolia Drive  
Tallahassee, Florida 32301

I enclose \$ \_\_\_\_\_. Please send me the following, for which I feel very confident that my money will have been well spent:

\_\_\_\_ Tee-Shirt(s) : color \_\_\_\_\_ Size: S M L XL at \$6 = \$ \_\_\_\_\_

\_\_\_\_ Cassette Card Pads at two pads for \$2 = \_\_\_\_\_

Back Issues 7 8 9 10 11 12 at \$2 each = \_\_\_\_\_

subtotal = \_\_\_\_\_

Fla. residents add 4% sales tax  
on orders for shirts and pads

TOTAL = \$ \_\_\_\_\_

All prices include postage & handling

NAME \_\_\_\_\_

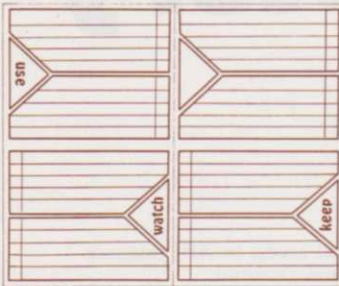
ADDRESS \_\_\_\_\_



# ★ TVN: "Cash-In" Products Division ★

Undoubtedly, you have noticed the three honeys who were exploited on the cover of this issue. Now take another look and you will notice that these young lovelies are wearing the very latest and most exclusive fashion in the world of haute couture ... none other than "The Videophile's Newsletter" tee-shirt. Yes ... you can have one too! They are available in your choice of size and color for the unheard of price of only \$6.00, which includes postage and handling. These are nice quality, custom screened shirts that are available only from The Videophile's Newsletter. They come in beige or light blue, the letters are open, shaded in black, and our friend is in "piggie" pink!

In a more practical vein, we present The Videophile's video cassette index cards. If you're like me, you never seem to have a 3x5 card or appropriate slip of paper at hand to write down titles on, and slip into the box. Gosh, I've even been known to run to the wastebasket and tear the back off an envelope. The collector's cassette cards (shown here



in both front and back views, reduced) measure 6" x 3 and 3/4", and are custom designed to fit into Beta format cassette boxes. They are deliberately designed without column headings, so that you can adapt them to your own purposes, whether for temporarily or permanently indicating the contents of each cassette. When inserted in the box, the words "Watch", "Keep", "Use" or another of your choice will be visible through the notch in the box. Best of all, these stiff cards come to you in pads of 50. Just peel one off when

you need it, ... the rest of the pad remains obediently available right next to your machine. The price? A giveaway at a buck a pad (2 pad minimum order, please!).



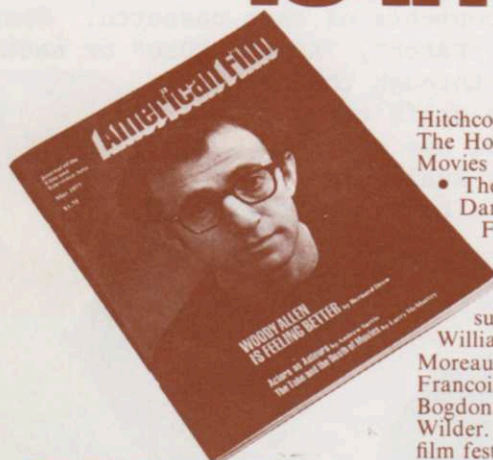
This is what we have for you to date. Let me know your suggestions for other products that you feel would be feasible for TVN to offer. We have others on the way even without your suggestions, but they will have to wait for next time. Use the order blank on the page facing this one, for the Tee-shirts, cassette cards, and our dwindling supply of valuable back issues.







# Only part of the story is in the can.



## The rest of the story is in American Film

*American Film* is the magazine that takes you behind the scenes of American movies and television.

Not for film-fan gossip or superficial reviews. But for a lively exploration of the producing, writing, directing and acting that make film America's most powerful art form.

## Outstanding reading to complement your viewing

*American Film* is a truly intelligent look at the world of films, written for those who appreciate excellence in writing as well as in film. It is edited by Hollis Alpert, former lively arts editor of *Saturday Review*, and features such prominent film writers as Walter Kerr, Budd Schulberg, Robert Towne, Garson Kanin and Larry McMurtry.

They'll take you back to re-examine the classics, bring you up-to-date on the latest hits (and flops) and preview important new film and television projects months before they're released. Every aspect of the film scene is covered—from preproduction to box office promotion, from university campuses to independent filmmaking—in entertaining, provocative articles such as these from recent issues:

- Finally, the Truth about *Casablanca*
- The Ascendancy of Lina Wertmüller
- The Lost Legacy of Edward R. Murrow
- Why TV Stars Don't Become Movie Stars
- Adventures of an Amateur Publicist
- Farewell to the Male Mystique
- Inside "Sixty Minutes"

- Hitchcock and His Art of Suspense
- The Hollywood Novel
- Misbegotten Movies
- The Day the Silents Stopped
- The Mel Brooks Memos
- The Daring New Shapers of Foreign Films.

Each issue of *American Film* also brings you "Dialogue on Film," probing discussions with such creators of film magic as William Wyler, Ingmar Bergman, Jeanne Moreau, Norman Lear, Henry Fonda, Francois Truffaut, Jerry Lewis, Peter Bogdanovich, Sidney Poitier and Billy Wilder. Plus regular reports on the great film festivals, new technologies, film education, film books . . . all illustrated with dozens of stills from the best American and foreign films.

## Personal involvement in the film arts

*American Film* is just one benefit of membership in The American Film Institute.

AFI is celebrating its tenth anniversary of involvement in such important projects as restoring and saving classic films, managing a Center for Advanced Film Studies in Los Angeles and a Directing Workshop for Women, and much more. As a member you'll be helping in this significant work to preserve the heritage as well as the future of film in America.

Your personal AFI membership card will entitle you to:

- a one-year subscription (10 issues) to *American Film*;

- Discount admissions to hundreds of film screenings at the AFI repertory theater in Washington, D.C. and at the Los Angeles County Museum of Art;

- Discounts on best-selling film books, significant AFI publications and movie stills;

- personal access to AFI research and information facilities;

- invitations to special AFI events and escorted tours of AFI headquarters at the Kennedy Center in Washington, D.C. and the Greystone Mansion in Beverly Hills, California.

## Examine a FREE copy of American Film

If you love fine films, you'll find *American Film* a welcome way to heighten your viewing enjoyment. The magazine alone is worth the \$15 AFI membership fee. And we'll send you a free copy to prove it.

Just complete and return the coupon below. We'll send you the very next issue to examine without obligation and enter your membership in The American Film Institute. We're confident you'll find *American Film* every bit as enjoyable and informative as described. But if you're not absolutely delighted with it, cancel your membership and the magazine is yours to keep. FREE!

Mail the coupon today. And start getting the story that isn't in the can.

**Just \$15 for 10 big issues (one year) of American Film and full membership benefits of The American Film Institute.**



**The American Film Institute**

Membership Service, P.O. Box 966  
Farmingdale, New York 11737

5121

☐ Yes, send me my complimentary copy of *American Film* right away. You may enter my one-year membership in The American Film Institute (including nine more issues of *American Film*) and bill me at the annual rate of \$15 (a \$2.50 savings on the single copy price of the magazine alone!). If I don't like my first copy, I'll simply write "cancel" across your bill and that will be the end of the matter. The complimentary issue is mine to keep in any event.

Name

Address

City  State  Zip