

the VIDEOPHILE

\$2

December 1979

22 



- The "Betamax" Copyright Lawsuit: "How Sweet It Is!"
- We review the new VHS and Beta Video Recorders
- An unbiased (choke) look at the "other" video publications

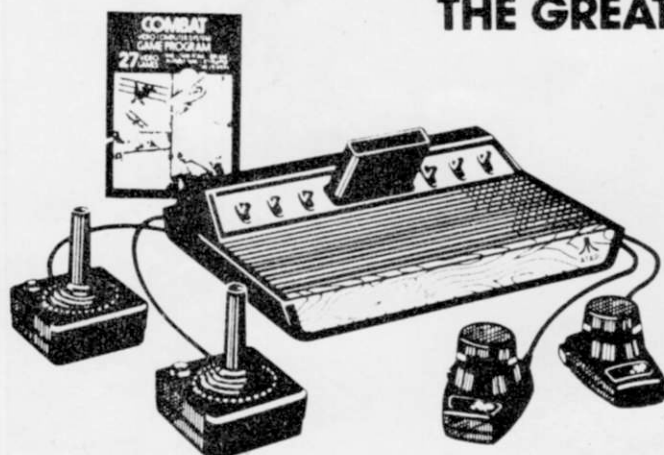
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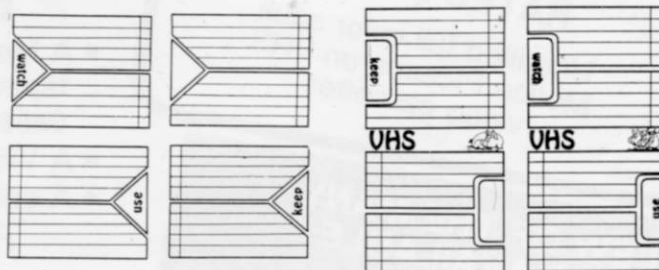
t-shirts



Despite popular demand, we are proud to present *The Videophile* t-shirts! These are not cheap paper "iron on" transfer shirts, nor are they of the rubbery "peel-off-in-the-dryer" type. Rather they are expensive 50% polyester/50% cotton shirts which have been individually hand screened. The shirts are available in two designs, two styles, and three prices, as follows:

Men's Blue "piggie" design	\$6.00
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Men's "color logo" design	\$7.00
Women's "color logo" design	\$8.00

The men's shirts come in sizes S, M, L, and XL. The women's come only in size L (which is, in fact, smaller than a men's S) and are of a higher quality knit. Hey, it's just money! Besides, you'll love 'em.



At last! Cassette index cards for both formats! 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. The collector's cassette cards (shown here in both front and back views, reduced) are custom designed to fit into Beta and VHS 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 counts 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 true giveaway at 2 pads for \$2.50.



This film is legend among gentlemen who suffer (?) from a particularly common human weakness. This is the uncut version of the original "X" rated theatrical release. It is yours in Beta-2 or VHS format for \$60, postage, packing, and handling included. Please specify format. [Note: "The Cheerleaders" is not a "XXX" hard-core film. See the objective, unbiased review in TV #18.]

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the VIDEOPHILE

There is an incessant influx of novelty in the world and yet we tolerate incredible dullness.—H.D. Thoreau (1817-1861)

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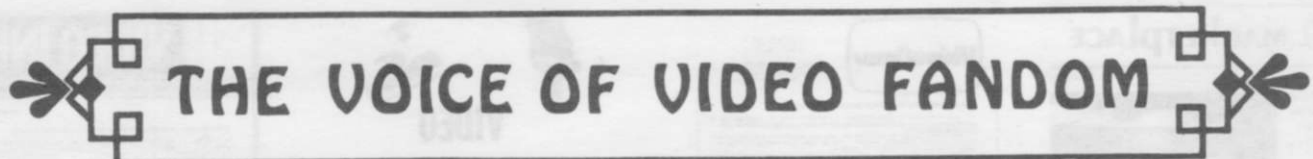
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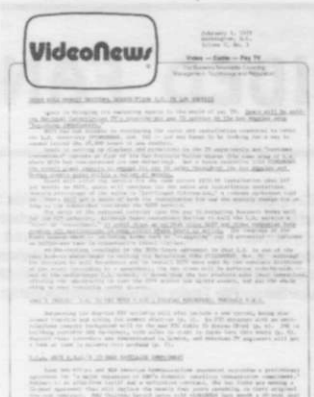


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The "OTHER" Video Publications: an unbiased (choke) survey

Many of you have expressed the desire to know about other video publications—what they are, how to get them, and what they cost. We try to respond to your desires, even when it means giving free plugs to other mags. (Yes, even those who have refused to sell us ad space, let alone advise their readers editorially of our existence.) We like to think that this exemplifies the distinction between publications that truly wish to serve the needs and interests of their readers, and those who put their own profits and the favor of their advertisers above other considerations. Having said that, we herewith present, in alphabetical order, a selection of video-related publications that we feel you should know about.



THE BIG REEL, Drawer B, Summerfield NC 27358 (919-643-5222) \$10 for 12 monthly issues (\$25 for First Class).

The Big Reel is a tabloid-newspaper-style publication primarily directed at collectors of 16mm and Super 8mm films and movie-related memorabilia. It has recently expanded its coverage to include not only video tape, but also other items of a nostalgic or collectible nature. It has been published for several years now and a typical issue contains as many as 96 pages. Ads account for about 75% of its content and the classifieds at 5¢ a word are almost as cheap as ours.

CLASSIC FILM/VIDEO IMAGES, P.O. Box 809, Muscatine IA 52671 (319-263-2331), \$7.00 for 6 bi-monthly issues or \$13 via First Class Mail (outside USA is extra).

Formerly Classic Film Collector, this tabloid-newspaper-style publication has recently switched from quarterly to bi-monthly publication. Originally a publication for film collectors, it too is now spilling over into video. Emphasis seems to be on the older genres (classics, westerns, etc.) A recent 76-page issue (#65/Sept 1979) was about 1/2 articles and 1/2 dealer ads. Also has a classified section for readers ads at a rate of 15¢ per word.

EDUCATIONAL AND INDUSTRIAL TELEVISION, C.S. Tepper Publishing Co., P.O. Box 565, Ridgefield CT 06877 (203-438-3774), \$15 for 12 monthly issues.

This is a well produced, slick magazine for the audience that its title implies. For those of you who are interested in articles on video production techniques and such, it's worth a look, but for the home video enthusiast there is seldom anything of consuming interest that can't be found elsewhere. New product announcements and reports are commonly included, but are of primary interest only to the professional.

FILM COLLECTOR'S WORLD, P.O. Box 238, Rapids City IL 61278 (309-496-2353), \$6 for 12 bi-monthly issues (\$10 for a full year).

This tabloid-style newspaper started about the same time we did and quickly became a monthly, and then semi-monthly, publication. Primarily an "adzine" (typically 80-90% of its average 64 pages are ads) for collectors of 16mm and Super 8mm films, it has also reflected the shift to video tape as a medium for collecting motion pictures. A regular column (once every few issues) by sometime Videophile contributors Don and Maggie Thompson is always of interest and regularly includes coverage of the home video scene. Classified ads (well, they're not really classified, but they like to call 'em that) are available at a reasonable rate. FCW has a lot of input from readers and the letters columns have begun to be more and more home-video oriented.

HOME VIDEO, P.O. Box 2631, Boulder CO 80321 (212-275-2300), \$7 for 6 bi-monthly issues.

We tried to place an ad in their first issue and they wouldn't accept it. So we asked for an advance copy so that we could give them a free plug in this very space, but it hasn't arrived. We can tell you that it's published by the same folks who bring you *Videography*. We're told that it's a rather attractive 96-page mag containing the usual generalized treatment of the subject, and that it promises to be every bit as good as *Video* magazine, with which it will be in direct competition.

PANORAMA, 850 Third Avenue, New York NY 10022 (212-759-8100), \$12 for 12 monthly issues.

New, from the folks who bring you *TV Guide*. This is a very handsome newsstand publication which will cover not only home

video, but television generally. According to Walter Annenberg, president of Triangle Publications, "*Panorama* will offer its readers an authoritative perspective on programming, new and future uses of the home screen, and the changes in society that are being brought about by television." The first issue won't be available until about the first of the year, but if the prototype (July 1979) 124-page issue we've examined is any indication, this will be a very fine magazine indeed. Future issues will include such articles as: "The Arrival of the Electronic Newspaper," "The Great VCR Copyright Battle," "The Promise of Fiber Optics" and "Mary Tyler Moore—Back to Sitcom Basics." The look and feel of *Panorama* reminds us somewhat of *Omni*. We're really looking forward to it.

TV GUIDE, Box 400, Radnor PA 19088, \$18 for 52 weekly issues.

No need to tell you what this one is. You already know. What you may not know is that there are 90-100 separate editions of *TV Guide* in the United States and Canada. Anyone who subscribes automatically receives the edition containing the local listing for his area. However, it is possible to subscribe, at the regular rate, to any edition that you want. For a list of the available editions and subscription information, contact: National Billing Department, *TV Guide*, at the above address. A word of caution—we used to have a subscription to the Los Angeles edition, but it seldom arrived before the Monday two days following the first day of listings.

TELEVISION DIGEST (with *Consumer Electronics*), 1836 Jefferson Place N.W., Washington DC 20036 (202-872-9200), \$447 for 52 weekly issues by First Class Mail.

If you want the most authoritative and up-to-the-minute news reports on what's happening in the world of video, consumer electronics generally, and broadcasting (and you don't care how much you have to pay for it), this is for you. The emphasis is on announcements of forthcoming products, technological developments and industry and congressional news that has an impact on consumer electronic products and broadcasting. Coverage of cable TV, pending lawsuits, the audio market, satellites, and much more is regularly included. This newsletter is one of our primary sources of information. If the FCC has issued a ruling, if Matsushita has made an announcement, or if a new disc system has just been demonstrated in Berlin, you are not likely to read about it anywhere else first. The price is very steep (nearly \$9 for each 12 page weekly issue), but you also get two giant 2" thick annuals that provide incredibly comprehensive listings of video manufacturers, cable systems and other services as well as maps and complete details with respect to every television station in the country. Weekly supplements to these annuals come with each issue. There are no ads and no photos. It's punched for insertion in a 3 ring binder, and you get a periodic index as well.

VIDEO, 235 Park Avenue South, New York NY 10003, \$6 for 6 bi-monthly issues.

This one is available at your local newsstand. *Video* has shown marked improvement from its earliest issues which ran an awful lot of stuff straight from pre-packaged press releases. On the other hand it is never likely to become a magazine that caters to the interests of us videophiles as much as we wish it would. Like the slick stereo and photography magazines, a large part of its revenue comes from major manufacturers who do not appreciate reviews that call more attention to their products' weak points than to their strengths. Their advertising policy precludes the acceptance of most of the type of ads that we run, but we still recommend *Video* to

you because they have the staff and resources to do things that we don't, and we like to see you have a chance to examine and evaluate as much information as possible.

THE VIDEO COLLECTOR, P.O. Box 878, No. Arlington NJ 07032, \$10 for 6 bi-monthly issues (\$16 in Canada and Mexico, or for First Class).

This publication is expected to begin in February 1980, and the indication is that they expect to appeal to the very same readership that we do. Mini-ad rates will be 10¢ a word, no bargain by comparison. The display rates, however, are less than ours. [Best of luck, John.]

VIDEOGRAPHY, 475 Park Avenue South, New York NY 10016 (212-725-2300), \$12 for 12 monthly issues.

This one is primarily intended for the industrial market, and may become even more so exclusively oriented now that the same publisher is putting out *Home Video*. Frankly, we've never been sure whether we like it or not. It was fine when so little else was available, but the average issue contains little of interest for the home user. They do publish periodic and extensive "round-ups" of such things as large screen projection TV sets. If your interest extends to corporate uses of video, production techniques and the like you might want to send them \$2.00 for a sample issue, and tell 'em who suggested it.

VIDEO NEWS, 8401 Connecticut Avenue, Washington DC 20015 (301-652-5522), \$127 for 26 bi-monthly issues.

Let's say you can't afford *Television Digest*, but you just plain can't wait for two months between each issue of this magazine to find out what's new. If this is the case, then *Video News* is for you. Editor Gary Arlen, whose work you may have seen elsewhere, always presents the latest in video news and related technological developments in an informative and very readable format. At nearly \$5 an issue, it's still pretty expensive and (as with most "newsletters") there are no photos, illustrations, or advertising. On the other hand it will give you an every-two-weeks dose of the very thing that you are hungry for. Each 8 page issue comes punched for insertion in a 3 ring binder, and you get a periodic index as well.

VIDEO REVIEW, 325 East 75th Street, New York NY 10021 (212-794-0500).

This magazine has been announced, and apparently delayed, by the publishers of *Consumer Electronics*. If and when it appears it is expected to be of the newsstand variety, directly in competition with both *Video* and *Home Video*.

VU MARKETPLACE, 2 Corporate Drive, White Plains NY 10604 (914-694-8686), \$20 for 24 twice-a-month issues (charter rate of \$16 may still be available).

This one's a "tabloid" size "newsletter" that also features a few advertisements. Subtitled "The Bi-Weekly Newspaper for Users and Producers of Video Hardware, Programs and Services." It's aimed more at the professional or industrial audience than at the home user. There's a smattering of consumer-oriented news and each issue contains a number of photographs. Classified ads are available for \$4 a line, but none are of interest to the collector.

VIDEO INFO, P.O. Box 2269, G.P.O. New York NY 10001 (213-467-1268), \$52 for 12 monthly issues (charter rate of \$36 may still be available).

Billed as "The Newsletter That Links Professional and Consumer Video," this 8 page publication gives you about as little for

your money as you are likely to find anywhere. The sketchy reports on VCR's, other hardware and software (many of which seem to be compiled from press releases) simply are not worth the price. It has built a large mailing list as a result of an ad in the special home video issue of *Time* awhile back, and could conceivably improve in the future. They might send you a free sample, so try it and judge for yourself whether it's worth \$3 to \$4 a hit.

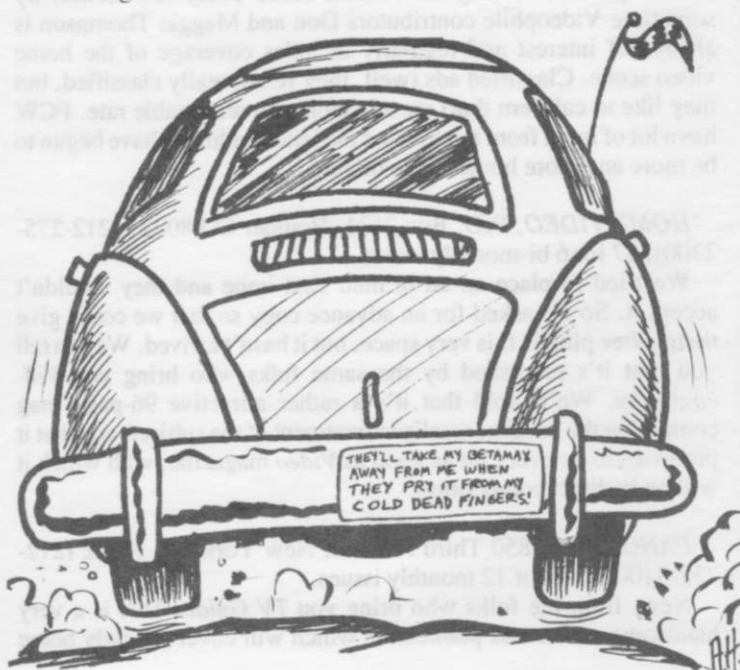
VIDEO TRADER, P.O. Box 935, Derry NH 03038, \$12 for 12 monthly issues.

The Video Trader is a classified newsletter for the home video hobbyist. The first two (5½" X 8½") issues we've examined were devoted primarily to classified ads. Their rates (10¢ a word) are not as attractive as ours, but each issue we've seen has a fairly nice selection of ads, from individuals, of the type found in our own "Mini-ad" section. The first issue was 12 pages and the second was 16, with the difference being in the addition of some display ads from dealers.

EMMY, 605 Lankershim Boulevard, North Hollywood CA 91602 (213-506-7880), \$12 for 4 quarterly issues (\$15 outside the U.S.)

Subtitled "The Magazine of the Academy of Television Arts and Sciences," it is just that. *Emmy* is a slick and very handsome feature magazine, published by the Academy, and having to do exclusively with (what else?) television. Recent articles have included "Confessions of a Celebrity Interviewer," "Hitchcock: Video Noir" and in the Great Shows series "The Dick Van Dyke Show." Though not about home video, this magazine is almost alone in its serious presentation of well researched and illustrated articles about network television programming. We're suckers for this sort of thing, so naturally we recommend it to you.

We realize that this list is incomplete. In addition to irregularly published "newsletters" that are associated with commercial tape clubs (eg. Magnetic Video's *Video Views*), we have also omitted many trade papers that cater to the professional and industrial market, and may even have overlooked a couple that should have been included. For those of you who desire an international perspective, check out Joe Mazzini's column elsewhere in this issue. We expect to have continuing coverage of home video mags, both foreign and domestic in the future.



The Videophile's Newsletter



All good things must come to an end and, so, the famous "Betamax" copyright trial has reached its conclusion. As hoped and, frankly, as expected, Judge Ferguson upheld the defendant Sony's position on every count, including the all important one that:

Noncommercial home use recording of material broadcast over the public airwaves does not constitute copyright infringement. Such recording is permissible under the Copyright Acts of 1909 and 1976 and as a fair use of the copyrighted works.

These words must be read very carefully: "noncommercial", "home use" "material broadcast over the public airwaves". Each of these factors must be present in order for a particular situation to be within the holding of the court. On the other hand, you should make no mistake about it, this is a sweeping and important decision. Although legal experts anticipated that the decision would go against the movie studios, there was a feeling that the judge might limit his ruling to a narrow decision that Sony is not directly liable for the actions of those to whom it sells its products; leaving unsettled the legality of home recording itself.

The full decision runs to 102 pages and, of course, does not lend itself to reproduction here. Excerpts of particular note follow:

It is important to note the limits of this holding. Neither pay nor cable television stations are plaintiffs in this suit and no defendant recorded the signals from either. The court is not ruling on tape swapping, organized or informal. The court is not ruling on tape duplication within the home or outside, by individuals, groups or corporations. ... the facts necessary to determine their legality are not before this court.

The ramifications of this new technology are greater than the boundaries of this lawsuit. A court reviewing the limited claims of specified parties in a particular factual setting cannot and should not undertake the role of a government commission or legislative body exploring and evaluating all the uses and consequences of the videotape recorder.

These are the boundaries within which we are now certain that we are free to operate. Beyond that we feel confident with the advice set forth in Issue #20 with respect to the legality of matters not covered by this long-awaited decision.

We've excerpted some additional quotes that indicate the nature of the court's reasoning. Quoting from a 1971 Congressional committee report relating to audio recordings:

"Specifically, it is not the intention of the Committee to restrain the home recording, from broadcasts or from tapes or records, of recorded performances, where the home recording is for private use and with no purpose of reproducing or otherwise capitalizing commercially on it."

Speaking of "harm" allegedly suffered by the studios, the court said:

"The direct payment from broadcasters and advertisers has made the 'free' offering to the public very profitable for the plaintiffs. The opportunity to use the public airwaves allows plaintiffs to disseminate their works more widely than they ever could on their own."

And there was also this:

"Because the use occurs within private homes, enforcement of a prohibition would be highly intrusive and practically impossible. Such intrusion is particularly unwarranted when plaintiffs themselves choose to beam their programs into these homes."

The court also pointed out that:

"There is no survey or other evidence showing that persons who own a copy of a movie will not attend a theater exhibition of that movie. Theater-going is usually a social event which affords persons a larger-viewing screen, better sound and an unedited version of the film."

The plaintiffs have already announced their intention to appeal the decision, so the darn thing could drag on for some time yet. (It's been 3 years so far.) Also, the court made it very clear that "this litigation leaves many issues undecided. ... the full resolution of these issues is preeminently a problem for Congress: ... The choices involve economic, social and policy factors which are far better sifted by a legislature."

The entire decision makes for fascinating reading (even the names of your editor and technical editor are prominently mentioned). Next issue we will formally announce the availability of our 1979 Videophile's Annual, which, among such goodies as an interview with our bashful editor, will include a full reprint of the 102 page decision. It will be ready for mailing before then, so if you are the impatient type, you may send us your \$10 now and we'll see that your mailman rushes a copy to you just as fast as his/her little legs can carry him/her.

The video disc format struggle is now shaping up as a battle that will be every bit as formidable as that between the VHS and Beta tape systems. Here's the scoop: Sony has recently demonstrated a new optical videodisc system that is completely compatible with the current Phillips/MCA (Magnavox) DiscoVision system. Sony and Phillips are also reported to have concluded a patent exchange agreement which will permit free use of each other's patents. But, the even bigger news is that corporate giant IBM has joined with MCA in a joint effort to further develop the optical disc system.

A new firm, "DiscoVision Associates", will be a partnership drawing on MCA's patents, experience and technology, as well as IBM's cash and research and development resources. Early indications are that IBM's primary interest is in the industrial market, but it's no secret that the presence of IBM in the laser-optical camp will give the DiscoVision system a big push toward becoming the consumer standard. This new arrangement has also been tied in with the previously established Universal-Pioneer venture so that the result may well be an MCA/Phillips/IBM/Sony/Pioneer combine. This group would be pitted against the capacitance format system being readied by RCA, with its potential Japanese partners Matsushita and JVC. A clash of titans if ever there was one. Incidentally, Exxon, Xerox, CBS and 3M are also said to be interested in the optical disc system. // RCA is expected to make a major announcement about its disc plans in December.

On the private earth terminal front, the FCC has begun approval of such installations, and several firms are gearing up to offer them to consumers. If you have a serious interest in having your own backyard earth station ("serious" to the tune of \$10,000 - \$20,000) you may want to contact one or more of the following: Channel One, Inc., 68 Avalon Road, Newton MA 02168 (617-527-1025); Starscan, Two Post Oak Central, 1980 So. Post Oak Rd., 20th Fl., Houston TX 77056 (713-961-7352), and Space-coast Research, P.O. Box 442, Altamonte Springs FL 32701 (305-869-4283). An outfit here in Tallahassee is planning to get into the act and we'll certainly keep you posted on their activities too. When you contact any of these firms, be sure to chastise them for shamelessly accepting these free plugs when they should be buying full page ads instead.

The BASF version of the LVR (longitudinal video recorder), featuring 3 hours of recording capacity on an 8mm tape, was recently demonstrated in Berlin. Unlike the Toshiba unit, reported on in TV #20, the BASF runs for 2 1/2 minutes before changing tracks, a procedure which is accomplished in 1/10 of a second. (We found the every-17-seconds track change in the Toshiba prototype LVR to be an annoyance.) The BASF recorder has a separate tuner/timer section, which is programmable for 4 selections up to 99 (!) days in advance. To be marketed in both Europe and the US by mid-1980 or so, this portable unit is also expected to be shown at the Winter CES in Las Vegas. Price? -- \$850-\$1000.

Interesting quote from MCA (Universal Studios) President Sid Scheinberg, appears in prototype issue of PANORAMA magazine with respect to why Universal films are not being licensed for release on videocassette: "We don't want to supply guns for people that shoot our children."

As anyone could have predicted, the "Polavision" instant movie system is dead, as a consumer product. Polaroid is reportedly resigned to writing off \$68 million in present inventory.

Attendance at recent Berlin electronics show topped 628,000. That's a bunch.

Ask the Videophile

The Great Slack Tape Mystery

Q: After removing the muting circuit from my SL-8200 Beta deck, as discussed in past issues of *The Videophile*, I've discovered that sometimes I get a peculiar-looking picture after rapidly cueing up the tape, with tracking bars at the top and bottom of the screen, though it goes away in ten seconds or so. What is the cause of this curious problem?

—M.F., Birmingham, AL

A: Sometimes, when rapidly cueing and recueing cassettes, if you push the "Play" button too quickly after the "Rewind" button, the tape becomes slack against the video heads, though as you've seen, it usually clears up in a few seconds. You can manually make the deck take up the tension by depressing the Pause lever immediately after engaging the Play mode, then releasing Pause, which should help your tapes "come to speed" faster.

Complex Problem, Simple Solution

Q: I just bought an RCA VCT-400 to keep my Sony KV-1723 TV set company. To make a long story short, my VTR's output doesn't look nearly as bright compared to the image from the set's own tuner. Also, the deck has a tendency to break-up heavily saturated fields of red into horizontally layered flickering rainbows in playback only, which can be helped slightly by re-orienting my "rabbit ears" (which is, alas, my best signal source in this apartment). Neither problem occurred when hooked up to a friend's antenna and TV set in his home. In any case, my questions are: why would my VCT-400 degrade the picture in this manner, as opposed to increased snow or noise, which I don't have? Are the two problems—decreased luminance and break-up of red fields—truly related? And is there any way my TV or VTR can be "tweaked" on the inside to evade the problem?

—E.P.S., Columbus, MD

A: The clue here lies in the fact that none of these symptoms appear at your friend's house. What you need is simply a better antenna. Granted, sometimes arranging to erect your own rooftop antenna in an apartment building is difficult, but it can be done. Alternatively, perhaps you can convince the management to install a new improved system for the benefit of all the tenants, or you might have a Cable TV company come in and hook up their lines. Barring that, the best indoor antenna we know of was reviewed in *TV #19*, the Winegard "AT" series. The top-of-the-line (\$110.00) AT-5000 is an 8-foot pole that is placed between your floor and your ceiling, with a "spider-like" antenna at the top, and comes complete with a rotor and signal booster; other units in the series cost as little as \$49.95. For more info write Winegard at 3000 Kirkwood Street, Burlington IA 52601.

A Videophile's Greatest Enemy

Q: A few months after purchasing my VTR I moved to a different neighborhood and discovered to my horror that I'm now plagued by static interference on channels 2, 4 and 5. The interference is there from dawn until the wee hours of the morning to a greater or lesser degree, and only on rare occasions is there no interference at all. I've tried inexpensive plug-in

static filters and they do no good. The antenna and lead-in wire I'm using were left by the previous owner. Would a more powerful antenna and shielded lead help? Or are some interference woes incurable?

—S.M., South Pasadena, CA

A: Aside from moving to a better location (which only the most extreme vidiots would consider, and that includes us), there are several things you can do. First, try using the AC and RF line filters recommended in Joe Mazzini's article in our last issue (#21), both on your set and on your VTR's power and antenna lines. Secondly, take a look around your building and see if there are any large power transformers nearby on the telephone poles. These could be improperly shielded and may be discharging the RFI (Radio-Frequency Interference) you're seeing on your screen. If so, the electric company might be coerced into taking care of the problem. Alternatively, other sources like radio stations or electric motors could be causing the interference. We once had an instance where a neighbor tuning his motorcycle was causing massive interference to our TV and FM receivers, which was solved by having him do some adjusting to his bike's electrical system. Finally, sometimes putting up a tall antenna (at least 30-40 feet) with heavily shielded 75 ohm cable will help minimize interference, though this can be at a considerable cost. It almost sounds like moving would be the simplest solution. At any rate, please let us know if you're able to work out your problem. Keep in mind that often there isn't any one cause or solution of RFI; rather there may be several sources, all of which are contributing to the static interference, which may make it very tricky to track down the exact solutions required.

Incompetent Servicemen Are Alive and Living in Missouri

Q: After my move to St. Louis, my 8200 Betamax developed 4 thin horizontal lines in playback, each with a visible color rainbow. A serviceman came to my home, said the problem was due to "ringing" in the recorder and "extended frequency response" on my Advent projector's direct video input. He offered to correct the problem by limiting the video bandwidth (and thereby lowering the image quality) of the Sony, but I politely declined, intending to fix the deck myself by prodding, poking, and dropping it 6-8 inches, just to see what happened. Fortunately, I did *not* let him get his hands on the machine. A few days later I traced the problem to a thyristor-type lamp dimmer on the same circuit, located in the same room as my video system. I wonder how many VTR's have been needlessly fiddled with because a technician failed to check to see how clean the AC current was?

—R.C., Ballwin, MO

A: Actually, we sympathize with the technician, because this is frankly an "out of the ordinary" problem. He was simply basing his diagnosis on the deck operating from normal AC current, though his "cure" was certainly on the unorthodox side. A special warning to all readers: try to avoid using any lamp dimmers with or near any audio or video recording equipment to minimize interference problems. Ditto with florescent-type lamps, which draw a great deal of power when they're turned on and will often cause a "pop" in your audio and a "glitch" in the picture during recording.

Sparkling Colors Drive Him Crazy

Q: I've noticed once in a while on my deck that I'll see a strange kind of "sparkling colors" interference during edits on playback, even though I didn't see them when I recorded program. This bizarre effect all but ruins nearly-perfect edits, and I'm at a loss to figure out how to get rid of it. Any solution?

—J.E., Alexandria, VA

A: Unfortunately, the only VTR's on the market that do away with this problem, which is called "video moire'," are extremely expensive 3/4" and larger-format industrial/professional decks which provide precise editing control with "Flying Erase Heads." What you're seeing is the left-over residual video that is not completely removed by your deck's erase head, though it is partially done away with by the rotating video heads themselves. No current 1/2" deck will provide really good editing quality, though Sony and Panasonic are rumored to have Beta and VHS industrial decks in the works to handle this chore. Alternatively, you can minimize the problem by stopping your machine a half-second after the program goes to commercial, which will sometimes lessen the amount of moire' you'll see later on.

Not-So-Tricky Tracking Control

Q: The other day I was recording a program, and noticed to my dismay that I had forgotten to return my deck's tracking control to its center detent position. However, when I later played back the tape to check it out, it looked fine. Is it my imagination, or does the tracking control not work in the record mode?

—J.V.H., San Diego, CA

A: You're absolutely right—the tracking control works only in the playback mode, and will not affect recordings at all. You should always adjust the tracking control for optimum playback by turning the control one way until the image begins to "break-up" and become noisy, noting the knob's position, then doing the same thing in the opposite direction. You then set the control *directly between these two settings*, which should be the ideal adjustment for that particular tape.

A Reader with a Two-Track Mind

Q: I'm heavily into rock and roll videotapes and am curious if anybody is ever going to release a stereo videocassette recorder for taping simulcasted rock concerts and specials. Also, do you think we'll have stereo TV broadcasts any time soon?

—R.A., N. Hollywood, CA

A: At this time, there are just a few stereo 1/2" videocassette decks in the world, including Sony's SL-J7 and J5 decks and Sanyo's VTC-925OML, all selling for around \$1400 in Japan. In the U.S., the only 1/2" stereo VTR's we know of are Panasonic's new NV-8200 and Sony's SLO-323, both industrial decks (without tuners) costing around \$1500. Other than that, your best bet would be to consider recording on 3/4" cassette, which has always had two good-quality audio channels available. As far as multiplexed TV broadcasting goes, our guess is, considering the FCC's habit of dragging these things out for years (as with their current Quad FM and Stereo AM decisions), don't expect to see or hear of it in this country for at least 4-5 years. Japan, as usual ahead of the rest of the world, has had stereo TV for several years now. The majority of the Japanese 2-channel consumer VTR's incorporate noise-reduction circuitry for improving the audio quality, with

most of the Beta camp opting for their own "BNR" Beta noise-reduction system, and most VHS makers going with the standard Dolby B system.

Sounds Like a Wolf in Cheap Clothing

Q: I know this may sound like a stupid idea, but if I were to open up a Beta cassette, take the tape out and put it inside an empty VHS cassette, would it play back on my RCA SelectaVision deck?

—J.R., New York, NY

A: You're absolutely, 100% right—it *is* a stupid idea. Since VHS tapes play back at approximately 1 1/2 inches per second, and Beta tapes play back at close to 7/8 ips (for SP and X-2, respectively), and also the control and audio track positions are different for each format, be assured that it won't work at all. On a whim, we tried such an experiment, with miserable results, over two years ago when JVC first released their original HR-3300 decks. Of course you *could* erase the tape and record on it anew, in the rather unlikely event that you would ever have occasion to do this.

Dreaming the Impossible Dream

Q: While dubbing some tapes the other day, I began to wonder whether it'd be possible for me to figure out a way to run both my record and playback decks at twice normal speed, to finish dubbing in half the normal time. Is it possible to modify a VTR to work this way, or does somebody have a high-speed dubbing system available?

—C.V., Hollywood, CA

A: We wish you could, C.V., but the answer is no. If you were to double the record speed and playback speeds in your two decks, first off, such a recording wouldn't be of very good quality (we know—we tried it), and secondly, you would not be able to play back the dub on a normal *unmodified* consumer VTR because it would automatically play it back *at the speed at which it was dubbed*, twice the original slow-speed. As we mentioned in TV #18, Matsushita has a prototype high-speed VHS dubbing system



under development that can transfer a 2-hour VHS tape in less than 5 minutes, but its price tag is expected to be in six figures and it will not be available for some time. It would seem that the best method for dubbing, both for cost and for quality, is still the tried-and-true "real-time" method. Because of the extremely high bandwidth of video signals, faster-than-normal dubbing will always be a very difficult feat to pull off, at any price.

Q: In a past issue of TV, you mention that Beta X-2 machine owners should not use the older K-60 tape. Since I own over 50 K-60's I bought when I had my SL-7200 (which I subsequently replaced with a Zenith JR-9000 and a Toshiba V-5310), I stopped using them in the latter two machines when I read that the tapes shouldn't be used in X-2 machines. My question is, can I use the K-60's in my Zenith at its X-1 speed? Will they work at X-2 in either machine? Or should I just get rid of them completely?

—C.T.F., Englewood, CO

A: As we've explained in past issues, generally the later Sony K-60's, sporting a small white line on the cassette box's spine, have the newer L-500 tape formulation, and can be used for X-2 recording with good results. Unfortunately, this has not always been true; as a matter of fact, we've occasionally run into L-500-labeled cassettes that work well at X-1 and poorly at X-2. The common symptom is a kind of wavy "underwater"-type appearance to the recording, a type of interference that cannot be cured by a tracking adjustment. We'll be damned if we know the cause, unless it's simply a difference in the tapes' back-coating or possibly a small change in the oxide. Either way, the only sure-fire way to tell is simply to check any tape you're not sure of by running a short X-2 test recording on them and watching carefully for signs of image impairment. Some users (TV #19, p. 4) have also reported a problem with the older K-60's clogging the heads on later model recorders, thus requiring frequent head cleaning. However, we have not found this to be a common problem in our own experience.

Don't Snow on Her Parade

Q: Sometimes when I use the remote pause to delete commercials on my Zenith KR-9000 (an X-2 only Beta deck), I'll see "snow" interference on the tape when I later watch it back, for as much as 30 seconds after the edit. Sometimes the snow is black and white, even though the broadcast is in color. Does this snow problem indicate that the machine is defective, or that something is wrong with the tape, or is this a deficiency in all remote-pause Beta VCR's?

—H.K., Chicago, IL

A: From the symptoms you describe, it sounds like the video heads on your machine may be getting clogged by overuse

of the pause mode, which forces the heads (spinning at 1800 RPMs) to grind against a small section of tape for several minutes, until the program begins. It would be a good idea to take your Zenith to a local serviceman to have the heads cleaned. Alternatively, with a little care, you can clean them yourself with some spray-head cleaner as detailed in TV #15. In addition, we'd suggest your using your pause control judiciously, avoiding using it for more than a minute or two at a time, to avoid excessive head and tape wear, as well as risking the possibility of head-clogs. Keep in mind that you can often achieve better edits by manipulating your VTR's transport controls yourself, rather than relying on a simple on/off remote switch.

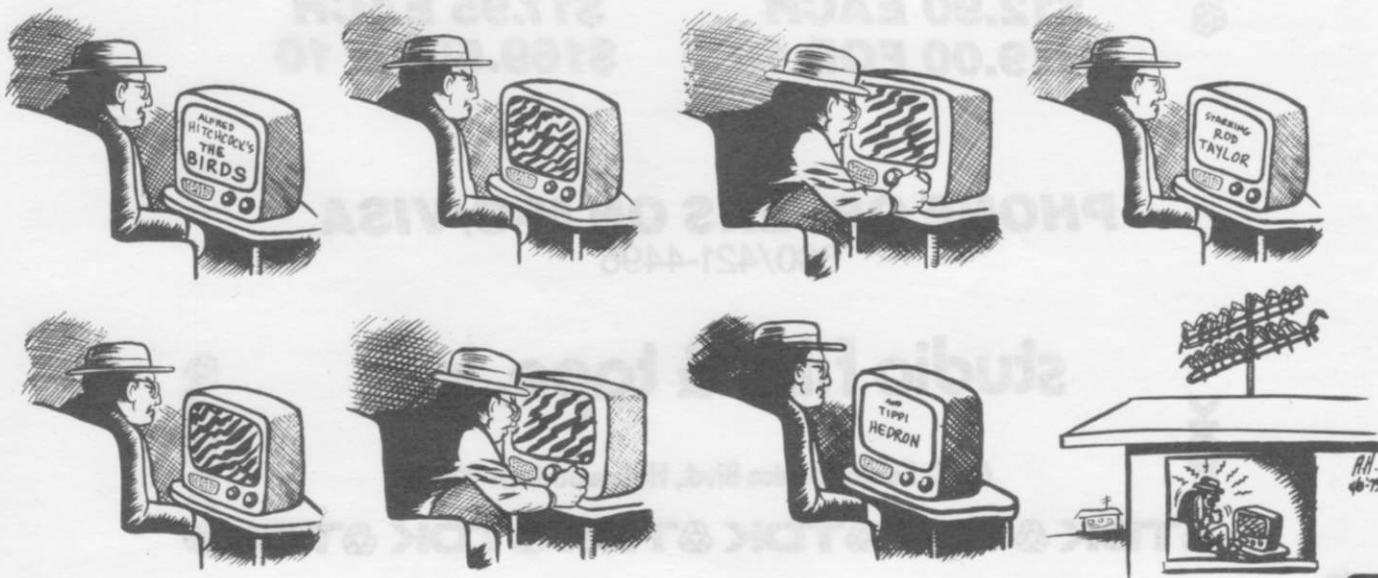
If You Think You've Got Problems, Get a Load of This Guy's

Q: Help! Help! Please help—I'm about to go crazy. I have two Quasar VR-1000's (OK, so I'm dumb—twice dumb, even), and almost from day one they have driven me crazy by flagging terribly on my Quasar and GE sets. The longer the tape runs the worse it gets, and some tapes flag so badly it blurs the whole top of the screen beyond recognition. I don't think the problem is with my monitors, since they're both fairly new and solid-state, and I've tried other sets as well.

This seems to be a common complaint among the other Great Time Machine owners I trade with. One fellow I know in Massachusetts told me that a friend of his got so mad he actually tore his machine to bits with a hammer. Before I try this final solution, do you have any words of advice? I feel like I'm really lost.

—E.J.S., Weirton, W. VA

A: Well, have you considered Harry Krishna? But seriously, folks, though we're almost inclined to say that those of you who insisted on buying the original Quasar decks deserve all the trouble you get (aaaaaa, we told you so, we told you so, way back in TV #5), you really have our greatest sympathies. The best advice we can give you, aside from switching to a new format, is to try playing the offending tapes on the sets we've continually praised as being the all-around best for VTR use in the country—Sony and MGA (and also, the extremely expensive Barco sets from Belgium). Alternatively, your local GE and Quasar television technicians could be consulted to see if the AFC Time Constant of the sets' horizontal hold circuitry can be adjusted to compensate for the skew (flagging) problems from your decks. If none of these solutions seem to work, write us again and we'll try to find you a nearby sledgehammer store.



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Notes From All Over

One of the most difficult things for me to come to realize is that living in the United States, particularly Los Angeles, does not always mean that I am at the center of the universe.

This sad fact was brought home to me when I was sent three video publications from England from a long-time friend and business associate:

Maureen Bartlett
Video View (London, Ltd.)
68-70 Wardour St.
London W1V 3HP ENGLAND

Maureen does in Europe what my boss, Carole Dean, does in America: she sells raw film stock (35mm and 16mm), blank video tape and video programs. At the present time she is in the process of acquiring many unusual prerecorded programs on the PAL format and I highly recommend her to you if you need material in that system.

She sent me a magazine called

VIDEO WORLD
Galaxy Publications, Ltd.
252 Belsize Rd.
Hermit Place NW6 5BT
ENGLAND



Video World is an interesting, well-done glossy magazine that contains many four-color ads and runs 60+ pages in length in its second issue. It is readily available here in America, but the magazine I was most impressed with is:

TELEVISION & HOME VIDEO
Link House Publications
Robert Rogers House
New Orchard Poole
Dorset BH15 1LU ENGLAND



Their sixth issue (July 1979) uses more of a newspaper-type paper stock, but the information is incredible. It leans more toward our own *Videophile's* approach of giving you "just the facts, ma'am." It, like *Video World*, is a monthly publication and runs about \$16 a year, but you have to write for the specific rates.

Television & Home Video runs 70+ pages and has a nice index on the last page. Home computing, a long article by David Frost, the best article I've ever seen on video connectors fills the pages. An in-depth discussion concerning how to make connections between machines is excellently presented in the "connectors"

article. Outdoor video recording is discussed along with a questions and answers column.

The third magazine sent me was *VFI* ("The magazine for visual communications"). I was sent the May issue which sells for twice the amount of other publications. It is geared more toward the professional user with a strong emphasis on film equipment. The magazine is issued monthly and runs \$44 Air Mail.

VFI
King Publications, Ltd.
Film House
142 Wardour
London W1V 4ER ENGLAND

I found *VFI* to be very similar to our *AV Communications* publication available in America. They emphasized the multi-media products such as Kodak Carousel slide projector hooked up to the Wollensak tape recorder.

Incidentally, almost everything available in Europe is redesigned to be more attractive. The Kodak Carousel there is a beautiful machine with highlighted colors around its lens and a clean shape to its case.

According to the ads in these magazines, video tape in England sells for quite a bit more than in America. For an equivalent two hours of VHS tape, the cost is almost \$29 while the same length runs only around \$18 here.

VFI was my least favorite of the three magazines. For one reason, it appeared to be a showcase for ads from large AV companies and, for another, it used justified type with large space between words which made reading the articles more difficult. [Touche'.—Ed.]

An interesting ad appeared which stated, "The Video Systems' Battle Has Been Fought And Won!" All of the VHS blank tapes were lined up and it's amazing the number of brands that are available in England: there are Sharp, JVC, Panasonic, Magnavox, Ferguson, General Electric, Sylvania, Saba, etc. The only Beta-maxes listed were Sony, Sanyo, Toshiba, Zenith and Nippon Electric Company.

Television & Home Video offers some fascinating insights into the present state of consumer products available in the video and TV areas. Pictured in the reprinted article on the following page is the new Grundig UK Series 80 modular design. Since rental accounts for an important part of the TV market there, the Series 80 is a rental company's dream machine.

A typical rental arrangement calls for a \$236 deposit which is refunded or applied to the rental, plus a \$36 monthly fee. Since this fee includes all repairs, it is important to have a set that can be fixed easily. The Series 80 solves most of the service problems. The rental market in England probably accounts for most of the television sets in homes there.

As you can see from the article, the Grundig has 12 plug-in modules, with a capability of 14. Each module has on it several LED's that won't light up when there is something wrong in the circuit. Repair simply involves replacing the defective module.

A great deal of effort and energy is being spent in modifying older sets to receive *TELETEXT*. The idea of getting data channels through your TV hasn't really caught on here in America. I receive several data channels via my THETA cable and can watch news, sports, weather, etc., but in England, where there is a choice of only three TV stations (BBC 1, BBC 2, and ITV [an independent commercial channel]), things can get pretty boring.

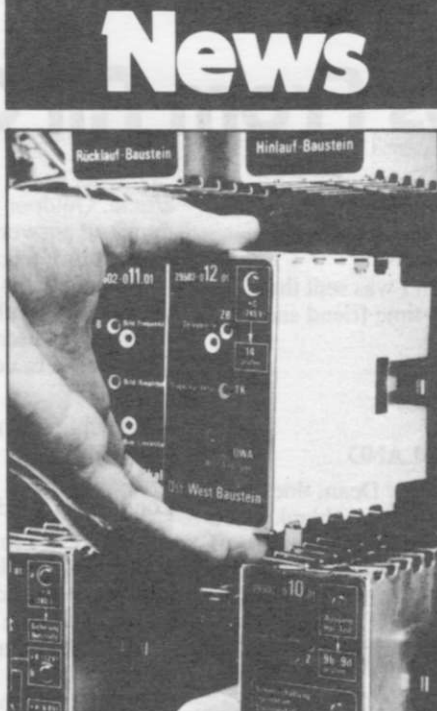
In England, modifications allow the vertical interval in the TV picture to be used for such information as captioned programs for the hard of hearing. *TELETEXT* offers the British viewer such a variety of programming as news, recipes, stocks, sports, weather

Grundig's modular 'dream'

"A DEALER'S and renter's dream" was how Ray Cope, sales director for Grundig UK described his company's new *Series 80* 26in *SuperColor* TV at a trade/press reception recently at Grundig headquarters in Nuremberg, West Germany.

You may suppose that senior sales persons always deliver similarly cryptic headline quotes at a product launch — with some good reason. But this particular maxim speculates on the trade reaction to the new range's main feature rather well. The fact is that Grundig has designed a new hinged chassis frame mounted vertically behind the tube, onto which are mounted a series of plug-in electronic modules. Nothing so special about that, but what Grundig is hoping will be the winning stroke comes in the shape of small LEDs mounted at the front of each module. These provide what amounts to a potted course in fault-finding logic, for once the serviceman has turned a few ¼-turn coin-operated screws and removed the back cover, he has only to check that all module LEDs are illuminated. A defective module is generally identified by an unlit module LED — on modules fitted with several indicators, the technician's attention is directed to other modules whose LEDs will identify the fault by implication.

Admirably demonstrated by Jorg Laessig, Grundig's product liaison man, it all looked like a leap towards do-it-yourself TV repair — was it? Definitely not, stressed European sales manager Louis Thompson. TV servicing was the job of a qualified dealer. But the *Series 80* design should save down-time, money and skill, he claimed. The technical skill



required for servicing would be less than for conventional sets, and the job would take less time. A dealer pointed out that not only would he need to buy duplicate modules instead of relying on standard components, but also retain expensively trained staff for other TVs in stock or rented out. Grundig replied that help would be available with duplicate modules and added that service exchange prices for modules would be kept reasonable (about £5 as against £3 for current Grundig TVs). To the more relevant question about staff skill levels, Grundig described its new series, or more specifically the diagnostic module design, as a 'system for the future'. "Once again we've innovated with a diagnostic servicing arrangement" claimed Cope, "and it won't be long before others follow as they have done in the past". This

approximates the Seiko slogan, suggesting that one day all TV sets will be made this way. Sensitive to reports of spares, Cope claimed that the situation was now in hand and that 'things will be better from now on'.

In a record year earning Grundig 3,000,000 DM in turnover from over 350 products, Ray Cope's claim of the company's innovative approach came at an apt time. A minor coup of the new range is that its new 110° 30AX tube, supplied by Philips subsidiary Mullard, will appear in Grundig *Series 80* TVs before it gets put into a Philips set (the tube is claimed to be 30% brighter than conventional tubes). But Grundig is making little of this fact, confirming the 'special relationship' between itself and Philips which brought about the *SVR* home video format and will 'continue to work to our mutual benefit in the future'.

Other innovations claimed by the German magnate — which supplies 1 in 4 of the TVs in Germany — included the first 110° tube, ultrasonic remote control, electronic tuning and touch controls on domestic TV sets. Perhaps the day will come when the TV rental boss comment, 'I need one failure per annum per set to justify rental to the consumer' related in jest by Ray Cope will have to be seriously considered.

The *Series 80* chassis has room for 14 modules. At present only 12 are fitted making up the basic 8445 model. The two vacant slots are to make way for extra modules offering teletext, viewdata and other possible interfaces. Remote control of Grundig video recorders via an adaptor will be included, in common with the current *S9272* TV (see review page 56). Direct video inputs are also provided. The sound meets DIN 45-500 with a 10W sine wave output over two speakers — sound connection facilities are as the *S9272*. Delivery is expected to be around September.

travel information, program guides, and even an astrological information channel. [We expect to take an in-depth look at teletext in a future issue.—Ed.]

Angus Robertson, in his article entitled "Video Connectors," makes the interesting observation that the cables provided with VCR's are too short in length. With a length of four feet, he feels that too many people are putting their VCR's on top of their TV's, a practice I, too, do not recommend.

He gives the following reasons why you should find a spot other than the top of your TV for your VCR:

1. The VCR could fall off.
2. The TV's in England are not designed to take the additional weight of a VCR because the cabinets do not use as much wood as ours.
3. Heat is dissipated by the TV set, which can interfere with the VCR's functioning.

I do not believe in putting a VCR on top of a TV because:

1. It is inconvenient to operate the machine with it there, especially in making edits if you own, as I do, the older Sony 8200 series.
2. When the VCR is on top of the TV it is difficult to make adjustments because you are so close to the TV.

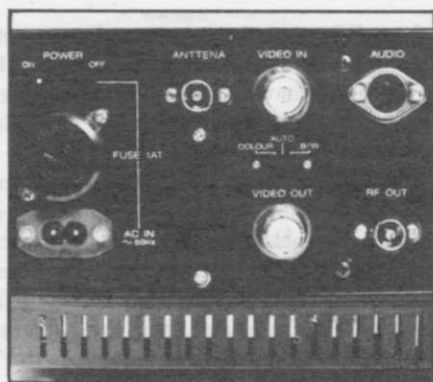
3. I also believe that there is enough residual magnetism in the TV's operation to affect the VCR. Now, of course, there is room for argument here, but there are so many different TV's out there that it would just be a safe idea to recommend that you not place your VCR on top of the TV for this reason.

We in America have come to accept the RCA phono plug and jack for video inputs and outputs. In England that is not the case. The most common connectors are the large UHF (which is the large round screw-on connector available here on all 3/4" U-Matic machines) and the BNC, which is a turn-and-twist connector.

Angus says that "The Panasonic NV8600B is very unconventional, in that it uses ordinary audio phone connectors for both video and audio." In parentheses he says, "A bit naughty." Sony, in Europe, uses BNC for their Betamax machines.

Angus argues that there is a possible loss of signal due to the connector, but for practical applications and ease of operation, there really isn't enough loss to worry about.

At the top of the following page is a picture of the rear panel of the JVC HR-3300 available in Europe. Note that the antenna in and out connectors are the same we use in America



Rear panel of JVC HR3300

in car radio antenna connections. A 75 ohm plug just slips in. Note also that UHF video-in and video-out connectors are used, while the audio is the European DIN plug. A power switch is also provided at the back as well as the front.

The thing that impressed me the most was that this machine has a color/auto/B&W switch. Why we can't have this feature here in our machines, I'll never know. Most of the machines available in the U.S. are color-only. Some of the older 3/4" U-Matic machines such as the VO-1600 and VO-1800 have a B&W switch which sure comes in handy when you want to remove color noise or a tint added to a B&W program. Right now a friend is checking into the possibility of us converting our machines to a switchable B&W/color option. For the present time, however, you'll just have to run one machine into a 3/4" that has a B&W switch, then run it into another recorder. Not that much is lost quality-wise, but it is inconvenient.

Things could be worse! The Phillips VCR system doesn't give you a video output so the only way to make dubs is to run the RF out of one machine and plug it into the "antenna-in" of the other, which introduces all sorts of modulator noise into the picture.

Video tape recorders available in England use the UHF channels. The Betamax SL-8000 gives you a choice of channel 30 or 39. Here in America we are stuck with Channel 3 or 4, which means that you cannot have a truly free channel for video tape recorders. If our VCR's operated using a UHF channel we would be able to keep the regular TV stations and just switch to UHF to see our video tapes. For random access tuning systems such as the Sony Remotes, this would make checking the video recorder's output a snap because you would be able to switch from channel to channel with no wasted time in switching the VCR/TV switch on your recorder.

Home computer systems such as the Apple use UHF for their RF output, but, unfortunately, the bandwidth of these RF modulators isn't high enough to make it suitable for the requirements that video tape demands.

The JVC-3300 has an RF modulator that is screwdriver-adjusted from channel 32 to 40; a nice touch. However, the JVC VHS machine exhibits the same audio problem in Britain as it does here: whenever silent passages occur in a program the JVC's automatic gain control (AGC) will search until it finds *something*, which in this case is just plain old hiss.

The JVC also has a problem in making dubs. The audio output of the JVC-3300 is at 0dB while the input sensitivity is at -20dB, which is ten times more. Although the AGC looks at the level, when overloaded to this extent there will be occasional distortion on the audio. Another peculiarity of the JVC DIN connector is that if the wrong lead is used (input going to pins 3 and 5), going into record provides an apparent sound monitor output on the TV, but no sound is recorded on tape. This is because the input is going into the "output" which is

not isolated from modulator audio input, so sound comes out.

Television & Home Video reports, however, that this problem does not occur with the Betamax machines because the level difference between output and input is only 5dB. All in all, it appears that this magazine favors the Beta format.

The article on "Outdoor Video Recording" presented some interesting figures. To record one hour with sound they came up with the following costs:

- \$210 for 16mm color film
- 120 for 8mm color film
- 13 per hour with VCR/LP Phillips
- 10 per hour with VHS
- 9 per hour with Beta

Two friends have the portable Beta system (Sony 1000 camera and Sony 3000 portable recorder). Both love their machines and for home use I feel that the Beta system is a better bargain than the VHS. There are some disadvantages to the Sony 1000 camera and they are discussed elsewhere in issues of *The Videophile*, but it is an extremely light-weight system that can provide you two hours of home-done programs for only \$13.

The review section of *Television & Home Video* concerned itself with the incredible Grundig S9272-GB 26" TV receiver.

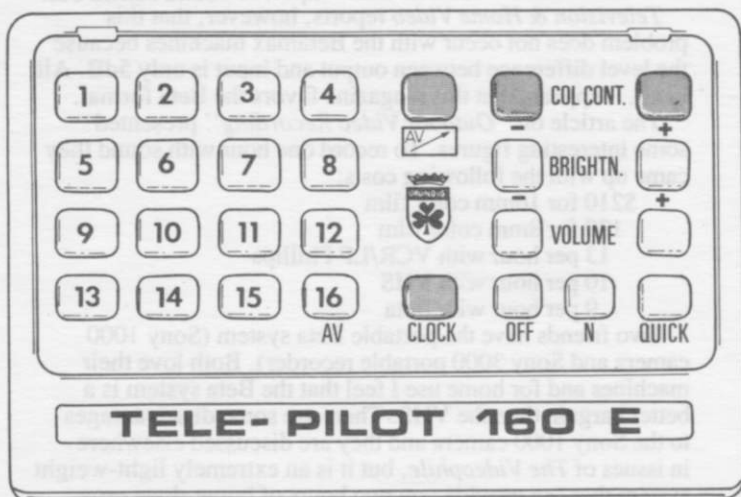


This receiver runs around \$1600 and you get quite a TV for that price, needless to say. For years Sony supported the wide-angle picture tube. This year's models, however, have drifted away from that approach so that the cabinets are all several inches deeper. Grundig, however, makes use of a wide-angle tube and houses their TV in a cabinet that is 4" less in depth than is the 26" Sony.

The general dimensions of the Grundig place it a few inches less in width and depth, but about nine inches taller. The Grundig weighs in at around 105 pounds while the lightest 26" Sony (the 2644R) is 150 pounds. The pecan Sony (2643R—to be reviewed next issue) weighs 176 pounds.

The writing style of *Television & Home Video* is very much like that found in *The Videophile*. Of the Grundig, Mel Lambert said, "within hours of its being taken from its box—a mammoth task in itself, requiring the combined muscular efforts of both myself and my far from petite wife to wrest it from a womb-like polystyrene and cardboard heaven—the Super Colour had become like an old friend."

The Grundig Tele×Pilot 160E remote (picture follows) allows the user to select up to 16 present stations which is incredible when you consider the limited number of stations available in England.



The remote gives you control over color, contrast, brightness and volume. When used with the Grundig SVR format video tape recorder, you can use the remote to control play, record, stop, forward and rewind by just pushing the "AV" button.

The SVR VCR is connected to the TV via an interfacing unit on a 4 pin DIN plug.

Typical of all British sets, there is no "hue" control. In fact in SECAM sets there is no color control because in both PAL and SECAM these adjustments are not necessary since "locking in" signals are transmitted directly to the set. The US VIR system, of course, is an attempt to solve some of our hue control problems, but in the US each station varies as to what they consider the correct "hue" to be, so we're no better off (I feel) than before.

Infra red (the same method used by many other television manufacturers using remote control such as MGA and SONY) activates the various functions of the TV. Because of the remote control capability, there are no external knobs or switches readily visible on the set, apart from the large ON/OFF button situated on the top, right hand section of the front panel. As with all infra-red controls, an LED lights up telling you that the command has been transmitted from the remote control, which is a great way of letting you know if your batteries are up to par or not.

Opening the door on the Grundig (like with the SONY) is a true chore. At least SONY gives you a tiny lever to push horizontally. With the Grundig, it is worse because there is *no* handle with which to open the flap. Perhaps a solution to this problem (though a rather crude one and cosmetically unattractive) would be to apply a piece of plastic with glue to the outside that would make entry to needed adjustments easier.

There has been a great deal of interest lately in running the audio from the TV and/or video tape recorder through a sound system. I've never favored this idea because my speakers are placed in different locations than the TV and I feel that the sound detracts from the video. However, like the Zenith sets available here, Grundig has improved their audio through baffling to auxiliary amplifiers. Sony has improved their audio through baffling in the cabinets and Zenith has taken the typical American approach that "bigger and more is better" by offering four speakers in their top-of-the-line models.

There are no less than four ways to connect the Grundig to outside audio equipment. The 5 pin DIN socket is wired up so that pins 1 & 4 (corresponding to the input to a tape recorder) are connected to the set's sound system *before* the volume and tone controls while pins 3 & 5 pick up the output *after* these controls.

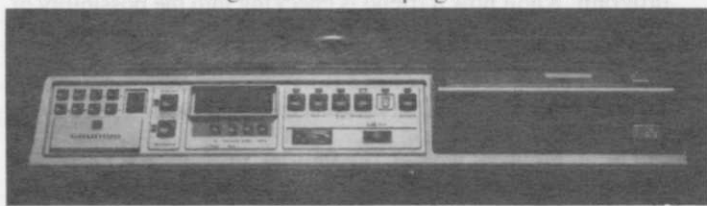
Thus, a sound recording of a program can be made where the output isn't affected by the set's controls or the set can be connected

to an external amplifier with the volume and tone controls affecting the sound. A nice touch. A small mini-jack socket allows an earphone to be plugged in which turns off the set's loudspeakers. Two DIN loudspeaker sockets are provided. One allows the TV's speaker to work and the other mutes it.

Probably the most intelligent thing about the Grundig is its #16 channel selector. When this channel is used for VCR input, a "soft lock" is activated that makes the set accept the more AFC time constant signals that VTR's inherently produce. Therefore, you can have the best of both worlds: a "tight lock" on the time constant from off-air transmissions and a non-flagging picture with VCR's. Flagging, therefore, is eliminated when the VCR is fed through Channel 16.

Bass and treble controls are provided. If the main on/off switch is used to activate the set, Station 1 is automatically selected and automatic color, brightness and volume occurs. The remote control operates up to 30 feet away and in the four weeks that the reviewer used the set, no further adjustment was necessary of the control settings after initial setup. His only main criticism was that there is no direct video input which is a feature that is apparently available on other sets in England.

My friend Ron at the American Embassy in Thailand just sent me the latest Grundig SV VCR brochure. As you can see from the picture below, it's an impressive-looking machine. Unfortunately, it uses a cassette design that has been plagued with mechanical



problems for years now. Grundig now offers a cassette that will record/play for five hours using the same basic cassette design. I can only imagine how thin that tape must be!



A preselection for eight channels in the VHF and UHF bands is offered along with an LED readout of the channel. The machine has a 10 day programmable timer with solenoid controls for the various operational modes. Like many TV's available today, the VCR's tuner automatically seeks and locks in on a station.

Five motors whir and turn, and this VCR is available in PAL or SECAM. They have something called a "Crispener" which supposedly adjusts sharpness during playback, but I suspect it is a tracking control.

Two models are available. The home unit does not have audio and video outputs, but the industrial one does.

Several nice accessories are offered. There's the "Unit 1" remote control which allows you to record, fast forward, rewind, playback and stop the machine via a 24-foot cable. The Tele-Pilot wireless, as mentioned earlier, may also be purchased.

They also offer a "Grundig Video Set Base" that allows you to hide your recorder away in a drawer and use the top of the case as a TV stand.



If anyone out there owns one of these machines, I'd sure like to hear from you about it. It appears to me, however, that it is over-engineered and impractical because of the poor cassette design.



With all the talk about Sharp's TV within a TV and Sony's Japanese 26" with a 3" monitor built in, I thought you'd like to see the ultimate in luxury TV.

This set is manufactured by

Normende (UK) Ltd.

Normende House,

Rickfords Hill

Aylesbury

Buckinghamshire HP20 2RT

ENGLAND

and goes under the model name of "Prestige Colorsonic." No price was indicated in the article I read, but you can be sure that it is very very expensive because it offers three 9" B&W monitors, a 26" color TV *plus* remote control.

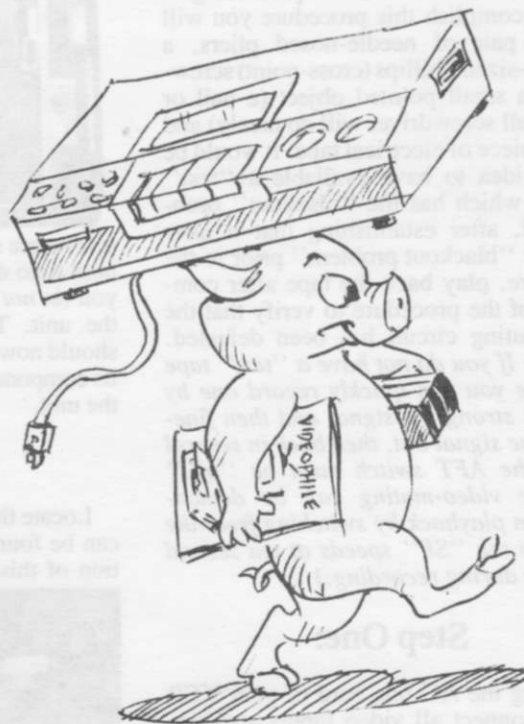
That's it for this time. Rumor has it that Sony is about to release a three-system 3/4" U-Matic machine that has a built-in time base corrector *and* standards converter. More about that next issue!

Joe Mazzini

6670 Santa Monica Blvd.

Hollywood, CA 90038

[Editor's Note: Joe Mazzini has graciously agreed to serve as a sort of clearing house for the international home video scene. Those of you in Europe, Japan, the Americas, Oceania and elsewhere who would like to contribute your comments should contact him directly.



Last minute news "squeeze-in":

The Federal Communications Commission has dropped its requirement that private satellite earth stations be registered. This means that those of you with the will (and moola) to have your own backyard satellite dish will no longer have to worry about registering with the FCC or, in the alternative, operating as a "pirate" receiving station. Presumably, this action will open the door for the expansion of the home earth station market and an accompanying reduction in the price of such systems.

The Video Composite

by: Bob Burns

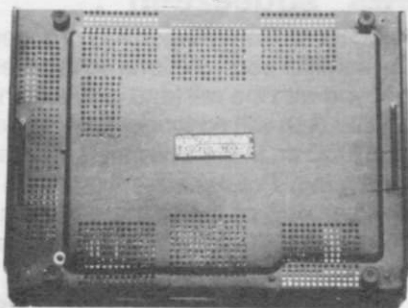
For all you Selectavision owners who remember my pledge a few issues back to provide you with the solution to your video muting (blackout) problem—I've got some good news and some bad news. The bad news is it's taken me much, *much* longer than I had expected; the good news is I've solved the problem.

Actually, the solution itself is a simple one, but finding it was a very time consuming trial-and-error process. I wish I could claim the credit for this accomplishment myself, but, unfortunately, I'm no service technician. However, I have several friends who are very experienced electronic technicians and it was one of them who provided me with the ultimate solution. I can say that I have tested this procedure over many hours and a wide variety of situations and I sincerely believe it will solve the problems (video, that is!) VB/CT-200 owners have been experiencing.

To accomplish this procedure you will need a pair of needle-nosed pliers, a medium-sized Phillips (cross-point) screwdriver, a small pointed object (a nail or very small screwdriver will do nicely) and a small piece of electrical tape. It would be a good idea to have available a "test" cassette which has the "blackout" problem and, after establishing that it *does* have the "blackout problem" prior to the procedure, play back the tape after completion of the procedure to verify that the video-muting circuit has been defeated. (NOTE: If you do not have a "test" tape available you can quickly record one by taping a strong TV signal and then fine-tuning the signal out, then back in several times—the AFT switch must be "off." Also the video-muting can be demonstrated in playback by switching from the "LP" to the "SP" speeds at ten second intervals during recording.)

Step One:

Unplug the AC line cord of your VCR and disconnect all video inputs and outputs. Raise the unit up by the front end and balance it on its back. Prop something behind the unit if it seems unsteady. You should now be looking at the bottom of the



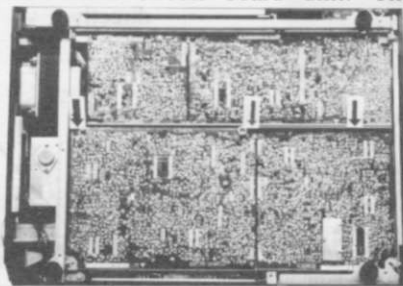
unit with the channel selector knobs at the top. (See picture.)

Step Two:

Remove the six small screws (3 left, 2 right, and 1 bottom) from the bottom panel. The bottom panel can now be removed leaving the four rubber feet attached to the main chassis. What you should now be looking at are the two large circuit board units that cover nearly the entire bottom of the VCR.

Step Three:

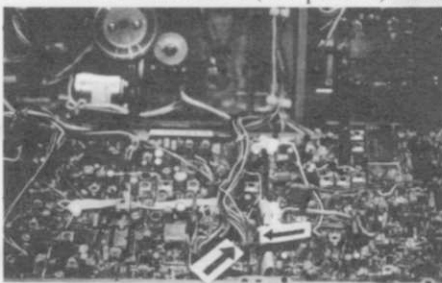
Remove the three screws (see picture) which run along the top center division of the bottom circuit board unit. These



screws are small and somewhat difficult to hold onto during removal. Be certain that you *do not* allow these screws to fall into the unit. The hinged circuit board unit should now drop down (forward) exposing its component side as well as the interior of the unit.

Step Four:

Locate the 10-pin connector P-33 which can be found toward the front center portion of this board unit (see picture). The



connector should be clearly stamped "P-33" on its side. If not, you can determine whether you have the correct connector by checking the markings on the circuit board next to the connector.

Step Five:

Grasp the connector with the pliers and gently rock it back and forth while lightly

pulling it out of its socket. Don't force it and don't pull on the wires—only the connector. After removing the connector, locate the light blue wire going into pin-5 of the connector. The pin numbers are located on the side of the connector. Use the nail or small screwdriver to release the metal tab in the end of the connector (at pin-5) and gently pull on the light blue wire at the same time. (You *could* simply cut the light blue wire but you would not have the convenience of re-connecting it should you want to sell the unit or return it for service.) After removing the blue wire and metal tab from the connector—insulate the metal tab completely with the small piece of electrical tape.

Step Six:

Replace the connector (be *certain* you replace it *exactly* as it was removed), fold up the circuit board unit and replace the three screws. Replace the bottom pan and six screws that you removed earlier (which you've had the foresight not to lose). **Do not plug in the AC line cord until you have completely reassembled the unit.** Reconnect the video inputs and outputs and you're done. You can now play back your test tape to verify that the video muting circuits have been completely defeated. You should now be able to see the image that had previously been blanked out.

I've informed Jim that, due to an increase in the time that I must devote to my business, my articles will be shorter and probably not as frequent as in the past. I would like to say, however, that I look forward to a long, if not quite as frequent, relationship with this fine publication.

By the way, if any of you run into problems during this procedure, or simply have questions before attempting it, I'm available after 9 p.m. EDT at (614) 574-8342. I'd be glad to provide any assistance I can. Till next time . . .

Bob Burns
Box 23-16
Wheelersburg, OH 45694

[Editor's Note: The procedure described is for the RCA models VBT-200 and VCT-200. It should (may) also apply to the following models: Panasonic PV-1000, Panasonic PV-1000A, Quasar VH-5000, Curtis Mathes C-718, Philco V-1000 and Sylvania VC-2500. You'll know when you get the bottom of the unit open and can verify if the internal circuitry is identical to that described here.]

VIDEO - A Personal View



by Sandy Winoker

Q & A

Q: What makes "Video—A Personal View" different from other columns in the *Videophile*?

A: TV's readers can directly participate in the formulation of each column (even if they don't have an electronics degree from M.I.T.).

Q: How is that possible?

A: Because the purpose of this column is to give you an opportunity to talk about your own video experiences, feelings, thoughts, or whatever, and to give videophiles a forum to speak concerning their video situation. Your letters then form the basis for this column.

Q: Just what should I write about?

A: This column is primarily aimed at exploring the way a VTR may have affected your life or the lives of people around you—the reason you got involved in home video; whether you use your VTR equipment (homebound and portable) in the way you envisioned before purchasing it. Has it affected your theatrical film-going habits? Has your style of entertaining guests changed to include or revolve around the viewing of videotapes? Do you spend more time taping programs for others than for yourself? Are there interesting characteristics you've observed in other videophiles (are they all very much alike, or quite different from each other—having only an interest in video as a common link to one another)? Has the acquisition of a VTR helped you meet people you never would have met without it? What funny or interesting things have happened to you thru the introduction of home video into your life?

Now that you know what we're doing in this space, let's do it.

The Mailbag

A couple of editions back, we heard from Robert Gunert of Wisconsin about a problem he was having with local stations superimposing their call letters on the screen during programs he was taping. Bob said that this was very annoying to him and that he believed it was being done intentionally by the stations (and networks) to discourage people from recording, and that it is an even worse problem if you're taping for another collector.

Kay Anderson in California disagrees with the assumption and has some comments concerning the networks' editing of late-night reruns and other matters.

Excerpts from Kay Anderson's letter:

"Robert Grunert was saying that he hates the station identification information that appears on the screen during programs on some stations and networks, and that

they do it intentionally to discourage videotapers. I don't think that's really the reason . . . they've done it for at least eight years, long before VTR's were considered any sort of menace by anyone. It's just a method of providing the FCC-required periodic station identification. During prime-time all the networks use a bumper card to identify themselves, but in the fringe times some, notably CBS, use an overlay.

"I do agree that it's annoying, even when I'm not trying to tape the show. (If I want it badly enough to tape it, however, the overlay doesn't stop me, though I curse it.) It's one of CBS's several aggravating practices, but to me not the worst one. The worst one is the network's butchery of the series reruns in the late-night slots. First it backs up their intro sequences and edits a bunch of stuff about a CBS late movie, which they are not, then it edits the shows themselves with all the finesse of throwing the film through a fan. CBS has the worst editing. In that late-night slot they go to commercials in hard-cuts, right in the middle of scenes and often in the middle of sentences. They also have random commercial breaks, both in placement and in length.

"In contrast, ABC is the epitome of taste and enjoyability. They have a consistent format that is so dependable you can leave the room and count on getting back to hit the pause or release it on time. They don't tamper with the late-night shows' intros, they identify the station with a separate bumper card at a specific time, and they don't edit down the shows at all. I find ABC a pleasure to record from. In a one-hour series episode on late-night, which runs 70 minutes because of the extra commercials, ABC inserts one extra commercial break, almost always in the first act, and always in a logical place in the plot of the show.

"The wonder to me is that ABC started running series episodes in that slot with a few extra minutes cut out for commercial space, then realized no cutting was necessary because of the longer time slot, and put back the cut footage from all those episodes. That's not only beyond the call of duty, that's beyond belief. But next time each episode came around late-night, it had been restored to the length it had been in prime-time.

"Which reminds me to mention a new thing I've been enjoying doing . . . putting things back together. I've discovered that often a movie or series episode will be cut several different ways when they are edited to reduce running time, and with patience and by taping them several times, you can accumulate versions that, added

together, have all the scenes of the original. Then you dupe it and edit the pieces back together. It gives me a feeling of triumph over the crass dictates of commercial TV.

"On the advantages of a VTR, recently I've been able to go back and check plot points on two different productions by means of the magic of videotape. In *Jesus Christ Superstar*, a friend and I were able to pin down what we'd suspected . . . the actor who plays Jesus gets off the bus in the beginning, but he does not board it in the end. And in *All Creatures Great and Small*, the series, I was able to go back from episode 5 to episode 1 and discover that indeed the vet's future wife had been the girl on the bus (lot of buses in this anecdote) at the very beginning, though we didn't see her again for several weeks in the series run."

Kay Anderson

Some of you may be interested in taking an idea from a lady in New Mexico named Barbara, who mentions, among other things, that she and other videophiles in her area have formed their own video lending library.

Excerpts from Barbara's letter:

"Enjoyed your columns in the last several issues of the *Videophile* and one of the reasons I did enjoy them is that I'm glad to find out that there are other women seriously into this hobby.

"I've had my Betamax for almost two years now but didn't realize what it was all about until I subscribed to TV and discovered trading. (No, folks, this is not a paid testimonial—SW) Since December I've formed contacts with other videophiles (almost all of them men, it seems) throughout the country and I've gone broke in the most enjoyable way.

"I've formed a close relationship with other VCR owners here in town and we've put our libraries together to form an impressive list.

"All this is so expensive and yet has come to be more important to me than food and clothing. I budget rent first (my books and video stuff must be kept off the street) and then tapes.

"Trouble is I want so much: 'Kung Fu' has begun reruns—20 tapes. First season 'Man from U.N.C.L.E.' is running in Detroit—at least 10 tapes if I can ever find anyone there with good reception. Some people in Canada have uncut copies of some 'Dr. Who' episodes—six more tapes. Last season's 'Dr. Who' is coming in from an English contact someday—10 more tapes.

"And then there is the time it takes to
cont'd on p. 47

STATE OF THE ART

ART VUOLO, JR. (MR. MEDIA)
P.O. BOX 219, YPSILANTI, MICHIGAN 48197 (313) 434-2712

Have you got your Christmas shopping done yet? Wow, it's almost 1980 already! This has been some kind of year for home video and the one coming up promises to be even more exciting with new technology, the final victory in the Sony-MCA/Disney lawsuit (which, by the way, Sony won) and all the new toys that will be out by the end of '79. Those folks that thought stereo, photography or tropical fish are expensive hobbies—haven't known the joys of bankruptcy we videophiles experience on a far too regular basis. But, it's fun.

Since we last communicated, I have found several additional victims of faulty Toshiba V-5310-T record buttons, traveled to about 20 different cities, video taped my first wedding, learned about home satellite earth stations, and lived through the biggest and best "Video-Con" ever held in the midwest. Those are the headlines—now the details (how newsy that sounds).

My travels in late August took me to: Memphis, St. Louis, Oklahoma City (for the Satellite Seminar), Omaha, Denver, Seattle, Wenatchee, Wash., Bellingham, Wash., San Francisco (where I met the real Sandy Winoker, who writes for these pages and a super nice gal!), Los Angeles, Oxnard-Ventura, San Diego, back to LA, (where Joe and Mr. Video-Marc both showed me a good time), back to Denver and then home to southeastern Michigan. I did it all in a solid three weeks and every bit of the trip is preserved forever on three hours of video tape in life-like color! Think what that would have cost in film. Wow! People that have seen some of the footage (shouldn't use film terms—but what else would you call it?), are amazed at the superb quality. I even got take-offs and landings right through the window on the plane. What a trip! (no pun intended). Hope you guys in Rochester realize what's gonna happen to the film market as soon as this portable video equipment takes over. Eastman Kodak is rumored to be working on video right now, however, and might surprise us all in the not so distant future.

At the time this is being written I am in the market for a new color camera. I need one that can do what the Sony HVC-1000 can, but with a 6-1 lens and electronic view-finder. I'm leaning toward the Panasonic PK-600, and will probably have one by the time this is printed. The only thing that scares me is mixing Sony and Panasonic equipment, I don't want to start a Japanese Civil War!

I bought the Toshiba port-a-pack system V-5530 and matching IK-1650 camera, plus all the accessories and within ten days sold it. Let me explain. The HVC-1000 Sony camera spoiled me, because it's so light and easy to carry any place, (it comes in a nice carrying case.) The IK-1650 Toshiba camera is excellent. The color is sharp, the automatic or manual iris is a great feature, as well as the electronic viewfinder that not only plays back the picture, but the sound too! It has a tiny micro-speaker in it with volume control on the side. Very handy. It's just too heavy for me. It comes with both a shoulder support and a "belly-pusher" support, but it was more than I needed. The VCR is very similar to the Sony SL-3000. In fact since almost all of the buttons and controls are in the same place, I'd say the guts of both are Sony. The SL-3000 has a cue control by holding the play button down, and with another finger pressing fast-forward. The picture comes up faster on the Sony, but on the Toshiba, there is no need to hold down the play button—fast-forward is "spring-loaded" when in the play mode. This is just one of several minor differences. The Toshiba comes with lots of goodies that are optional with Sony, ie: AC adaptor, car-cord, various cables, etc. Sony, however, has a carrying case to protect the cabinet.

From a cosmetic stand-point, Toshiba has it all over Sony. Their styling is far better. But, it's what's inside that really counts, and I feel that the Sony SL-3000 is a better (over-all) unit. Nothing that I've ever played with, including the professional Betamax SLO-320, makes edits as clean and perfect as the the 3000. It's a gem. I recently made a series of fifty or sixty edits on this unit and every single one of them was perfect! Then I audio-dubbed a new sound track (I'm going Home) from the Rocky Horror Picture Show, back-timing the pictures to the length of the song. The effect was (I say in all modesty) fantastic! The Sony unit is very unattractive, though. So, if you want a gleaming unit, buy the Toshiba, if you want "state of the art" with a dull very military looking exterior—get the Sony.



T-Shirts like the spiffy one that Ray Glasser (the original videophile) is wearing, are still available. Matter of fact, we've gotten so many requests that a new batch has been printed up by Gary Plasko, of Shirts Unlimited in Southfield, MI (suburban Detroit). He too is now into home video—it touches everybody sooner or later. So, we got 'em. Send me your last \$5.00 and I'll UPS one to you A.S.A.P. They're dark blue with white lettering that proclaims: "I LOOK BETTER ON VIDEO TAPE (really)" They make almost any chest look better, depending on your sex and how honest you are about the size you order. They're S, M, L or XL. Get one today, we like to think of it as the "perfect cover-up."

THE EVERYTHING MUST GO DEPARTMENT !!!

Since we live in the Land of Hype and Glory, I have one other item which you might like to purchase (at cost)—that got your attention. I made up a whole pile of really nifty stickers for video folks that do a lot of trading. The stickers are "day-glo" bright green (some hot red) and are the type that are easy to remove. The Sony labels are a challenge even for Lee nails (oooh you grew a new one!) Send me \$2.00 of your hard earned income and I'll mail a package of them to you. The collection features cassette top-labels that say X-Rated and with the bright color are excellent if the tapes could fall into the hands of children. Also another label that is unruled for general identification. Side labels that say: Master Copy-Do Not Erase, Usable Tape, and general identifying strips. Also enclosed are two different types of mailing labels which tell the postmaster or UPS man that the package you are sending contains video tape(s) and not to zap them with X-ray beams. At two bucks, I'm just covering cost of the paper (which is very expensive) and the printing. Hope to hear from you.

Video-Con FALL '79

As these pictures effectively illustrate, Vido-Con Fall '79 was a complete success! They came from all over the country to a small town, situated somewhere in (419) and what's so freaky about it all, is that a scant three (3) years ago, none of these people knew one another! What have we created? It's hard to place a specific value on the contacts we all share.

For those of you who made the last one and missed this one (and there weren't many), you lost out on a really great time. Lots of good stuff was on hand to trade. **NO selling is ever permitted.** Among the goodies available were some outstanding out-takes from popular TV shows and a PBS Dick Cavett show with guest Robin Williams. Thanks to Glenn at WKRC-TV 12 in Cincinnati for making a "Mint" copy of that program available on ¾". But, even more important than all of the good tapes, was the opportunity of exchanging names and addresses with others who, like you, are also really "into video." The contacts alone made the whole event worthwhile.

Ray Glasser, Chuck (who used to own the hotel we held this Video-Con at) and yours truly, put the whole weekend together in late September. Room for the night, registration, the buffet dinner, refreshments—the works was only \$27 per person! Of course, Chuck knew the owners of the hotel he sold, and got us a super deal.

We began on Saturday at 10 AM and ended about 3 PM on Sunday. Many folks dubbed tapes (as they say on the beautiful music FM stations—all day and all night.) They truly came from all over the land, some from a very long distance (that word always scares me). Fred came from East Wenatchee, WA, Rob from Miami, FL, Gene from Fort Smith, AR, Stu from New York City, Scott from Kirksville, MO! We had a foot doctor from Toronto, a DJ from Kalamazoo, Bob Burns from southern Ohio, a pizza maker from Cleveland and of course Mr. Media from Michigan. Rick Redoutey was on hand fixing and modifying machines on-the-spot. A service we all appreciated. By the way, SL-3000 owners, contact me for news of a modification that can make the unit still-frame and almost Beta-scan! All in all, it was a tremendous time for all that were able to attend. Since it was both Rick and my birthdays, the weekend was even better than average!

In wrapping it up this time, let me quickly touch on the Satellite Seminar I attended in Oklahoma City in mid-August. It was at the South Oklahoma Junior College, and it effectively showed video enthusiasts how for \$4,000 you can put an earth station in your back yard and pick up a lot of very interesting stuff right off the satellite like: HBO, Showtime, super-stations like Ch. 17 Atlanta, Ch. 9 Chicago and the like, plus much more. The displays and lectures were very informative. If you seek detailed information on this type of equipment drop me a line or call. The direct address for "how to" books and instructions is:

Bob Cooper c/o Satellite TV Technology, PO Box G in Arcadia, Oklahoma 73007. His phone number is AC(405) 396-2574. It all very worthy of your serious investigation.

Till next issue-time, keep'em clean, stay legal and most of all in touch!

ARV

Photos courtesy of
Mr. Media.



The VHS Network

Greetings, once again, to all videophiles everywhere. This month we will discuss many new topics. Paramount is our happiness over the outcome of the Betamax/Disney-Universal suit. The good guys win and we won't have to worry about someone showing up to rip the tuners out of our VCR's.

On a side note, the tape people will no longer have to put the potential copyright infringement clause on their peel-off labels.

This humble column will be somewhat abbreviated this month due to additional contributions elsewhere, specifically our review of the copyguard stabilization device and the detail enhancing device. Both of these components are products of a new company, Consumer Video Accessories (CVA). I have bought the copyguard stabilization device (The Big Nate drops the bucks again) and also obtained the enhancer through the courtesy of Showtime Video Ventures of Tillamook, Oregon. (Showtime says their latest service is to make customized wall units, cabinets, etc. Just send them dimensions, sketches, etc. They use real wood—not particle board with contact paper stuck on it! I recently saw one a friend had—they're really good and beat a lot of stuff "off the rack.")

Another little item I've come across is a coax connector called "Fastfit," which allows you to plug in/plug out or instantly connect coax to recorders or monitors without the high cost of BNC plugs since these are only 89¢ for a pack of two. They are made by:

Cambridge Products Corp.
244 Woodland Ave.
Bloomfield, CT 06002

I got them from our friends at Showtime. Part #CPFI-59QD, they are USA nickel-plated brass and work great. If you call them, say you saw it in *The Videophile*. They'll make you a deal—they've got thousands of 'em.

The Death March thru the Desert Dept.

Ever go for a drive thru the desert and worry if the heat will destroy your tapes? We all know how they "melt" when we leave them in the trunk of our car for a couple of hours on a hot LA day.

I'm sure many of us have worried about our tapes doing a meltdown, but no more. About six months ago I solved the problem. I got a portable cooler—very small—at Sav-On (any thrift store, Woolworth's, etc., will have 'em). They're made by Igloo out of impact resistant plastic and come in many sizes which range from one six-pack to four six-packs. That's right!! If it keeps your beer cool, it'll keep your tapes cool. I originally got it to keep audio

tapes for an FM/cassette deck in the car. But it works just as well with video tape. They sell for \$4.95 to \$15.95, depending on how much beer you can drink. Tell Sav-On *The Videophile* sent you. They won't relate, but we've got to train ourselves.

It's Not how long you make it, but how you make it long

Well, the six hour VHS VCR's have made their debut and I must say that after I finally saw one I was somewhat disappointed. The picture is just not good. (We all figured it wouldn't compare favorably anyway). See our lengthy review elsewhere in the mag.

One good thing about the 6-hr. RCA programmable (VCT-600) is that the remote pause has a second button for remote channel selection. (Just another weapon in the speed/option war.) Unfortunately, it can't be used on the 400's or 200's (big surprise!).

The Guess What Got Left Out Last Month Dept.

Last issue I discussed our homemade device for filtering out the herringbone on a cable signal feed. I purposely kept it general since most videophiles aren't soldering-iron freaks or willing to "screw around" with the workings of the systems. However, based on the fact that my mail has increased by 600% in one week, here are detailed instructions:

1. Parts you will need:

a. An RF single channel trap by Winegard for channel 3 or 6, depending on which VHF station your decoder box outputs to. You'll probably have to go to a Winegard dealer. I doubt that you'll get this at Radio Shack.

b. An aluminum/stainless steel electronics project box (slightly bigger than the trap (box screws apart).

c. Two (2) 75 ohm connectors, male on one end, "open" on the other. (Open means that it has a prong sticking out the other end. They come with a nut.)

2. Get/buy/borrow a soldering iron (don't buy one for more than \$12 though. You don't need a fancy one, and most are overpriced.)

3. Borrow a power drill and cut 2 holes in opposite sides of the project box. Hole diameters should be big enough to allow the male end of the connector to stick out of the box, but not bigger than the connector nut which threads down the male end.

4. Tighten nut down the connector so that male end is on outside of project box

and the "prong" end is on the inside.

5. Attach both connectors.

6. Solder one end of the trap to the connector and the other end of the trap to the other connector.

7. Screw up the box and your "filter" is ready for use.

8. Where do you put it? Lots of choices here. Try attaching it to the cable which sends the signal into your decoder. If no result, flip your filter around and use the other end. If still no result, try it on the output cable from your decoder box. If still no luck, see step 9 and then try step 8 again.

9. Ground your decoder box. This can be done with some stereo speaker wire. Attach one end of the wire to one of the screws on the back of the decoder box. Attach the other end of the wire to the little screw which holds the plastic cover on your electric plug. This will ground your decoder box. (Note: If your decoder box has a 3-prong cord, step 9 may not be necessary.)

10. Hopefully after trying both ends of the box your herringbone will disappear. Mine did. So did Swan's. So good luck. It may not work for everyone, but I'm sure it'll work for some.

Well, I hope that some of you will have some success with our little project. Who knows, by next issue I might have sold the idea to a manufacturer who will improve it and we can buy them instead of making them.

Feedback Dept.

As I write this column, I have received a call from the JVC tape people, who have asked our help in finding out why we've had problems with use of their tape. So please write or call and they'll help us make things right. Their sales manager has indicated to me, they wish to solve any problems that we videophiles may have with any of their products. So write, by all means, 'cause whatever I hear I'll pass along and we'll all benefit.

* * * * *

When this issue appears on or near the 15th of November (we hope), let me remind you of the LA video show November 17 and 18. I'll be there, as will Marc and Joe. So come and say "Hi."

Thanks to many:

Jim Sutton, Steve, Paul, Marc, Randy, John, & Richard. As usual, all notes, diaries, personal dilemmas and big bucks to:

The Big Nate
c/o R&D Fernandez
2617 Deerford St.
Lakewood, CA 90712

The Videophile PRODUCT REPORT

The New Longer-Play Recorders and VTR Accessories

JVC HR-6700 VHS VIDEOCASSETTE RECORDER



Manufacturer: Victor Corporation of Japan, Ltd., 1-4-chome, Nihonbashi Honcho, Chuo-ku, Tokyo 103, Japan (distributed by U.S. JVC Corporation, 58-75 Queens Midtown Expressway, Maspeth, NY 11378)

Source: Manufacturer loan

Cost: \$1,350.00 (includes remote playback control, dust cover, and sample T-60 cassette)

As explained in a number of past issues, it would seem that many consumer VTR manufacturers have taken leave of their senses and forgone any and all goals of picture quality and performance in favor of increasing their products' record and playback capabilities, despite the inherent compromises of slow-speed operation. Alone among almost all of these firms is the JVC Corporation, which for several years has persisted with a series of industrial-oriented SP-only VHS decks in the U.S. market, machines which have not fared well against similarly-priced longer playing units from Panasonic, RCA, and many others.

Although those earlier JVC VHS decks (including the HR-3300, the HR-3600, and the portable HR-4100 reviewed in *TV #20*) occasionally left something to be desired in terms of performance and convenience, particularly in their trigger-happy automatic audio video gain circuitry, at least JVC's philosophy of "quality video" prevailed, though with only mediocre sales results. It seemed a shame that the company that originated the VHS format was winding up almost dead last in the U.S. consumer market, all for the lack of a longer recording capability.

Now, with the introduction of the multi-featured SP/SLP HR-6700, JVC would appear to be attempting to meet the long-playing challenge from RCA, Panasonic, and company head-on, competing without the performance shortcomings found in almost all of the other 6-hour VTR's. Indeed, JVC claims in a recent press release that their new deck "will be accepted in the U.S. as the

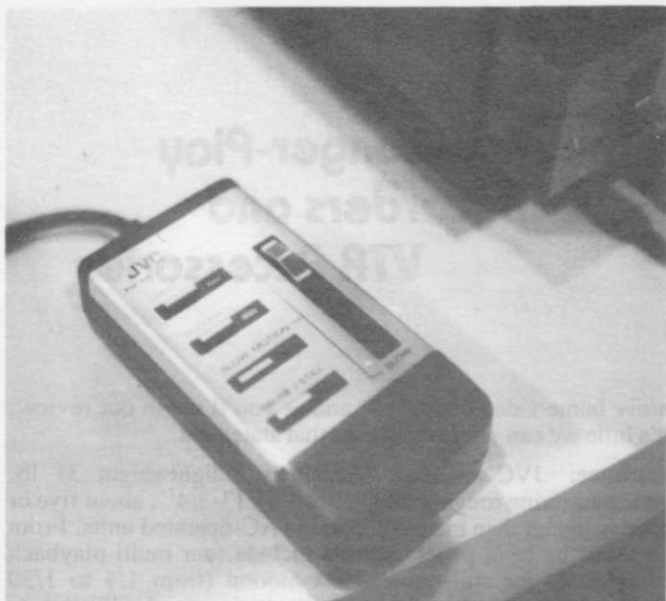
definitive home video recorder," and as you'll see in our review, there's little we can say to challenge that statement.

Appearance: JVC's newest Vidstar is a lightweight 31 lb. machine measuring roughly 18-1/2" x 6" x 13-3/4", about five or six pounds lighter than most comparable AC-operated units. From left to right, its front panel controls include four multi-playback speed selectors for still-frame, slow-motion (from 1/4 to 1/30 standard speed), normal, and fast-motion (twice standard speed, or in the case of SLP recordings, three times normal). Also provided is a small switch for selecting either SP or "EP" (SLP) record speeds, at 1.31 ips and an extremely slow .43 ips, respectively. Directly underneath the speed controls is a lever for turning the unit on, off, or allowing timer-controlled activation, as well as a light-touch electronic switch for "Video" (VTR) or "TV" RF output selection. On its lower left side are jacks for the remote controller (duplicating the functions of the upper left playback speed selectors), stereo headphones (mono in both channels), and a standard microphone jack. The lower right side has a standard 10-pin camera jack and provides a 12V DC power supply without the aid of an external adaptor. The rear panel auxiliary inputs are overridden when this jack is in use.

The center of the unit provides the usual array of transport controls in the JVC-style configuration, from right to left: Pause, Audio Dub, Record, Rewind, Stop, Play, Fast-Forward, and Eject. Note that, unlike all former JVC decks, all of these modes can be initiated immediately after depressing the stop button, a great convenience over the somewhat difficult to operate HR-3300 and 3600 (the latter since discontinued). Next to the transport control is a 4-digit index counter or an inaudible cue tone recorded on the tape to quickly locate previously-recorded segments. The cue tones are added automatically whenever the deck goes into the record mode, as with the programmable units from RCA and Panasonic. A small compartment in the bottom front part of the deck provides auxiliary controls for normal and slo-mo tracking, slo-mo speed, and Tuner/Aux record source selection. As an added touch, we were pleased to find that the cassette compartment is hydraulically damped, providing smooth, precise ejection in contrast to the old mechanical "clunk" encountered with most other consumer VTR's.

The back of the HR-6700 contains the usual F jacks and terminal posts or VHF and UHF antenna inputs and outputs, a master power on/off switch (for completely turning the deck off for long-term vacations), a 3-pin AC input jack, a mini-phone jack for remote pause, and a tiny screw for adjusting still-frame jitter (which we did not have to utilize for our monitors).

Features: Without question, JVC's HR-6700 is the most feature-laden, high-performance consumer VHS deck this reviewer has ever seen. It would be difficult to come up with anything the designers left out, except for LP record/playback capability (discussed elsewhere) and a full-function remote/solenoid transport. As it stands, the partial remote controller provides a wide range of playback functions, with the pause/still mode operational in recording and playback. The "Speed Play" mode displays a stable image moving at twice normal speed, with a special digital audio circuit designed to help improve intelligibility without affecting its pitch, eliminating the old "Donald Duck" effect you would expect



The HR-6700 has a built-in 7-day/6-event timer, complete with a three-digit record length indicator.

from fast-motion playback. In the 6-hour/EP mode, the audio is eliminated entirely during "speed play" and the picture isn't quite as stable, with slight noise-bars at the top and bottom of the image.

We found the double-speed mode to be of particular advantage in viewing delayed programs, enabling us to cue past commercials in half the normal amount of time, though it was judged to be somewhat less convenient than the BetaScan feature found in the new Beta format VTR's. Considering the near impossibility of rapidly recueing 6-hour SLP recordings with conventional fast-forward/rewind controls, we found the "speed play" feature to be a god-send.

The internal 7-day/6-event microprocessor allows extremely flexible programming, with 3 of the presettable times kept in a semi-permanent memory for those programs you want to delay every day or every week, and the other 3 cancelling automatically after they are used. We noticed that the slightly ambiguous though complex instruction manual fails to emphasize that you can use the timer to tape 6 separate programs in one day or throughout a 7 day period. This same timer has a 7 minute memory to safeguard against temporary power failures.

As with many currently available VTR's, JVC's new deck has an automatic release mechanism which stops the Pause, Still and Slow motion modes after 7 minutes to protect the tape from unnecessary wear and tear. Other automatic circuits include SP/EP playback speed selection and audio & video gain controls, which we were pleased to find were much improved over previous JVC models.

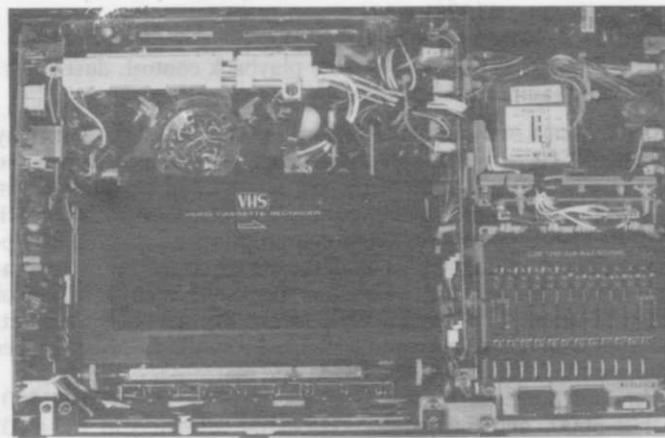
Operation: To be completely honest, this deck is so complicated that we hardly know where to begin to explain how it all works. Suffice it to say that it functions by and large like any of the top VHS decks from the other manufacturers, plus providing several other features (slow-motion, still-frame, 6-event programming, etc.) not found in any other deck at any price.

Perhaps most interesting after the multi-speed playback is the 6700's programmable tuner/timer section. The channel presets are adjusted by means of a hinged cover on its right side; when the cover is opened, the tuner's Automatic Fine-Tuning circuit is disabled. JVC provides a plastic panel with 12 rectangular holes into which plastic numerals (supplied) can be inserted for custom channel indication. Also, a "channel lock" switch is provided to prevent inadvertent channel changing, locking in the selected station until the button is released.

The timer programming was somewhat more difficult to get used to than the system used by RCA, Panasonic & Company in their respective programmable decks, though it was very logically laid

out and proved simple to master after a few minutes' practice. To program the deck, you place the front panel "Program Set/Clock/Clock Set" control in the "Program Set" position. The LED display will show a small "1" in its lower left corner as the "Program No." You then depress the "Set" control which will enable you to enter any desired digits into the display for the VTR's start time (indicated by the large minutes/seconds display) and length of program (shown by the smaller three-digit minutes display), as well as the channel number. The latter is set with the "Select/Set" controls, *not* by depressing the channel selector itself, which we found somewhat confusing. The entire process can be repeated until up to 6 programs are set, for up to 395 minutes (over 6½ hours). Note that the hours and minutes are entered separately, which makes presetting a breeze compared to the old one-button controls on earlier units. Unlike most manufacturers, JVC uses the 24-hour "military" time in lieu of the standard 12-hour AM/PM designation, which we judged a very minor drawback.

Performance: In test after test, the HR-6700 did an excellent job in both recording and playback, providing as good an image from VHS as we have ever seen. Because it uses an unusual 4-head



design, two designed for 58-micron SP use and two for the 20-micron 6-hour mode, there was none of the usual image impairment seen in most other two and three speed video decks (see our review of RCA's VDT-600 following). As discussed in issue #20, while the SP mode provided relatively good audio and video quality, we found the "EP" (SLP) mode to be somewhat lacking and, for the most part, unacceptable for use in permanent collecting. Still, for archival storage and for delaying lengthy programs, it would seem to be barely adequate. But woe to those who decide to keep tapes recorded in the SLP mode; even at a mind-boggling

\$3.00 an hour, it's hardly a bargain in view of the great compromises in picture and sound quality you'd have to put up with.

The multi-speed playback worked well with SP tapes and less so with EP recordings. We likewise consistently obtained a better still-frame from fast speed programs. In the rare cases in which a noisy freeze-frame was obtained, we were generally able to improve it by using the slo-mo control to inch the tape forward frame by frame until a better image was displayed. We noted that tapes recorded on other two speed machines (like all of RCA's past models) will not still frame as well as those recorded on the JVC or other similarly equipped 58-micron head decks. Edits were generally adequate at both speeds, though we sometimes experienced excruciatingly long "moire" edit glitches in the 6-hour mode, one of the hazards of ultra slow speed recording.

The manufacturer's specifications include for SP:

Video S/N ratio: 45 dB (black and white)

Horizontal Resolution: more than 240 lines (color)

Audio S/N Ratio: more than 40 dB

Audio Frequency Response: 50-10,000 Hz (no quoted reference)

Our eyes and ears verified most of the above, though one local TV reader noted a difference in audio performance between his own 3300 and the new VTR, citing some increased high frequency noise when playing back tapes on the latter deck through his stereo system. We also noted that the deck's tuner was a bit noisier than those found in our receivers, but still on a par with most other consumer VTR's. Lastly, as mentioned elsewhere, the 6700's automatic gain circuits provided reasonably good control over audio and video levels, at least the equal of most other comparable VHS decks and much improved over earlier JVC units.

Conclusion: The only thing that holds us back from giving an unequivocal rave to JVC's HR-6700 is its lack of an LP (4-hour) record or playback capability, an omission that would seem to start yet another inter-format incompatibility problem. When questioned on this glaring shortcoming, one local JVC rep quipped, well, we'll just tell our customers to start dubbing all their tapes over to SP or SLP on our new deck," which would hardly seem like a good idea considering the significant loss of quality in such transfers. Several industry wags have hinted at an earlier agreement between JVC, RCA and Panasonic that forced JVC to omit the competitive slower LP speed from its consumer VTR's. A company spokesman admitted the possibility of such an agreement, but also pointed out "at JVC, engineering always takes precedence over marketing. . . we simply bided our time until a high performance two-speed deck could be developed." Still, having at least an LP playback capability would have been highly desirable.

If you're certain that you don't need the LP mode, or already own another VHS deck capable of the 4-hour speed, we can think of no other currently available deck that'd do a better job than the HR-6700. In particular, it out-performs and out-features all the other currently available 6-hour decks from rivals Magnavox, Panasonic, Quasar and RCA. With most of these SLP-capable decks costing just as much as the JVC, only the very foolish would blindly pick any of them over the 6700. It's about as close to a state-of-the-art consumer VHS videodeck as we're likely to see for some time to come.

—MFW

(Special thanks to JVC's Ellen Gold and Stuart Rose for providing the HR-6700 for our review, as well as to local video engineer John Sizemore and TV reader Larry Love for technical assistance.)

The Videophile PRODUCT REPORT

RCA VDT-600 SELECTAVISION VHS VIDEOTAPE RECORDER



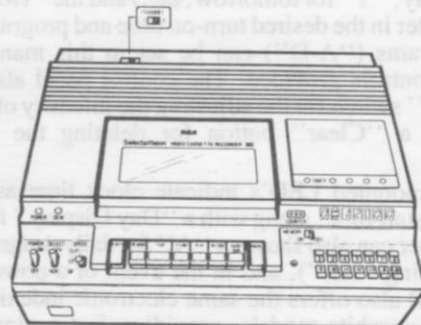
Manufacturer: Matsushita Electric Corporation, 1006 Kadoma, Osaka, Japan (distributed by RCA Corporation, 600 N. Sherman Drive, Indianapolis, IN 46201)

Source: Dealer loan (Audio/Video Craft, 7710 Melrose Avenue, Los Angeles, CA 90048)

Cost: \$1,350.00 (includes remote pause/channel control, antenna connecting cables, and a sample VK-125 videocassette)

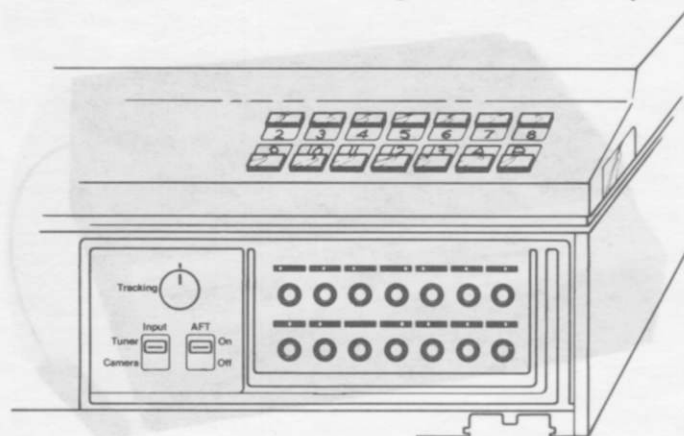
As detailed in our CES coverage in issue #20, video manufacturers have been building up to an all-out battle over playing times, with the current result in new VTR's capable of 5 and 6 hours' maximum recording for Beta and VHS recorders, respectively. RCA's new VDT-600 is the first 3-speed consumer video recorder introduced in this country, along with their non-programmable VDT-501; the 600 is virtually identical to the new SP/LP/SLP VHS decks from several other firms, including Panasonic's PV-1600 (which will be released a few weeks after RCA's version, as per RCA and Matsushita's contractual agreement).

Appearance: The VDT-600 is a good-looking deck almost identical to the earlier VCT-400X (reviewed last issue). The 19" x 7" x 14-3/4" unit weighs about 38½ pounds, somewhat heavier



than most of the new "4th generation" VTR's. From left to right, its top front panel controls include an on/off power switch, the familiar "TV/VTR" RF output selector, and a three-position SP/LP/SLP recording speed selector. The transport controls include mechanical Eject, Rewind, Stop, Fast-Forward, Play, Record, and Audio Dub keys, with a solenoid-assisted Pause control. The right side of the deck features most of the tuner/timer circuitry, including an LED digital clock, 14 varactor tuner presets, and a three-digit index counter. Also provided are indicator lights for power, dew sensor (for moisture of the head drum), and AFT-controlled tuning.

A hinged simulated walnut panel on the front of the deck covers up the more seldom-used controls, including a tuner/camera input selector, an AFT switch, the tracking control, and the preset



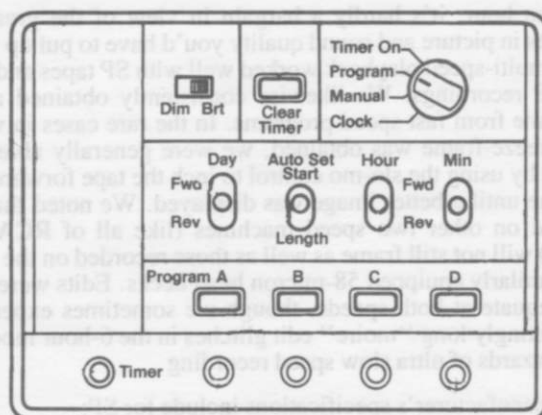
tuner knobs. Underneath the front panel are two jacks, a three-conductor mini jack for the unique remote pause/channel-selecting control and a standard mini jack for an external microphone. The top right side of the deck has a small black hinged lid concealing the programmable timer's controls, for unattended recording of as many as four programs, over a period of up to 7 days.

The back of the SelectaVision has the usual complement of UHF and VHF antenna connectors, as well as phono jacks for direct video and audio inputs and outputs, and a sub-mini jack for remote pause from a camera.

Features: Like the earlier 400X, the VDT-600 features 7-day/4-event programming capability with a small but powerful micro-processor that includes a backup power supply in the event of AC blackouts (up to about 30 seconds or so). We noticed a few minor improvements here and there, including larger, easy-to-read labels for the programming controls, but the biggest new addition was found on the remote pause control, which boasts an extra pushbutton that can advance the varactor tuner one station at a time.

As with most other programmable VTR's, presetting this micro-processor is relatively easy. By setting the mode-select switch to the "Program" position, then utilizing the "Day" control to select the number of days in advance of your desired program's broadcast ("O" for today, "1" for tomorrow, etc.) and the "Hour/Minutes" controls to enter in the desired turn-on time and program length. Up to four programs ("A-D") can be set in this manner with the pushbutton controls provided. The control panel also includes a "Dim/Bright" switch for the adjusting the intensity of the red LED display, and a "Clear" button for deleting the programmed memories.

The front-mounted LED's indicate clock time as well as the programmed start time, along with a "Day Display" from 0-6 days ahead; the latter can also show an "A" for daily program recording ("A" signifying "All"), and in the event of a power failure, an "F". The 600 also offers the same electronic indexing feature of the earlier Matsushita models, providing fast cueing to program starts by means of an inaudible electronic cue tone, which is



automatically added whenever a recording is initiated (but only when performed without the pause control). Likewise, a counter memory switch is provided for rewinding the tape to its "999" position.

Perhaps the VDT-600's greatest selling point, at least for the mass market, is its 3-speed capability, allowing you to record 2, 4, or an unprecedented 6 hours on one standard T-120 (VK-250) cassette. We noted that with an average of 10 additional minutes of tape on each T-120 cassette, this will actually allow at least 6½ hours on a tape, quite an amazing achievement in consumer video recording, though at a significant sacrifice in audio and video quality, as we shall see.

Performance: It was this area in which we found the most surprises with the VDT-600. All three speeds provided uniformly poor video quality, with both the SP and LP speeds visibly worse than previous models. Just as we feared, the use of the less than 20 micronheads for recording has resulted in just about the lowest video performance we've yet seen from any Beta or VHS video recorder, with off-the-air recordings looking almost as bad as 2nd generation dubs.

Compared to full-speed 58-micron machines, like Panasonic's NV-8200 and JVC's HR-6700 (the latter reviewed herein), RCA's VDT-600 suffers even beyond our initial expectations. In direct comparison with several other new consumer decks, including Sony's SL-5400, even the 600's SP speed proved inferior to the Beta's X-2 speed, a comparison that would normally have tipped the scales in favor of the faster speed VHS deck. We also noted that the deck's performance at LP and SLP was almost identical, except for a noticeable loss of high audio frequencies at the latter speed. The 600's performance at LP was a bit worse than all previous 2-speed VHS decks we've seen, including the earlier VCT-400 and 201.

All told, we found the RCA machine to be sorely lacking in the area of audio and video performance, with the SLP mode providing smeary, grainy images that, unhappily, many average consumers may find acceptable enough to warrant keeping for their permanent collections. No manufacturer's specifications were provided, either in preliminary product literature or instruction manuals, though we would estimate them to be slightly worse than the SP specs given for the earlier two speed VCT-400X:

Video S/N Ratio: 42dB (probably less than 38dB for SLP, for B&W recordings)

Horizontal Resolution: 240 lines (color)

Audio S/N Ratio: 40dB

Audio Frequency Response: 50-10,000Hz (no reference given)

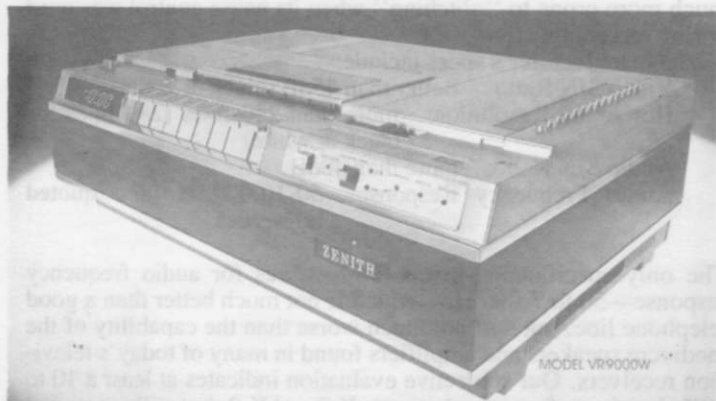
Conclusion: Compared to the new multi-featured machines from Hitachi, JVC, MGA and Sharp, the new 3-speed VHS decks from Matsushita deserve to fall flat on their faces. Whether on a price/performance or a price/features basis, any of the other four decks easily trounce the VDT-600 within an inch of its life. The only

things the RCA has going for it are, first, the RCA name, backed by millions of dollars of advertising and a reputation for having the best selling VHS decks in the nation; secondly, the 4-hour LP speed, which has been omitted from most of the other non-Matsushita decks; and, finally, the remote pause/channel-changing control, which many have found to be a definite plus. Also, many local RCA dealers are beginning to offer the 600 at substantial discounts, plus providing a \$100 factory rebate as an added incentive. Still, from our point of view, you'd be better off buying an old used VCT-200 or 201 if you've got to have the 4-hour mode, then adding one of the other multi featured decks to provide better quality recording and much more convenience than the VDT-600. Note that all of these latter decks cost no more than the \$1,350 list price of RCA's new deck.

If the VDT-600 is any indication of things to come, we certainly don't look forward to reviewing the "VCT-800", or whatever number they give to their 2/4/6/8-hour deck that will probably be dropped onto the market this time next year. That'll be one home VTR all of us can probably live without, except possibly for the video masochists among us.

— MFW

SONY SL-5400 BETAMAX VIDEOTAPE RECORDER



Manufacturer: Sony Corporation, 7-35 Kitashinagawa 6-chome, Shinagawa-Ku, Tokyo 141, Japan (distributed by Sony Consumer Products Company, 9 West 57th St., New York, NY 10019)

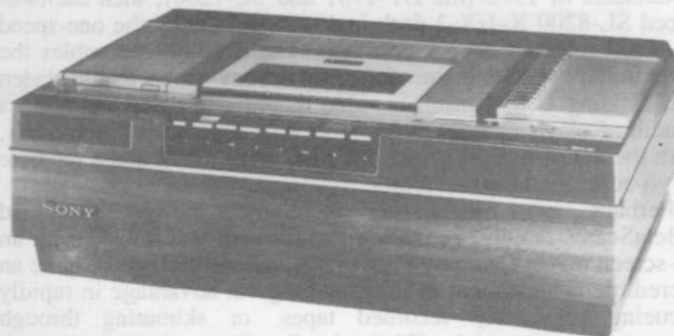
Source: Videophile reader loan.

Cost: \$1,250 (includes RM-55W Betascan Remote Controller, miscellaneous antenna cables and adaptors, and a sample L-250)

The latest in Sony's impressive new U.S. arsenal in their current battle against the "other" home video format, the SL-5400 has been one machine that we've looked forward to testing for a long time. It represents an all-time high in performance, features and convenience hitherto unachieved by any of the firm's other U.S. consumer products to date, and is the first Beta deck equipped with the new X-3 speed that we have had a chance to evaluate.

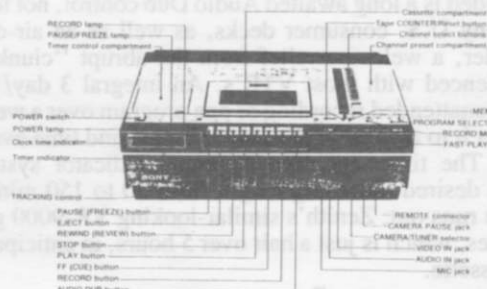
Appearance: The SL-5400 is an attractive wood-grained metal and plastic unit about 19" x 6-1/2" x 15", weighing just a tad over 33 lbs.—the lightest AC operated Beta recorder the company has ever made. Very similar to Zenith's VR-9000W the 5400 has

The Videophile PRODUCT REPORT



Zenith's X-2/X-3 VR-9000 Beta Deck, identical to Sony's SL-5400.

a somewhat different layout than the earlier SL-8600, though both feature front mounted LED timers. A hinged panel above and behind the LED readout contains all the controls for presetting the digits and programming functions; down below it is a small knurled knob for tracking adjustments. The center of the deck contains the familiar transport controls: Pause/Still, Eject, Rewind, Stop, Play, Fast-Forward, Record, and Audio Dub, with the latter control unavailable in most previous U.S. models. The right side of the deck contains most of its tuner circuitry, including a 14-preset varactor tuner on the top side (which we felt wasn't quite as convenient as having it closer to the front panel). Also provided is a 4 digit index counter with a memory rewind switch, a light-touch "Program Select" switch for choosing "VTR" or "TV" RF outputs, an X-2/X-3 Record Mode selector, and a "Fast Play" control for viewing tapes at three times normal speed (without audio). On the lower right front panel are several jacks for external audio & video inputs, remote pause from a camera, and a multi-pin jack for the BetaScan controller.



The back of the deck contains standard VHF/UHF inputs and outputs, a channel 3/4 selector switch for RF output, and phono and mini jacks for video and audio outputs, respectively. Also provided is a switch for using the deck with external Pulse Code Modulation audio adaptors like Sony's \$4,000 PCM-1, and on the right side under the AC power cord, a hidden switch discretely labeled "X-1/X-2/X-3" for allowing playback of X-1 tapes. No mention is made of this switch in either preliminary product literature or the instruction manual for the unit; however, a company spokesman explained, "we are not downplaying this important [X-1 playback]

feature. In our new four-color brochure, which will be released in about two weeks, we mention the Beta I playback capability as one of the SL-5400's major features. Through an oversight, it was excluded from the instruction manual as you noticed. We will modify the instruction manual to inform people of this feature." Or, to put it in two simple words: They Forgot.

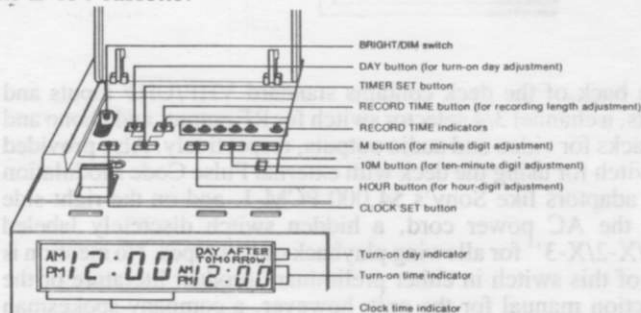
No dust cover was provided with the SL-5400, unlike all previous Sony models, but several dealers are offering suitable plastic covers for under \$10.00.

Features: The SL-5400 is the beginning of Sony's "4th Generation" of home VTR's, the first being the original one-speed X-1 Betamax in 1976 (the LV-1901 and SL-7200), then the two-speed SL-8200 X-1/X-2 deck in 1977, and finally the one-speed SL-8600 released over a year ago. The SL-5400 resembles the latter unit more so than the others, yet is Sony's most feature-laden and exciting U.S. consumer video recorder to date, providing a wealth of playback control found in very few competing models, with the aid of its new direct-drive DC head motor and a separate servo-controlled capstan motor.

Perhaps most interesting is Sony's newly developed "BetaScan" feature, providing fast-forward and rewind with an on-screen image flying by at up to 20 times normal speed, quite an incredible achievement in itself and a great advantage in rapidly recueing previously recorded tapes, or skimming through unwanted commercials. While the BetaScanned playback isn't quite as interference free as the "Fast Search" mode from an MCA videodisc, we found it to be still acceptable enough to allow the viewer to easily comprehend the fast speed action, with a half dozen horizontal noise bars marring the otherwise unaffected picture. The BetaScan mode is initiated either by touching the appropriate "Cue" and "Review" buttons on the remote controller, or by depressing the fast forward or rewind buttons while the deck is in the play mode. Once the desired scene is found, you simply remove your finger from the lever and the deck will return to normal play-back. The only two drawbacks to BetaScan, other than the slightly distorted picture (which, again, is not all that objectionable), are that the audio is muted during its use, and that it's not operative at all when X-1 tapes are being played. We expect to be able to provide information on defeating the 5400's muting circuits in a future issue, which will hopefully take care of these latter difficulties.

The handy RM-55W Remote Controller was fun to use, and while it doesn't provide complete remote control of all functions like Sony's SL-J7 and Sanyo's VCR-5500, it still proved to be very convenient with just the forward and reverse BetaScan and Pause controls furnished, the latter also being operational in Record.

Also provided is a long awaited Audio Dub control, not found in any prior Sony U.S. consumer decks, as well as an air-damped cassette holder, a welcome relief from the abrupt "clunk" normally experienced with most VTR's. An integral 3 day/1 event timer allows unattended recording of one program over a weekend, or you can set it to tape from the same channel and time every day for 3 days. The timer includes a unique indicator system for selecting the desired recording length from 30 to 150 minutes or until the tape runs out; Zenith's similar-looking VR-9000 goes up to 310 minutes, which is just a hair over 5 hours, in anticipation of the L-830 cassette.



Sony's new \$1,250 SL-5400 Beta VTR.

All of the features previously described worked very well, though we did have a minor quarrel with the placement of the eject lever just to the right of the pause control, as opposed to being on the far right side as with the 8600 and many other consumer VTR's. This led us to constantly depress the pause control by mistake through force of habit. We think it would've been far less confusing for Sony to have made the pause control larger and completely separate from the other transport controls, perhaps just in front of the timer control compartment. Also, one local 5400 owner expressed dissatisfaction Sony's on/off control, which automatically switches the "TV/VTR" switch to the "TV" position when the deck is turned off and vice-versa when turned on, but we felt this was a minor drawback that you could get used to.

Performance: We were pleased to find that the SL-5400 performed as well or better than the previous SL-8200 and 8600 models, providing fairly good picture quality in the X-2 mode, somewhat proved over the earlier decks' achievements. As we suspected, X-3 speed was visibly noisier, with more dropouts and a less-sharp, grainy image, but still barely acceptable for viewing delayed programs.

The pause control usually provided relatively clean-looking still frames, though we found you could sometimes get more consistent results by placing the deck into Pause during the Fast Play (3X) mode. The latter feature is initiated with a light touch solenoid control and provided surprisingly good quality fast motion images, though some adjustment of the tracking control is needed for best results.

We were impressed to note that Sony has apparently learned much from its problems with the earlier SL-8600, designing the 5400's transport to allow playing back a tape, depressing the pause lever, and then initiating the record mode for more accurate editing. Likewise, the 5400 did as good a job in editing as we've ever seen from a consumer VTR—a far cry from the 8600, which was much more prone to "glitching" when its pause control was used during recording.

The manufacturer's specs include:

- Video S/N Ratio: Better than 45dB (black & white)
- Horizontal Resolution: more than 240 lines (280 lines for black & white)
- Audio S/N Ratio: more than 40dB
- Audio Frequency Response: 50-10,000 Hz (no quoted reference)

The only specification given for X-3 was for audio frequency response—50 to 7,000 Hz—which is not much better than a good telephone line, but still not much worse than the capability of the mediocre speakers and amplifiers found in many of today's television receivers. Our subjective evaluation indicates at least a 10 to 20% drop in performance between X-2 and X-3, but still somewhat better than VHS' SLP mode, in fact, almost equal to the LP mode in standard two-speed VHS decks.

Note that the Beta camp is now touting these new X-3 recorders as being capable of "5-hour recording" with the new L-830 cassette, which to our knowledge has not been released as of October '79. None were on display at the CES in Chicago, either, but several initial reports indicate that the 830 may well be inferior to the already thin L-750 tape. If this is the case, then it may be possible that an X-3 recording on the new tape could look as bad or worse than an equivalent SLP recording from VHS; we'll report on our tests in a future issue.

Conclusion: We found Sony's SL-5400 to be a well-built, good-quality performer in every way, with several useful features like BetaScan putting it several steps ahead of most other consumer VTR's. Except for its lack of the X-1 record capability, we could find little fault with it.

In comparing Sony's 5400 to the new offerings from Matsushita, we can honestly say that it puts all of those VHS decks to shame, both in terms of features and performance, or even cost. Still, we realize that if VHS had never challenged Sony's supremacy in the U.S. consumer video market, it would be doubtful we'd be seeing

decks like the 5400 today. This competition just might be the best thing to ever happen for the videophile, providing just the right catalyst to spur on increased advances in home video recording from every manufacturer.

Considering no other current X-2/X-3 Beta decks (including Sanyo's VCR-5000 and 5500, Toshiba's V-5425, and Zenith's VR-9000) are capable of playing X-1 tapes, this latter feature was a welcome surprise in Sony's new deck, a sign that they haven't quite forgotten about all the owners of their original SL-7200 deck, which has become effectively obsolete in the current U.S. consumer market. It's interesting to note that the X-1 recording capability has been retained in Sony's SL-J7 and J5 decks, now the leading consumer VTR's in Japan, as detailed in last issue's editorial on "The Best Videotape Recorder in the World". It would seem that Sony believes that the U.S. market is better suited for a watered-down model, hence the appearance of the SL-5400 and later on this year the programmable SL-5600, in lieu of the Japanese units. We were advised by one Sony spokesman: "I can appreciate your enthusiasm for our SL-J7 Betamax model. It really is a tremendous machine; however, we are concentrating all of our marketing efforts on our two new models—the SL-5400 and SL-5600, which offer the American consumers the same major selling feature that the J7 has. . . . BetaScan. However, we will continue to evaluate and monitor the American market and its desire for a much more expensive and feature-laden model such as the SL-J7."

Aside from these minor quibbles, we were very pleased overall with the SL-5400, and feel it represents great performance and value for the money. Until the J7 or a similar machine is available on this side of the world, the 5400 will be one of the top performing new consumer VTR's that money can buy.

—MFW

(Special thanks to local TV reader Bill Cotter for providing the SL-5400 for our review.)



WARNING

Federal law provides severe civil and criminal penalties for the unauthorized reproduction, distribution, or exhibition of copyrighted motion pictures and video tapes. (Title 17, United States Code, Sections 501 and 506.)

The Federal Bureau of Investigation investigates allegations of criminal copyright infringement. (Title 17, United States Code, Section 506.)

COPYGUARD STABILIZATION DEVICE

Manufacturer: Consumer Video Accessories, Inc.
2309 4th Street, Tillamook, OR 97141
Source: Dealer loan (Showtime Video Ventures
2309 3rd Street
Tillamook, OR 97141)
Cost: \$127.00

This new device was created to aid all of us who have repeatedly had trouble with the playback of some prerecorded programs utilizing the many commercially-available anti-copying systems, like "Copy-Gard," "Stop-Copy," and "MV-Guard."

We have had a number of problems dealing with such tapes, especially when shown on older tube-type television sets; at the same time, we sympathize with the tape manufacturers, who have to protect their rights to their programs any way they can. How-

The Videophile PRODUCT REPORT

ever, in their zeal to ward off the threat of unauthorized duplication, they've sometimes limited our ability to enjoy these tapes in our homes since almost all copyguard-type processes will cause the image to lose its vertical sync control pulses, causing it to roll uncontrollably, which can't always be corrected with the set's vertical hold knob. Sometimes you can return or exchange the program, or in some cases even get your money back, but this still will not generally provide you with a program you can watch.

There are two possible solutions to this problem: first, television set manufacturers could work on ways to improve their sets' performance with copyguarded tapes, a suggestion that has been met with considerable disdain from the Electronics Industry Association, who responded with a second solution—for all videotape duplicators to forgo the use of copyguard, which didn't please the latter group either. Since neither of these ideas seem to be acceptable, skilled technicians came up with a third solution: employ a device to improve the tapes' vertical sync signals to provide proper playback on any TV set. It's the latter approach that was adopted by Oregon-based Consumer Video Accessories, the subject of this *Product Report*.

Appearance/Installation: The Copyguard stabilizer is a small 3"x1½"x6½" device weighing under 3 lbs. Four rubber skid-treads are attached on the base of the box, to avoid scratching up your table or VTR. Three standard F jacks are provided, labeled "Video In—A," "Video In—B," and "Video Out." Note that this device is designed to work only with direct video signals which would tend to make RF viewing difficult. However, the device can be attached between two VTR's, with one of the decks built in modulators providing a final 3/4 RF output to any standard television receiver. Otherwise, the box can be connected directly to any semi-professional video monitor or giant-screen TV providing video input jacks, which should utilize standard UHF or BNC jacks for direct video signal connection.

A small round knob on the box is used to adjust the new vertical sync signal being added to the incoming video; the manufacturer advises turning the knob until the image stops rolling on your set, a fairly simple procedure that is accomplished in just a few seconds. At the point at which the video sync has reached a mathematical progression, a light comes on indicating that the vertical sync is entirely stabilized.

Performance: After some fiddling with the control knob, a very stable image appeared on our screen; there was no vertical roll at all, and the picture appeared to be otherwise unaffected, looking as good as the original prerecorded tape before processing. We noted no picture break-up or instabilities, and every copyguarded tape we could obtain worked perfectly with the system. No problems were encountered with any tape on any machine, after the initial "tuning" of the device.

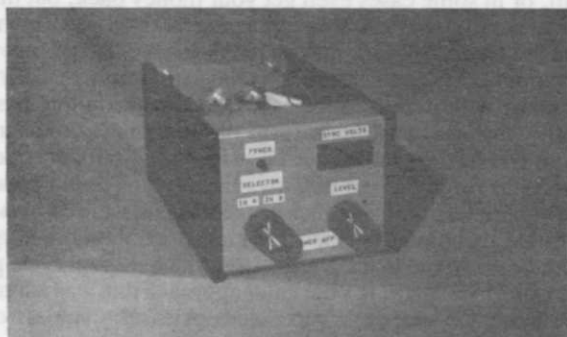
Conclusion: We talked to one distributor about the video input/output connection arrangement, wondering whether a built-in RF modulator could be added in future versions. He responded that they are putting into production an audio and video to RF converter which will allow the use of any video product between one or more video receivers and any ordinary television set.

If you've been reading between the lines, the "Big Question" has naturally occurred to you. Well, we would be less than honest if we did not admit that this device will allow dubbing of all prerecorded tapes. HOWEVER, as indicated in the article on copyrights in our last issue, this would clearly be a civil violation of current copyright laws, and could get you into more hot water than

you would be comfortable with. Also, keep in mind that dubs of most prerecorded programs will probably not be of particularly good quality, especially those from X-2 Beta cassettes. Our advice: save yourself the time and trouble (to say nothing of worry), go ahead and purchase the prerecorded tapes, and consider using the Stabilizer only to help control the vertical image rolling on your set.

—TBN/MFW

Detail Enhancer Video Distribution Amplifier



The front panel of the DA has an on-off knob and a gain control with a meter for adjusting the video output level.



The back of the DA shows 6 jacks, 1 input, 4 output, and a "loop-thru" output for a monitor or additional VTR.

Manufacturer: Consumer Video Accessories, Inc.
2309 4th Street
Tillamook, OR 97141

Source: Dealer loan (Showtime Video Ventures)
2309 3rd Street
Tillamook, OR 97141

Cost: \$185 (Enhancer)
\$130 (Distribution Amplifier)

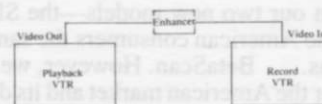
Since the consumer video age first began way back in 1975 (not long before the first appearance of TVN), collectors have had considerable difficulties in transferring videotapes from one deck to another; for example, Sony's original SL-7200 lacked even basic audio & video inputs, which made good-quality dubbing almost impossible unless the machine was modified.

As mentioned in past issues (TV #16 and #17), there exists a number of video processing devices such as Time Base Correctors, Image Enhancers, etc., all directed towards the industrial/professional video industry, designed to improve image quality in transfers and multi-generation dubbing. With practically all of these units costing well over \$500 for even the simplest DA

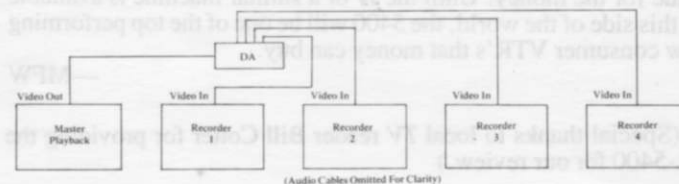
(distribution amplifier), most of them are well out of league for the lowly home video enthusiast. Recently, a small firm in Oregon, Consumer Video Accessories, has released a number of accessories intended to accomplish the same purpose as the expensive broadcast quality units, especially for the home video market. Because of their almost ridiculously low prices (as little as 1/4 the cost of comparable Big Time devices), we initially approached both CVA's Enhancer and DA with some trepidation, but were pleasantly surprised to find that each of them proved to be worthy of serious consideration, as our tests showed.

Appearance/Installation: Each of the devices is a small metal box about 3-1/2" x 2-1/4" x 7-1/4", with padded rubber feet to avoid scratching delicate surfaces. Both are AC-operated and can operate on a 12 volt DC battery.

The Enhancer was very easy to install, requiring only two cables, one coming from the playback source and the other going to the recorder; the DA is likewise simple to hook up, requiring one cable coming from the master source and four cables going to the



CVA's Image Enhancer is inserted between a player and a recorder, as shown in this diagram.



The Distribution Amplifier can be used to supply up to 4 VTR's with a good quality video signal from a player.

slave recorders. We were a little disappointed to note that T-type jacks were used for the input/output jacks on both units, as opposed to the more often used RCA phono, UHF, or BNC jacks used with most VTR's. Considering that for most applications the devices would be installed semi-permanently, the F jacks wouldn't be that much of a drawback; "quick F" connectors are used on the F-to-RCA cables provided, for fast and easy attaching.

Operation/Performance: Because of the minimum number of controls provided, operation of either unit is easily accomplished. The Enhancer has two controls, one marked "Response" and the other "Enhance"; both are used in conjunction with each other to provide an overall boost in video level or enhancement, respectively, to the incoming video signal. We noted that the Response control had to be turned up at least 1/4 of the way before any change in the Detail knob's setting could be noticed. In our tests, the Enhancer often provided a substantial improvement in image quality, sometimes clearing up fuzzy scenes and enabling us to lower the levels of overly bright scenes, a constant problem in multi-generation dubbing. At the same time, we could readily see that it's very easy to over-enhance signals by turning up the controls too high, sharpening up not only the details in the picture, but also the grain and noise as well. When used with care, however, the Enhancer can help in making dubs look visibly better than those made without the aid of the device.

Likewise, the Distribution Amplifier is a godsend to anyone with more than two or three decks, providing four excellent quality video outputs that can be fed into any currently available VTR's with auxiliary inputs (the same normally used for a camera). A small meter and gain level control are provided to let you adjust

incoming levels; again, caution is needed to avoid recording with excessive "brightness" (white levels), which will lead to the familiar over modulated "buzz" interference that sometimes leaks into the program audio.

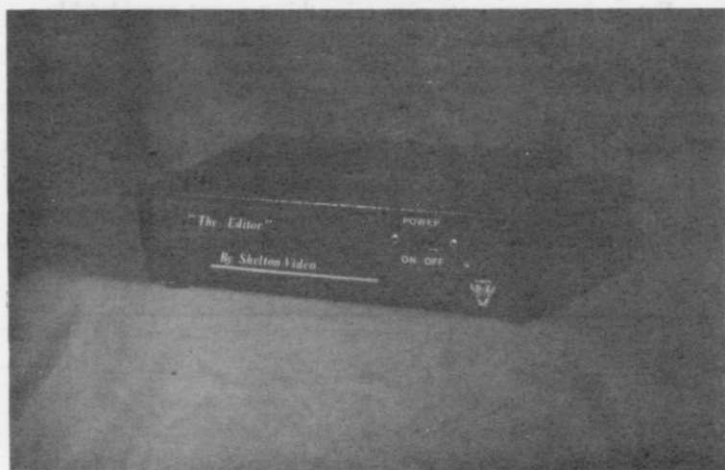
The Enhancer comes with an "A/B" comparison switch to allow you to inspect the incoming video before and after enhancement, which helps in avoiding "too much of a good thing." As far as exactly how much images are improved or changed by the device, we'd say that given good quality video to begin with, it can often sharpen up the picture considerably, though again restraint should be used. We found that really poor quality tapes are not helped much by either device, but then, almost nothing will help short of a top-of-the line Time Base Corrector. Most fair-to-good-quality recordings should benefit with them, however, and, as a matter of fact, we could sometimes see improvements even in off-air recordings made with the Enhancer inserted between the tuner and the recorder.

No expensive test-gear, monitors, or measuring devices are needed to set up and use either device; the best rule of thumb we found for them, simply, is to "do whatever looks best," using trial recordings to test out the settings and your decks to insure proper levels. Note that both units can be used together, with the master playback deck being fed into the Enhancer, then this output going into the DA, which then is connected to up to four recorders.

Conclusion: All things considered, we found both the Enhancer and the Distribution Amplifier to do well in controlling video signals for most consumer applications, though without the degree of control in similar higher-priced professional units. While neither will let you make dubs better than your original, they will at least visibly improve them, which for the price, is a considerable accomplishment. Both should prove welcome additions to the diehard buff with a large system, and for those of you considering a second VTR, either device would be an excellent addition to your dubbing set-up.

—TBN/MFW

The Editor



Manufacturer: Shelton Video Editors
Route 4, Box 201
Shelton, WA 98584

Source: Manufacturer loan
Cost: \$249.95

The Videophile PRODUCT REPORT

Muntz Commercial Cutter



Manufacturer/Dealer: Muntz Electronics, Inc.
7700 Densmore Avenue
Van Nuys, CA 91406

Source: Manufacturer loan

Cost: \$99.95

The complete story of the above two commercial deleting devices is at once so bizarre, so humorous, and yet so complicated, that the telling of this tale might be better suited for the *National Enquirer* than *The Videophile*. . . but we'll try anyway, with an abbreviated version.

Background: Ever since the dawn of the consumer video age, inventors have tried dozens of methods of automatically editing out those irritating commercials without the aid of human hands. All of these systems have proved too expensive or unworkable until last year, when the Video Services Company of Fairfield, Connecticut came out with a device capable of removing commercials from black and white programs (see our review in TV #20). Although their "Killer" did an acceptable job, it was still of no help with color programs.

In the summer of '79, however, a gentleman named Mike Koombes invented a unique concept for a commercial-deleting device that used a combination audio/video signal detector and a timing circuit to determine when commercials started and stopped, to automatically put any VCR into pause when short segments less than :30 seconds long were broadcast, then releasing it once the longer program began. Koombes decided to market his device through Shelton Video in Washington, who later approached Madman Muntz, well-known video entrepreneur and giant-screen designer, to see whether he was interested in purchasing the devices for sale in his California-based retail stores.

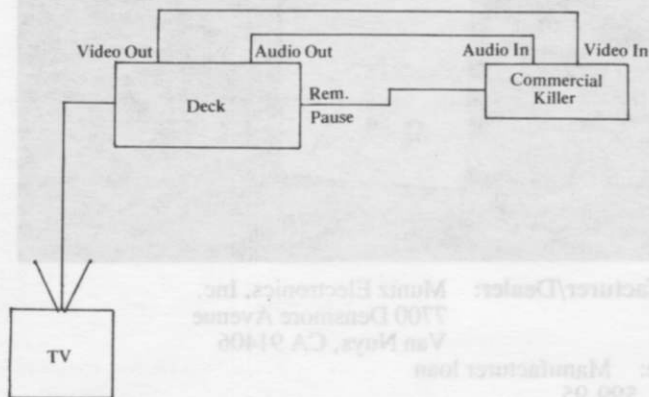
It was about this time that we first learned about the device. After looking over the Shelton Editor, Muntz decided that his firm could offer a low-cost version that would be just as good as the higher-priced Shelton unit, and immediately set out to design a working prototype, which he offered to us for evaluation. All of this upset the Shelton Video people, who immediately sought an injunction to prevent Muntz from making his device available to the public. After learning of our experiences with Muntz' unit, Shelton's local attorney contacted us to get the full story on it, even though we advised them that, to our knowledge, Muntz hadn't copies their

circuitry at all, but rather, simply used the concept of the timer-controlled audio/video sensor in his "Cutter".

But the legal battle has raged on, and Muntz has been forced to cease manufacturing his device until some kind of royalty deal can be worked out with Shelton Video Editors. Hopefully, this will come to pass shortly.

Appearance/Installation: The Shelton Video Editor is a small 6" x 4" x 2" gold-colored metal box that weighs about 2 or 3 lbs., with metal rivets and "potted" circuits preventing any unauthorized eyes from learning its secrets. The Muntz Commercial Cutter is in a larger 7½" x 5" x 2" black and white plastic box (said to be a speaker baffle from the days of his old car stereo empire), epoxy-glued shut to avoid unscrupulous snooping. We decided against forcing open either unit, knowing that it would probably be more trouble than it's worth to try and figure them all out, as well as making us have to pay for them. Ahem.

Each unit comes with four cables, one RCA plug each for audio in and video in, all going to the VTR's outputs; a sub-miniature plug for the remote pause jack; and a 6V DC power supply adaptor. These cables are easily attached to any standard deck and the



devices themselves can either be kept on top of your recorder or on a nearby shelf, out of the way. The Muntz unit has a red LED indicator for power on/off, and all its switches (which are explained elsewhere) are on its top panel. The smaller Shelton Editor puts the mode switch on its back panel and the rest of the switches on the front, which we decided wasn't quite as convenient.

Both devices have provisions for manual override in the event they go into pause when they shouldn't, and you happen to be monitoring the program. The Muntz unit has a small spring-activated switch that allows you to put the deck back into record, while the Shelton Editor includes a small sub-mini jack into which you can plug the remote pause control provided with most consumer VTR's, using it to return the deck to record.

Operation: After looking up the devices as explained above, you place your VTR in the record mode and turn on the commercial editor unit. The deck should immediately revert to the "Pause" mode, but will release back to "Record" after about :30 seconds. You can choose the manner in which the devices work by switching the mode selector from ":30" to ":2:00" (or "1" and "2" for the Shelton Editor), with the latter position used for the majority of programs, according to the manufacturers.

Muntz warned us that some programs, like *Saturday Night Live* and *The Tonight Show*, have audio that invariably fades right into the commercial breaks; in this case, you can simply disconnect the audio cables, to avoid "confusing" the device.

Performance: As Muntz' instruction manual states, "it should be pointed out that the Muntz Commercial Cutter is not perfect...but what is?" A point well taken, for in the vast majority of our tests, neither unit was able to remove more than about 75% of all the commercials during off-air recording. Also, both units were constantly "fooled" by occasional fades in the program, causing them to mistakenly put the VTR into pause for the :30 seconds or so.

The Muntz Commercial Cutter and the Shelton Video Editor performed identically in every way, each taking the deck in and out

of pause at the slightest hint of a fade to black, which luckily came right before the commercial break most of the time. We were reluctant to use the ":2:00" mode, however, because this would insure the deck staying in pause a full two full minutes when initially triggered, which would be disastrous if it were fooled by a non-commercial fade. So instead we kept each device in the :30 second mode, during which each box kept its deck in pause until it sensed that the program had run for more than :30 seconds without a fade to black, at which point it released back into record. Unfortunately, with the latter mode, you're guaranteed to lose at least :30 seconds out of each program segment when the commercial break ends, as the device waits to see if any additional fades are forthcoming. This can be a very irritating habit.

We also noted that each device was likewise fooled by lengthy commercials or promos, during which they'd start the VTR after :30 seconds of uninterrupted audio and video had been broadcast.

Note that neither device is currently designed to work with the momentary relay-type pause circuits found in decks from Hitachi, JVC, Sony and Zenith; they will work with the standard SPST-type pause systems used in most Magnavox, Panasonic, RCA, Sanyo and Toshiba decks (excluding portapaks). Each manufacturer explained that they may decide to offer devices for the other type of pause system depending on consumer demand, possibly at a slight additional cost. Earlier non-remote pause decks like Sony's SL-8200 and JVC's HR-3300 will have to be modified for use with the commercial deleters, with most dealers charging about \$100 for this service.

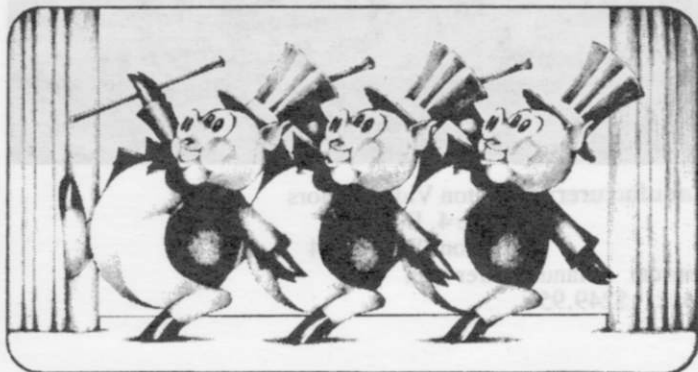
Conclusion: Any way you look at it, neither the Shelton Video Editor or the Muntz Commercial Cutter is capable of doing a perfect job every time, though for watching delayed programs, it's preferable to trying to fast-forward through commercial breaks without benefit of BetaScan or high-speed searching. Still, both devices have a long way to go before they'll be suitable for use in taping programs you plan on adding to your permanent collection; and neither is quite as accurate as the black and white "Killer" reviewed in #20, which works on a much less complex principle.

As far as which one is better than the other, keep in mind that the only one you can legally buy right now is the Shelton unit, making it the only legitimate choice for the moment. Still, the Muntz eliminator did provide identical performance at less than half the former unit's price. We're hoping that either the price on Shelton's editor will come down, or that Muntz will be allowed to sell an authorized "Cutter" for under \$100 soon.

Neither is really dependable enough to warrant an ecstatic review, though as we say they do a fair to good job about 75% of the time. Future improvements may raise this amount considerably. For now, it would seem that the only thing better than these devices would be either your own cool head and keen eye, or a trained orangutan. We're considering marketing the latter as the "definitive" commercial deleter, probably opting to sell it for, well, peanuts.

—MFW

(Special thanks to Keith Hodson of Shelton Video Editors as well as Dan O'Dowd and the Madman himself at Muntz Electronics.)



TV LOOKS AT BOOKS

LUCY & RICKY & FRED & ETHEL: The Story of I Love Lucy

Published by: E. P. Dutton & Company, New York, NY
Hardbound, \$8.95

Written by: Bart Andrews

This, without a doubt, is the most well-written treatise ever done on classic TV, featuring the most classic television show of them all: *I Love Lucy*. As all dedicated TV buffs know, *Lucy* and friends had an extensive network run on CBS for nearly 10 years, never sinking lower than #3 in the ratings; and in a recent survey of local and network programming executives, the show ranked number one as their own personal favorite.

Andrews has done an absolutely incredible job with the 178-page book, telling you more than you ever wanted to know about *Lucy*, how the idea for the show first came about, how Desi Arnaz managed to convince CBS president Bill Paley to take a chance on the show in 1951 (the first filmed before a live audience), revealing many amusing behind-the-scenes anecdotes, and, best of all, providing a complete in-depth plot summary of each of the 179 episodes of the show—the latter proving invaluable to videotape collectors.

All things considered, this is *the* book for anyone into the history of television in the 50's, as well as how a top comedy show stayed on top for so many years (even in syndication). It thoroughly investigates and analyzes the magic that paved a path for *Lucy* in viewers' hearts for decades to come. And, needless to say, fans of the show could not possibly find a better goldmine for biographical material, the 80-page synopsis listings, or the sometimes hilarious, sometimes heart-warming tales of the people behind the Ricardos and the Mertzes. Along with *The Honeymooner's Companion* (reviewed in TV #17), this important book belongs on the shelf of, frankly, anyone interested in television.

Note that a pocket-sized paperback version has recently been released for under \$2—at that price, a must-have for TV fans everywhere.

—MFW

THE HOG BOOK

Published by: Dolphin Books (Doubleday)
Softcover, \$6.95

Written by: William Hedgepeth

The Hog Book is a little difficult to describe. It's not exactly fact and it's not exactly fiction. I guess it's sort of a 260-page love song to pigs. With chapter titles like "The Hog Mystique," "Swine in Art, Sport and Show Biz," and "The New Hog Consciousness," this is a curious volume in which a great deal of factual and fascinating history and information about pigs is mixed together with fictional subplots, hog poetry and a hodgepodge of social comment and pig propaganda, the veracity of which remains open to question.

In case you didn't know, our swine brethren are extremely intelligent and often misunderstood creatures. The author delights in revealing (and *documenting*?) that there exists "an astounding measure of physical closeness, if not spiritual intimacy between hogs and humans." Mr. Hedgepeth has a way with words, and his flights of porcine fancy are, perhaps, the most enjoyable parts of the book.

Fans of *Green Acres* and Arnold Ziffle will be interested to learn how Arnold remained as a small porker in the TV show through the successive use of doubles. They will be less eager to learn that his celebrity status did not prevent him from making a final appearance in the form of pork chops on the table of his trainer, Frank Inn.

This, and more, in *The Hog Book*. Knowing you as I think I do, you'll like it.

—JL

THE COMPLETE DIRECTORY OF PRIME-TIME NETWORK TV SHOWS, 1946-1978

Published by: Ballantine Books, New York, NY
#25525—\$9.95

Written by: Tim Brooks and Earle Marsh

If you've ever sat down or been talking to friends and the subject of television came up, invariably the topic of conversation will turn to trivia. "Hey, wasn't what's-his-name in that old show . . . oh, you remember, the one about the talking horse . . ."; or "How long was *My Mother, the Car* on the air?"; or "What was on Friday nights in 1966?" Unless you're in contact with really die-hard TV addicts, or have the past 20 years of *TV Guide* on hand, most of the time these questions will remain unanswered.

If you don't have the money or space available for those 1000+ magazines, this book may be your next best bet. Written by two network researchers (Brooks being the Director of Television Network Research for NBC, Marsh the Manager of Special Products for CBS' television research department), this *Complete Directory* is one of the most thorough and exhaustive we've seen, including, along with the more than 2500 TV series listed, a cross-indexing of 7,000 TV personalities and performers, a brief history of broadcasting (recounting the rise and occasional falls of DuMont, NBC, CBS, ABC and associates), prime-time schedules from '46 to '78, a listing of the top shows since 1950, and much more. It's the kind of book that's guaranteed to give any librarian ulcers in appreciating how much work went into it, but for television aficionados, it will undoubtedly prove invaluable.

Perhaps the book's only failing is its lack of PBS and independently syndicated shows (like *Sea Hunt*, *Space: 1999*, and the like), as well as non-prime-time programming. But considering the book was intended only to provide a listing of prime-time network shows (as prominently displayed in its title), this is a minor quibble. The listings that are here are, with few if any exceptions, very informative and complete, providing information on the program's first and last telecast dates, its broadcast history (including scheduling and network changes), a listing of its regular performers, and a short description and history.

While this may not be the kind of book you'll want to read cover-to-cover, we can see where it would certainly come in handy, if only to provide background information for videotaping, as well as settling those previously discussed trivia arguments once and for all. Even though it's not quite as thorough as the *Complete Encyclopedia of Television Programs* (review follows), at \$9.95 for a fat 850-page large paperback, it's an incredible bargain.

And, actually, it is rather interesting to thumb through it to find out about programs you never heard of, like an obscure 1958 CBS show called *Sing Along*, starring—believe it or else—"Jim Lowe" accompanied by "The Redheads" and "The Harry Sosnick Orchestra." (Y'kinda get the feeling Jim's been holding out on us?)

—MFW

THE COMPLETE ENCYCLOPEDIA OF TELEVISION PROGRAMS, 1947-1976

Published by: A.S. Barnes & Company, New York, NY
2 volumes—\$29.95

Written by: Vincent Terrace

Unlike the previous book, this hardbound 900+ paged listing contains information on nearly 3,000 television programs, network and syndicated programs, appearing in prime-time as well as not-ready-for-prime-time time slots. Over 170 photos are also provided to help jog your memory of some of the older shows, a welcome relief from the somewhat blander layout of the Prime-Time TV encyclopedia. At the same time, this book has much larger type, which, though somewhat easier to read, also adds to the page count and, thereby, the price.

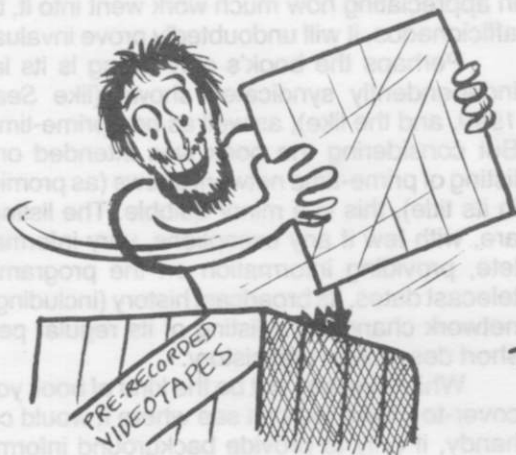
This *Complete Encyclopedia* lists each series by title, noting the type of program (drama, comedy, news, etc.), the

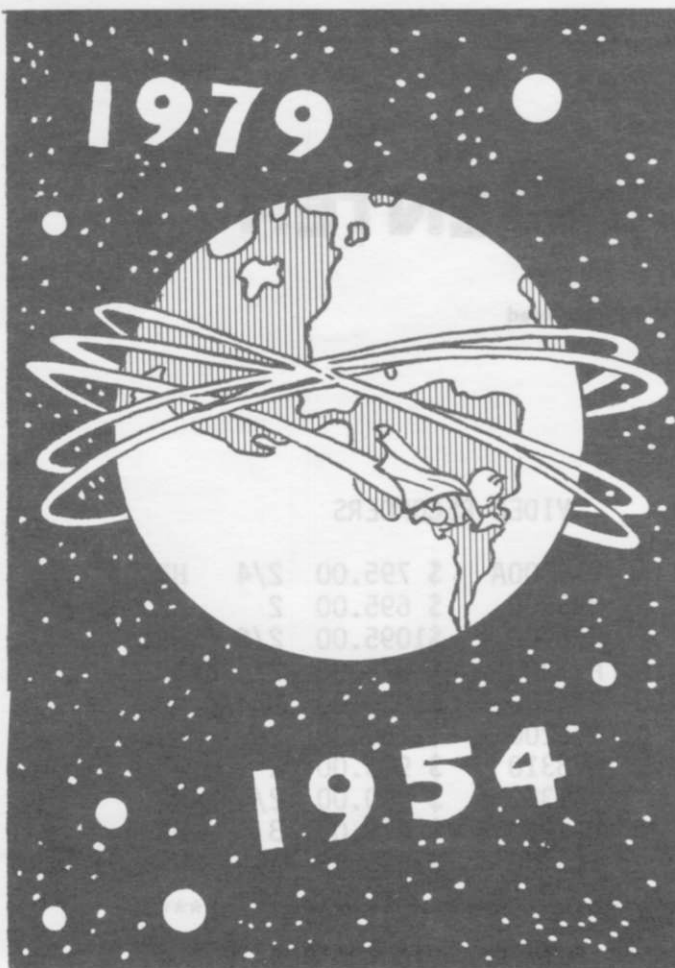
basic plot (generally one or two short paragraphs), a listing of the cast and characters, miscellaneous information (like how the program opened each week), as well as the network and year(s) in which it appeared. The author seems to have a particular slant towards programs falling into the Science Fiction/Fantasy/Adventure category, with special emphasis on several of the series produced by Gerry and Sylvia Anderson, the husband-and-wife team responsible for *Space: 1999* and *Thunderbirds*, among other shows. Since I happen to appreciate these as well, this proved a definite plus for me. Its information on other programs is likewise complete and concise, providing a number of interesting tidbits regarding trivial aspects of many shows.

The main drawback to this book, especially when compared to *The Complete Directory of Prime-Time Network TV Shows*, is its high cost. \$29.95 is a bit high to pay for a book of this kind, even for two volumes. Paperback binding and smaller type surely could have brought the price down to less than half this. Still, it is the only such really *complete* listing currently available, and will certainly prove to be a god-send to all serious collectors.

—MFW

[This set is regularly offered as an inducement to join the Nostalgia Book Club.—Ed.]





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• Videophile #22—Nov/Dec



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Letters:

Editor:

In your magazine, Videophile, I read time and again about a magazine TV. TV what? Can you tell me how I can subscribe to the magazine. I would appreciate your answer. -- DH, Warren MI

I'm going to act like this is a serious inquiry, and merely say that the oft referred to "TV" is The Videophile, itself ... the mag you're holding.

Dear Jim:

... The quality of prerecorded videocassettes can generally be determined by the type of master used.

2" Quad tape is the broadcast TV standard, and tapes produced from a 2" master should look almost as good as an off-air recording if not better. There is very little picture degeneration, and very little noise introduced.

1" helical scan tape is quickly gaining acceptance in all areas of the video business. This format has none of the playback problems associated with Quad, and the video noise introduced is barely noticeable on technical equipment.

3/4" cassettes can be very good as masters as long as they are first generation film-to-tape transfers, and as long as they are time-base corrected during the dubbing process.

1/2" cassettes are practically useless for prerecorded tapes. This quality is fine for traded tapes, but certainly not when you're paying up to \$50 for one.

Below are listed several of the major tape firms and the type of masters they use:

Allied Artists: 2"

Blackhawk Films: 3/4", 1"

Budget Video: 3/4"

Magnetic Video: 2"

Video Communications Inc.: 3/4"

Nostalgia Merchant: 16mm film prints (each tape is Meda: 3/4" a 1/2" master.)

Red Fox Video: 3/4" (variable quality)

Video Connection: 3/4" (multi-generation masters?)

Video Tape Network: 2"

Video T.E.N.: 1/2" VHS

The above information on formats used was obtained through conversations and correspondence with the respective companies. --David See, Pearland TX

Many thanks, David. I should point out that some folks are more price conscious than quality conscious. Availability of a particular title also can play a part in what you are willing to accept.

Jim:

Here in the People's Republic of China, the standard is NTSC and they have a great thirst for Betamax, especially "Animal Farm" the parody of the Soviets and many others. -- DA, in Iowa

WENDELL OLIVER WASHIER
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NORTH HOLLYWOOD, CA 91606



THE VIDEOPHILE
2003 APALACHEE PKY.
TALLAHASSEE, FL 32301

Jim:

Regarding the "Blob": The "Blob" is a miniature (1/4"x1 1/4"x1/4") electronic circuit, that decodes the encoded video tapes from Magnetic Video, Allied Artists, etc. while playing back in your machine. The circuit can be mounted on the circuit board of some models within the other components.

Different styles are available for the SL-7200, SL-8200, SL-8600, JR-9000W and KR-9000W. The "Blob" is installed in the playback circuit of the machine and is switchable so it is in circuit only when needed. The corrected video signal is available at both the video output jack and the RF output. When the "Blob" is in the circuit the TV receiver locks up perfectly (no vertical roll) and also allows the encoded tape to be copied as if it was a normal tape. This device has been in use for over a year by dozens of Videophiles across the United States. ...

This is not an adjustment or modification and does not interfere with the normal use of the VCR. Models for all VCR's will be available soon. -- Rick Redoutey, 23890 West LeBost, Novi MI 48050.

We have been skirting the issue of anti-CopyGuard devices in the past. But after mentioning it last issue, and deciding to do a review of such a product in this issue, we thought the readers would also like to know about the above method. The cost to have such a circuit installed in your machine would be at least \$75 plus shipping both ways. Inquire with Rick as to further details. We must caution you however that to make unauthorized copies of tapes that are not in the public domain, is to flirt with criminal activity.

Sirs:

I have enclosed a money order for \$97 to cover the following items:

.....

The above address is located at the Kwajalein Missile Range, Kwajalein, Marshall Islands, U.S. Trust Territory of the Pacific Islands. ... Both the stations here broadcast using video cassettes as source material, no live or network TV. -- Craig Baldon, APO San Francisco

We need more orders like yours Craig. Incidentally, those of you in far away places with strange sounding names are always welcome to send us black and white pictures that you think we might print.

Dear Jim,

... and a big FOO on those turkeys in Morton Grove (why is every town in Illinois a grove?!) Better copyright piggy before someone steals that too! -- Chris Campbell, Natick MA

We've applied for a trademark on the little porker.

Dear Jim:

I wish you (or someone) would make available nice binder covers to keep Videophile issues in. ... I believe most subscribers, like myself, would appreciate having them with "VIDEOPHILE" stamped boldly on the side. But do me a favor if I'm not being too forward ... do not put the pig on the binders and keep the color of the binder discreet - either black or woodtone - please no shocking pink! How about it? -- Joe Campbell, Birmingham AL

We've had several inquiries about this, and it would be nice to get around to one of these days; but, Joe, hey, you take all the fun out of it.

Dear "LW":

... I have been after Jim Lowe to departmentalize more. That's so old geezers like me won't have to wade through SO MUCH technical jargon to get to the stuff that interests me. ... I can't tell a signal splitter from an RF. ...

I would like to see the growth of VCRs every month. NOT by brand name but JUST TOTALS. ... THASS so I can tell my friends that VCRs are up to 4 MILLION now, as opposed to 3 MILLION last month, or whatever the true figures are. ... LIFE is TOOOOOO short! You're ONLY young WUNCE! 'member dat! Regardos, Gerald Phelan, Bloomfield Hills, MI

I only wish that we could reprint your entire very welcome letter, Gerald, and at 66 certainly still in your youth. Incidentally, the VCR manufacturers would have us believe that current ownership of VCRs is about at the WUN MILLION mark just now.

Dear Jim:

Up here in Thunder Bay, we have a method of telling when a commercial is going to come on, that is very noticeable. A black bar will appear down the left hand side of the picture at the ten second mark before a commercial. Another black bar also appears (These bars flash on and off only momentarily) at the five second mark. Watching for these bars while making a recording makes it easy to tell when a commercial is coming up and when to hit the pause to edit it out. I have not noticed any signal like this on any of the U.S. stations we get by cable, but I wonder if this method or a similar one is used in other parts of the United States or Canada? -- Doug Orlowski, Thunder Bay, Ontario

If memory serves me, NBC network (at least) has a little square that appears in a similar fashion up in the corner of the picture. However, most consumer TV sets do not produce a full enough field of view to display this. Thus, we do not see it.

Editor:

I noticed that you mentioned the Cheerleaders as "the original 'X' rated release". I have an R rated version. How many minutes extra are there in your version? -- E.J.S., Endwell, NY

I doubt if it's more than a couple. The main difference is that the camera lingers a little longer over a few of the scenes, rather than cutting them.

Jim:

[Re: enclosed clipping] The only ripoff available in Tucson -- One channel for \$18.95 a month! -- Tom Garcia, Tucson, AZ

Yes, Tom, but you could choose not to have it. The reference is to subscription television, or STV. In case you didn't know, STV is "pay-TV" but without the cable. Signals are scrambled and broadcast over-the-air to subscribers who pay to have a decoder box installed in their homes. Several such stations are currently operating in such places as Los Angeles, Detroit, Newark and Boston. Permits to begin operation have been granted to 15 other stations. Altogether 90 applications have been filed. As an example, "ON-TV", the subscription service that broadcasts over KBSC-TV, Channel 52 in Los Angeles, has over 200,000 subscribers and is growing rapidly. Growth of this new service has been restricted by a rule which limits pay-TV stations to one to a market. This rule is now being dropped by the FCC. But another rule will still inhibit growth. Currently, a market must have 4 other commercial stations serving it before an STV station can get approved. If this rule is softened or eliminated, and there is an indication that it may well be, STV stations could soon start popping up all over. These stations carry uncut feature films and special events similar to those available on the pay cable systems.

Dear Videophile:

Love your magazine. One correction though. On page 17 you state that Kloss' new unit will sell for under \$2500, which is less than the original Advent 5 years ago. I bought set #13 from Henry in 12/73 at the original price of \$1600 (±). It was not raised to \$2500 until late in '74. -- Andrew Egendorf, Weston, MA

Hey, nobody's perfect, Andrew. Besides, we didn't mean the one he whipped up on his kitchen table just for you.

Dear Jim:

I have a tip on watching your favorite videotape and having the machine (VHS) shut off automatically. (Have not seen this before; it prevents your set from "humming" at the end of tape while you are asleep.) Steps are as follows:

- 1) Set preset to 2 minutes ahead of time
- 2) Move timer to "on"
- 3) Wait for time to pass and machine to turn on

Hope other folks can use this idea. -- Nick Schrier, Sacramento CA

Thanks Nick. That was one of the nice things about the older model Betamax units. You could set the timer back a little, turn the knob to timer, (the set would turn on immediately), and then you could fully operate all the functions of the machine for the next several hours without worrying about the thing shutting off. I can't do this with my RCA 400, 'cause it likes to shut off as soon as you go to another function.

The Good, the Bad & the Ugly

The following are unsolicited remarks with respect to the indicated dealers. To be fair, we cannot ordinarily list someone as a bad egg simply on the basis of a single complaint. This policy accounts for the fact, in part, that some of the remarks you may have sent in are not reproduced herein. Also, since it is not practical to repeat everything each issue, new readers may want to pick up copies of TV #19,20 and 21, in which the first three installments of this column appear.

Dear Videophile:

I want to take this opportunity to caution your readers about doing business with Entertainment Unlimited of Bend, Oregon. I ordered a tape, which was supposedly in stock, on 11/15/78. My check was cashed immediately but no film was sent. After numerous phone calls and letters, which got no response from company manager Jim Hutchens, I contacted the Consumer Protection Agency. Through their efforts, I finally received the tape in July of this year. ...

On the other hand, I have received nothing but excellent service from Discotronics of New Jersey. In my opinion, it is far and away the best company of its kind. The tapes (both new and used) are of good quality, reasonably priced, and are always shipped promptly. -- D.D., Sharpville, PA

We continue to get substantially this same report on both these firms from our other readers.

Dear Sirs:

I'd like to report excellent results from Discount Video Tapes of Burbank, CA. ... They were very pleasant to talk to, unlike some dealers who act as though they're doing you a favor by taking your money. ... --N.L., Jr., Geneva AL

Dear Sirs:

Glad to see you've got Toll-Free Shopping listed as a bad bet. I got shafted out of \$10 on their deal for a blank roll of video tape to put in your cassette body. ... Toll-Free recently sold their mailing list to some other bunch ... in New York because I started getting their mail for tapes like "Sailor Dick Takes a Stern Approach". ... Hope your magazine won't deteriorate into a fanzine for S.F. freaks. ... Didn't Hollywood make movies other than "Teenage Vampire Bikers from Mars with the Atomic Brains!"? --L.H., Tucson, AZ

Dear Mr. Lowe:

Please publish the following: Mr. Ben Saia of The Video Service Center in Sacramento is one of the finest businessmen I have met in a twenty year career. His continuing integrity and perpetual concern for a client is unequalled.

-- John W. Tutt, Colorado Springs, CO

It is our pleasure to honor your request, John.

Dear Jim:

A while back I purchased the "STAR TREK BLOOPER" reel from HKA Cinema Service (now known as Video Dimensions). Having seen the film in a theatre, I knew the quality was not the best. The tape, however, was very poor and the framing was off.

... A letter to them brought a quick reply instructing me to return the tape for exchange. Within a short time a new tape arrived. ... The picture quality was still poor but superior to that which I had seen in the theater (after all this wasn't made for release). From this one experience, I would say that Video Dimensions ... is a reputable establishment to do business with.

-- R.N., APO San Francisco

Video Dimensions seems to take pride in their service. We've begun including their releases in our tape reviews the past two issues, and expect to continue doing so.

Att: The Good, the Bad, and the Ugly:

I ordered a film from Budget Video, Inc. ... I received the film so fast I couldn't believe my order had even been received, let alone processed and sent back to me. The quality was excellent and service superior. ... Also joined Video Tape Directory Service International thru one of your ads and they are SUPER to deal with. Thanks for the connection.

-- L.T./T.W., Hawaii

And thank you for your kind words about our own Joe Mazzini and Studio Film and Tape Exchange.

Dear Jim:

... May I just comment that I've had absolutely super experience with one of your advertisers -- Rick Redoutey of Novi, Michigan. He recently performed some minor surgery on two of my machines and the results prove to me that he's an expert. -- D.S., Springfield, OH

As you know from last issue, Rick has been named the top Betamax service man in the world. Also, David thanks for the clipping.

Those of you who are still steamed over your experience with Parker Video of One Penn Plaza, NY, may want to contact: Lonnie L. Willis, 5740 Marvin Lane, #274, Boise, ID 83705. He has been in contact with postal authorities in New York, who wrote: "The particulars you have furnished do not provide sufficient cause to warrant a detailed mail fraud investigation at this time."

We also have on hand a warning from Martin Abrams of Entertainment Enterprises International in Miami to other dealers who may be contemplating dealings with Video Warehouse. VW is involved in litigation. Interested parties may reach Mr. Abrams at 334 Minorca, Coral Gables, FL 33134 or at 305-448-9460.

"Frustrated in Florida" reports a complete failure in dealing with VISIONDISC CORPORATION, NYC, while R.H. of Silverdale, WA applauds Midwest Video Distributors of Palos Park, IL, and P.R. of Boston, recommends Eastern Video Associates, MA.

The Videophile PROGRAM REVIEWS

Before swallowing these evaluations hook, line and sinker, please consider these few remarks and admonitions:

1. Lest there be any doubt, and in case your expectations are unrealistically high, the editor of this magazine would like to say that he has seen few, if any, prerecorded tapes of *color* feature films that have a picture quality as good as everyday network broadcast television.
2. Most of the tapes reviewed herein were specifically requested from the mentioned dealer. It is unlikely that they would consciously send us a defective copy to be used for this purpose.
3. Any *reputable* dealer will exchange or otherwise make adjustments for any tape that is defective or fails in some way to be what it is represented to be. Please advise us of any disreputable dealers with whom you may have experience.
4. Unlike audio cassettes, most prerecorded video cassettes are currently being sold on standard length tapes. Often this means that there will be a substantial amount of blank tape left at the end, maybe even enough to use for a 1/2 hour recording, thereby perhaps offsetting the otherwise unjustifiable expense of purchase. If a tape contains a film that runs, oh, say 90 minutes, you can be pretty sure of getting usable blank space along with it (at least in VHS or Beta formats).
5. The source from which we obtain each tape is indicated at the end of each review. Their full addresses are set forth at the end of this entire column.

Reviewers this issue, identified by their initials, are: JL-Jim Lowe, DS-David See, TR-Ted Reinhart, D&MT-Don and Maggie Thompson. Their views are not necessarily those of *The Videophile*.

TAPES

The Lone Ranger: One Mask Too Many (Wrather 1966).

Credits: Cast—Clayton Moore, Jay Silverheels.
Directors—Earl Bellamy, Oscar Rudolph.

Story: This release is composed of three separate stories, each an individual episode from the TV series. In the first episode, the Lone Ranger and Tonto try to prevent the assassination of a European prince by his evil uncle while the boy is on a buffalo hunting trip out west.

In the second tale, a land baron is out to steal the homesteads and property of Canadian settlers through the use of phony bills of sale. The Ranger goes undercover in this one, disguised as a wily old Canadian.

In the third, someone masquerading as the Lone Ranger is holding up banks and stagecoaches, and even the U.S. Marshal, a long-time friend, believes that the Lone Ranger has gone crooked. The Ranger must bring in the imposter to clear his name. A Lassie-like dog also plays a part in this one.

Evaluation: While each of the episodes is complete in story content, I was disappointed that the original openings and closings had been removed from each episode. Instead the program begins with an opening sequence from the theatrical feature *The Lone Ranger*, detailing the origins of the Lone Ranger. New opening credits are superimposed over this sequence. The close is also new and the credits cover all three stories. This comes across all right on the screen, but the original openings and closings would have been preferred.

Film quality and video quality, as well as the audio, are all excellent, as is usually the case with releases from The Nostalgia Merchant. This is the first color release I've seen from this firm and the tape is just as sharp as their black and whites. The release runs approximately 75 minutes, and the Beta version was recorded on an L-370 (90 minute) tape.

Source: The Nostalgia Merchant.

—DS

Son of The Sheik (United Artists, 1926) Black & White, Silent/
Musical Score

Credits: Cast—Rudolph Valentino, Vilma Banky, George Fawcett, Montague Love, Karl Dane, Agnes Ayres. Director—George Fitzmaurice.

Story: A young desert sheik named Ahmed becomes enchanted with Yasmin, a beautiful dancing girl (played respectively by Valentino and Banky). A romantic rendezvous is planned for the night, and here the two profess their love for one another. In the midst of lovemaking, Ahmed is attacked by Yasmin's renegade father and his henchmen. He puts up a stiff fight, but is finally subdued and savagely whipped. Ahmed is robbed of all his possessions, and held for ransom. Believing that he was betrayed by the dancing girl, after being freed Ahmed swears revenge. He abducts Yasmin, takes her to his tent and fulfills his mission in his own special manner. Later, Ahmed learns of the girl's innocence and sets out to bring those who exploited her to justice. This accomplished, with the help of his famous father (also played by Valentino), Ahmed and Yasmin are soon in each other's arms.

Evaluation: What a surprisingly great movie! I am simply astonished at how well this 'silent' motion picture holds up fifty-plus years after its initial release. This was Rudolph Valentino's final and finest picture (he passed away shortly after its completion). After observing this former (and to some, still) idol, I can readily understand why Valentino was so popular. . . not only as the "great lover" but as an accomplished action star. You could find none better. Here is a video tape which belongs in everybody's collection, if for no other reason than to keep in touch with the fine art of the silents. This cassette is not totally 'silent'. A fair organ music score has been sound tracked. . . one which I could just as well do without. The picture quality is quite good.

Source: Blackhawk Films, Inc.

—TR

Kings, Queens, Jokers (Three short Blackhawk Film features on one tape.) This Beta format tape includes the following:

Haunted Spooks (Hal Roach, 1920), B&W, c. 40 minutes.

Credits: Cast—Harold Lloyd, Mildred Davis, Wallace Howe. Directors—Hal Roach and Alf Goulding.

Story: A young man, crossed in love, tries suicide. He is talked, instead, into helping a young woman get an inheritance—by marrying her. The house she is to inherit is coveted by nasty types who try to convince the duo that the house is haunted.

Evaluation: This silent Lloyd comedy has moments of absolute delight—especially his attempts at suicide, which are almost unfailingly laugh-provoking. There are stereotypes of blacks in the form of the house's servants which should offend many. The main problem with the movie as a whole is that, except for the suicide bits, it's not better than run-of-the-mill. It is Lloyd, though, and there doesn't seem to be much available by him these days. The print is tinted with orange (why?), and the music is not an enhancement. (You may want to consider your own soundtrack dubbing, though you'll lose the sound effects that way.)

Dangerous Females (Al Christie, 1929), B&W, c. 40 minutes.

Credits: Cast—Marie Dressler, Polly Moran, Frank Rice. Director—William Watson.

Story: A pair of middle-aged ladies face the menace of a man they fear to be a fugitive from justice. Fortified by the example of a pulp-magazine heroine, Marie Dressler tries to vamp him until the police come.

Evaluation: This print is tinted pink and is an all-talking story. It has its amusing moments, though many will find the uproariousness of the goings-on of two spinster ladies a bit limited. Dressler is an able actress, and we don't mean to imply that there were no laughs in the film. But it was never meant to be a major piece and it's merely mildly funny and quite predictable. (The plot, of course, is still being used on TV sitcoms.)

The Stolen Jools (National Variety Artists, 1931), B&W, c. 40 minutes.

Credits: Cast—Lots and lots and lots of stars in bit roles. Some of its familiar names are Maurice Chevalier, Gary Cooper, Fay Wray, Joan Crawford, Victor McLaglen, and Our Gang, but there are many more, including Buster Keaton, Wheeler and Woolsey, Richard Dix—you get the idea. Production Supervisor—E.K. Nadel.

Story: Norma Shearer's jewels are stolen, and it's the detective's job to interview all the Hollywood stars who might have done it. There are cameo bits of every star who could be rounded up for this benefit film.

Evaluation: This is an extremely odd film. It probably deserves a place in the collection of every serious film buff, just for its strangeness alone. There is a complete cast listing at the end, thank goodness—since most of us will draw a blank at an awful lot of the people who pop up. (Some of us will still draw that blank, even after seeing the cast names.)

There are a few funny bits—and a lot of jokes that meant a lot in 1931 and not much now. It's one of the few films we've seen that could have used a complete annotation—but that helps make it fascinating. Its intent was to arouse laughter from the audience and pull money from the audience's pockets—and it doubtless did both jobs well. Today it's a curiosity, an occasionally amusing view of the stars willing to do comedy bits for charity.

Source: World Television.

—D&MT

Dark Star (1974, Jack H. Harris Enterprises), color.

Credits: Cast—Brian Narelle, Dre Pahich, Cal Kuniholm, Dan O'Bannon. Director—John Carpenter.

Length/Format: 83 minutes/Beta X-2

Story: The spaceship *Dark Star* is on a many-year mission to destroy unstable planets whose existence could eventually endanger life elsewhere. It's a spaceship in which the normal breakdowns of machinery and the boredom of longterm close confinement of crew members lead to near-lunatic behavior of the

crew members. Nothing works and nobody cares—and complications such as a hostile pet alien and an eager-beaver robot bomb are almost welcomed as reliefs from the tedium of the job. It's a Very Different science-fiction movie, filled with inventiveness, filmed on a shoestring, and packed with black comedy.

Evaluation: *Dark Star* has never exactly made the usual theatrical rounds. It was supposedly released in March 1974, but it sort of trickled out to theatres here and there, and you're not alone if you've never seen it. It was initially a 16mm movie made by college students John Carpenter (later of *Halloween*) and Dan O'Bannon (later of *Alien*), and even its expansion to a more professional production was economically done. There is some slowness in pacing during the showing of the boredom of spaceship life. Some of the humor is college level. But the movie is fun—especially when seen with a bunch of SF fans—and unusual and, interestingly, quite original in many of its concepts.

The print is not particularly good. The coloring of many of the scenes was bright on the movie screen but is almost distractingly so on the TV set. The print was dirty or linearly scratched in spots, and there are moments of blank screen. But the movie is important in many ways. It is the early work of two important film makers. (And O'Bannon was the film editor, co-script-writer, production designer, and supervisor of special effects as well as an actor. And Carpenter produced it, co-wrote it, and even composed the music.) Fans of the kind of science fiction that Ron Goulart writes will find his world of dangerous technology fully—and funnily—realized. We've played the tape to two other groups of people, and everyone enjoyed it. All in all, it's unusual and amusing.

Source/Price: Video Dimensions \$44.95.

—D&MT

Godzilla vs. The Sea Monster (Toho-1966)

Credits: Cast—Godzilla, Mothra, Ebira, various Japanese actors. Director—Jun Fukuda.

Story: A group of adventurers are shipwrecked on an uncharted island, the home of a secret military organization determined to control the world. Enslaved on the island is a group of natives from Infant Island (the home of Mothra), kept from escaping by Ebira, the giant lobster, who also does a fine job of keeping visitors out. The adventurers come across an escaped native girl, and a plan is formulated to rescue the other slaves. Along the way they hide in a cave where they discover Godzilla in deep hibernation. Using the lightning from a raging thunderstorm, they awake him and set him loose upon the military base. Godzilla destroys the base and soon after defeats Ebira in a battle of near epic proportions. Soon after, Mothra arrives in the adult form of a giant moth to rescue the adventurers and the enslaved natives. Godzilla and Mothra have a brief run-in, but neither is injured. Eventually everyone escapes from the island, just before the entire island is consumed by a nuclear explosion.

Evaluation: Another public-domain Godzilla feature from Budget Video, this is the immediate sequel to *Ghidrah, The Three-Headed Monster*. While not as well-made as the previous feature, this film still manages to be entertaining, even if the human subplot is a bit farfetched. (They usually are!) The special effects are good with the scenes of destruction handled fairly realistically. All of the monsters appear in fine form and Mothra's appearance as an adult moth is a nice change from the usual giant caterpillar. There have been complaints that director Fukuda portrays the monsters as too human, and this does show up a couple of times, but it's not disturbing. Print quality of the film is good as most TV prints with as few vertical lines now and then. This release was mastered on 3/4" and the change between cassettes is handled nicely.

I continue to be impressed with the high video quality of the releases from Budget Video. Their tapes look as good as many coming from some of the larger companies.

One other note: The Beta version of this title comes on an L-370 cassette (90 minutes). In the future this will probably be common practice on subjects of less than 90 minutes.

Source: Budget Video.

—DS

Hell On Frisco Bay (Warner Brothers, 1955) Color

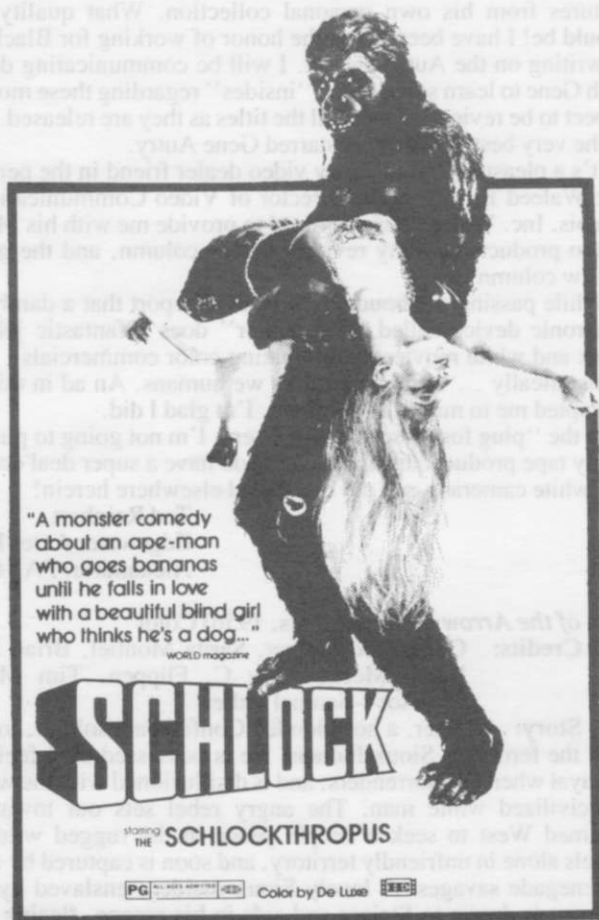
Credits: Cast—Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Fay Wray. Director—Frank Tuttle.

Story: This '1930's style' gangster movie opens with star Alan Ladd being released from prison. . . for a crime he did not commit. Ladd, a former cop, is imprisoned on a trumped-up manslaughter charge, all arranged by crime syndicate leader, Edward G. Robinson. It seems that Ladd was causing problems for Robinson, and this was the best way to get rid of him. Ladd is much embittered, not only for being wrongly convicted, but his wife (Dru) had an affair with another man while he was in prison. The latter much due to the fact that Ladd ignored communicating with Dru while away, and this drove her to be unfaithful. With the help of his police friend, William Demarest, Ladd finally proves his being framed, and Robinson is brought to justice after a furious fight in a run-away speed boat. Ladd forgives Dru, and we assume he returns to the life of a married police officer.

Evaluation: It is an established fact that commercially produced tapes of color motion pictures do not possess the quality of 'everyday network broadcast television'. *Hell on Frisco Bay*, the quality of which seems almost dimensional, is an exception. Moreover, this is a great Alan Ladd movie, and is a must for all fans of this soft-spoken superstar of the 40's and 50's.

Source: Maljack Productions.

—TR



"A monster comedy about an ape-man who goes bananas until he falls in love with a beautiful blind girl who thinks he's a dog..."
—WORLD magazine

SCHLOCK

starring THE SCHLOCKTHROPUS

PG Color by De Luxe REX

Schlock

Cast: The Schlockthropus and others.

Length/Format: 80 minutes/Beta.

Story: Schlock

Evaluation: Title tells all.

Source/Price: Studio Film & Tape Exchange/\$49.95.

—JL



SEX IN THE COMICS (releasing company and date unknown)
Color

Credits: Cast and Director use fictitious 'sex oriented' names.

Story: The comic strips come alive! In the flesh, and I mean all the flesh, we see Maggie and Jiggs, Betty Boop, Major Hoople, Harold Teen, just to name a few of the characters from the 'funnies.' Remember what was termed 'the 8 pagers?' These were the underground comics which featured those well known creations from artists' studios. But they were doing things that you normally didn't see in the Sunday comic section. . . sex. . . all varieties. . . in outlandish situations. . . oftentimes sporting exaggerated anatomy. This is what *Sex in The Comics* is all about, a multitude of quickie segments starring the comic characters. Some are costumed and made up to resemble these characters, others are not. There is also some documentation portions which trace the rise and fall of 'dirty comics' (oh, what a straight line).

Evaluation: This is a very funny movie, even though poorly produced in places, and cheaply done. The concept is unique, and there are some entertaining moments. Believe me, this is hardcore. . . no imagination needed. If you want your sex with a new approach, this one is for you. Sight and sound quality is fairly good.

Source: Thunderbird Films.

—TR

SOURCES

Budget Video
4590 Santa Monica Blvd.
Los Angeles, CA 90029

World Television
1200 S. La Cienega Blvd.
Los Angeles, CA 90035

Video Dimensions
43 East 10th Street
New York, NY 10002

Thunderbird Films
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3501 Eagle Rock Blvd.
Los Angeles, CA 90035

Nostalgia Merchant
6255 Sunset Blvd., Ste. 1019
Hollywood, CA 90028

Studio Film & Tape
6670 Santa Monica Blvd.
Hollywood, CA 90038

Blackhawk Films
1235 West 5th Street
Davenport, IA 52808

Maljack Productions
P.O. Box 153
Tinley Park, IL 60477

The Video Connection
1920 Sylvania Ave., Ste. 101
Toledo, OH 43613



Collecting the Video West

Ted Reinhart's

Western Roundup

The Western motion picture has always attracted a large legion of loyal followers. Movie "fads" (horror, musicals, comedy, spy, swashbuckler, disaster, etc.) have come and gone, but the Western has been far more enduring and has experienced more revivals than all the rest. During this decade, countless publications have been printed, films have been marketed, well-attended conventions all over the country have been staged . . . centering around the Western movie.

No longer does Hollywood manufacture products labeled "B-Western." And with the passing of Duke Wayne, it is most likely that few "any-grade" Westerns will be released for some time to come. Not that the public has lost interest, but there just aren't any more John Waynes, Gary Coopers, Randolph Scotts, Joel McCreas, and the rest of the great old crowd around to saddle up and ride across the silver screen . . . that is, the way it *should* be done. So, we fans of sagebrush have to rely on nostalgia to satisfy our yearnings. Here is where video recorders have become the "great provider." Now, by trades, purchasing, or simply off-the-air recording, we can get 'em all . . . Duke, Coop, Randy, Joel, plus all those "B's," too (Buck, Gene, Hoppy, Roy). Yessir, almost any Western movie ever made can land in the collector's library. For the life-long Western "nut" (you're reading one right now), there is never a problem in selection. He or she (primarily the former) will usually grab anything grabbable. Some taste or preference should be exercised. There are many, many worthy Westerns which can be enjoyed by even the collector negative to this genre.

In the September/October *Videophile*, I singled out *Stagecoach* as one of the *three* best Western movies ever made. Those other two??? Without hesitation, my choices are *High Noon* and *Shane*. If I was required to make an in-order rating, I'd have to place *High Noon* at the top. Briefly *High Noon* tells the story of a retiring marshal who feels responsible for protecting the town that will not offer the aid he so desperately needs. *High Noon* was Gary Cooper's best Western picture (a much deserved Oscar was awarded to Coop for his acting efforts). As much as I admire John Wayne, I have always maintained that Gary Cooper was the definitive Westerner. Other plus factors with *High Noon* include a great musical score, Tex Ritter's fine singing of the movie theme, and what a supporting cast! Other than his role in *Of Mice and Men*, Lon Chaney, Jr. had his finest hour. A first-ever movie for Grace Kelly earned her immediate stardom. Lloyd Bridges was never better. Even an old B-Western character actor, Tom London, demonstrated that he could play in "the major league." The Nostalgia Merchant is marketing a videocassette of this movie, which I will eventually review. A number of television stations run *High Noon* with regularity.

I place *Shane* a mere fraction above *Stagecoach*. I think possibly the impressive color settings provide the edge. Or perhaps the fact that this was Alan Ladd's finest movie, ever. He should have received an Oscar. *Shane* is a very sensitive tale of a gunfighter who attempts to live a peaceful life till he is forced into action to defend the people he has grown to love. To my knowledge, *Shane* is

not yet a dealer product. This movie is repeatedly exhibited on the tube. All three of the aforementioned titles are of the "classic" caliber, and hold a proud place in any person's collection. I'll discuss more of the best of the West next issue.

I am elated to learn from Ted Ewing, bossman of Blackhawk, that his fine firm has secured all rights to the entire Gene Autry line. As I understand, Gene will provide Blackhawk with copies of his pictures from his own personal collection. What quality these should be! I have been given the honor of working for Blackhawk in writing on the Autry project. I will be communicating directly with Gene to learn some of the "insides" regarding these movies. I expect to be reviewing most all the titles as they are released. Some of the very best B-Westerns starred Gene Autry.

It's a pleasure to find a new video dealer friend in the person of one Waleed B. Ali, Sales Director of Video Communications of Illinois, Inc. Waleed has promised to provide me with his Maljack Video products (see my reviews in this column, and the general review column).

While passing out bouquets, I wish to report that a dandy little electronic device called "The Killer" does a fantastic job with black and white movies in eliminating color commercials . . . all automatically . . . and better than we humans. An ad in this mag prompted me to make the purchase. I'm glad I did.

In the "plug for myself" department, I'm not going to push any of my tape products this issue. But I do have a super deal on black and white cameras—see my display ad elsewhere herein!

Ted Reinhart
Edgewater Acres Resort
Alexandria, PA 16611

Run of the Arrow (United Artists, 1956) Color

Credits: Cast—Rod Steiger, Sarita Montiel, Brian Keith, Ralph Meeker, Jay C. Flippen, Tim McCoy.
Director—Samuel Fuller.

Story: Steiger, a hot-blooded Confederate soldier, joins up with the ferocious Sioux Indians. He is possessed by a feeling of betrayal when Lee surrenders, and is disillusioned with the ways of the civilized white man. The angry rebel sets out toward the untamed West to seek a simple peace in the rugged wilds. He travels alone in unfriendly territory, and soon is captured by a band of renegade savages. A lovely Sioux maiden, enslaved by these Indians, is drawn to Steiger and aids in his escape, fleeing to the safety of her tribe. The ex-soldier becomes a member of the tribe after a gruelling initiation ceremony. He and the Indian girl then marry. Later Steiger is called upon to negotiate a treaty between his new nation and the U.S. Calvary.

Evaluation: I have heard and read much on *Run of the Arrow*, and was most anxious to screen this videocassette. Never could I envision Rod Steiger in such a role as he portrayed in this picture. After seeing the tape, I realized that *only* Steiger could have played this part. This is a far cry from the "traditional" Western, but its distinction places *Run of the Arrow* in the better class motion pictures of this genre. There is pulsating action

throughout the entire 85 minutes. The visual and sound quality could not have been better.

Source: Maljack Productions.

King of the Texas Rangers (Republic Serial, 12 Chapters, 1941) Black and White

Credits: Cast—Sammy Baugh, Neil Hamilton, Pauline Moore, Duncan Renaldo, Monte Blue, Kermit Maynard, Roy Barcroft. Directors—William Witney and John English.

Chapter Titles:

- | | |
|-------------------------------------|------------------------------------|
| (1) <i>The Fifth Column Strikes</i> | (7) <i>Death Takes the Witness</i> |
| (2) <i>Dead End</i> | (8) <i>Counterfeit Trail</i> |
| (3) <i>Man Hunt</i> | (9) <i>Ambush</i> |
| (4) <i>Trapped</i> | (10) <i>Sky Raiders</i> |
| (5) <i>Test Flight</i> | (11) <i>Trail of Death</i> |
| (6) <i>Double Danger</i> | (12) <i>Code of the Rangers</i> |

Story: Professional football player, Tom King (Sammy Baugh), joins the Texas Rangers after learning that his father, leader of the Ranger group, has been murdered. King's father lost his life when he discovered that John Barton, thought to be a good, honest person, has been working with "His Excellency," a mysterious alien bent on destroying the oil fields at Bordertown. Tom takes over where his father left off, and continues to foil every attempt made by the saboteurs. King is assisted by Pedro Garcia (Duncan Renaldo), a member of the Rurales (Mexican Police), and Sally Crane (Pauline Moore), a newspaper reporter. King eventually becomes aware that Barton, played by Neil Hamilton, is the guiding force behind all the attempted destruction of the precious oil fields. In the concluding episode, all the saboteurs are destroyed, including a zeppelin, which carries "His Excellency."

Evaluation: *King of the Texas Rangers* is one of the best serials ever made. The "cliff-hanging" sequences are beautifully staged, and the story is solid. This was Sammy Baugh's (remember him as star quarterback with the Washington Redskins?) first and only attempt at picture making. His line reading bordered on fair, but his riding, fighting, and other action scenes more than atoned for his speaking shortcomings. With more experience, Baugh would have improved, and perhaps become one of the big Western stars. But pro football was more lucrative, so he acted no more. The quality of this entire serial is excellent.

Source: The Nostalgia Merchant

Trail Street (RKO, 1947) Black & White

Credits: Cast—Randolph Scott, Robert Ryan, Anne Jefferys, George Hayes, Madge Meredith, Steve Brodie. Director—Ray Enright.

Story: The screen play of this motion picture was based on the novel, *Golden Horizon*, by well known western writer, William

Corcoran. Randolph Scott is at his usual best, this time playing real-life figure Bat Masterson. *Trail Street* deals with the oft-used 'range war' theme. . . cattlemen vs. farmers, plus the added ingredient of cattle rustlers causing added concern to the cow people. Robert Ryan is the chief culprit, who operates behind his position as a land agent. A rousing conclusion finds the decent elements of cattlemen, homesteaders, and town folk rendering their shootin' irons to old Bat Masterson to rid their community of all the troublemakers.

Evaluation: *Trail Street* is what *Return of the Bad Men* should have been. This title was released one year earlier, by the same studio, featuring a good portion of the same cast, and directed by the same director. Corcoran's story line makes the difference. A good, solid plot, with believable circumstances, all carried off beautifully. Ryan's bad guy role is unbeatable. George Hayes is as lovable as ever, and of course, Randy Scott, what else good can I say about this fine actor? The cassette I reviewed had some slight vertical 'jitters' (a condition which surely could be corrected), but general visual quality was as sharp as one can wish for. Sound was very good, too.

Source: Blackhawk Films, Inc.

Return of the Bad Men (RKO, 1948) Black & White

Credits: Cast—Randolph Scott, Robert Ryan, Anne Jefferys, George Hayes, Steve Brodie, Jacqueline White, Lex Barker. Director—Ray Enright.

Story: It's 'convention time' in 1889 Oklahoma for the most notorious band of outlaws ever to pack a six-gun. The likes of Billy the Kid, Dalton Brothers, Younger Brothers, the Sundance Kid, and Wild Bill Doolin join forces under the leadership of Ann Jefferys, and proceed to plunder and kill everything in sight. It is up to Randolph Scott to put a stop to this crime wave and face the entire array of concentrated villainy. With a little help from his friends, including the greatest of western 'side-kicks,' George Hayes, Scott is successful in destroying or driving out the entire gang.

Evaluation: Had the writers of this screen play used a bit of moderation, and assembled only about one-fourth of these 'name' bad men, *Return of the Bad Men* would have been a much better movie. The more than obvious historical inaccuracies employing real-life persons in a totally outlandish story overshadow the good qualities of this picture. The acting and action are great. . . there's just too many people around. I'm reminded of the old Universal horror movies. As their popularity dwindled, more and more monsters were added to the scripts, till a point was reached where the characters were in one another's way. Visual and sound quality of this product is quite good.

Source: Blackhawk Films, Inc.

Video Show Reminder

Is that all there is . . .

A Personal View

cont'd from p. 21

dub things to trade for the tapes I want. That keeps me from working as hard as I need to in order to pay for the tapes. And now TV warns that the cost of tapes is going up.

"I've been collecting books for 20 years for the same reasons I collect tapes—so that I can reread or resee something I love whenever I need a lift—but I don't have half as much invested in my 2,000 books as I do in tapes.

"As I starve to death, my friends and family all ask if it is worth it—if it weren't, I'd be eating food instead of tapes."

Barbara

In the last edition of this column we told all of you about the Los Angeles Consumer Video Show at the LA Convention Center to be held the weekend of November 17-18, 1979, being sponsored for the second year by the C.S. Tepfer Publishing Company. By the time this edition of TV hits your mailbox, that show will be close at hand, so this is a reminder to those of you considering attending. It should be an interesting and fun show and many of the people who write for and contribute to *the Videophile* (including this humble columnist) expect to be there and we are hoping many of TV's readers will also be in attendance. (Hey, staff, has anyone thought of bringing a portable VTR and making our own version of a "road" picture? Just a thought . . .)

The tape of this column is racing toward the end, but just before hitting the EJECT button, I want to reiterate that the space in this column is open to anyone reading (or writing for) this magazine and is available to them for the expression of their *personal* video experiences, ideas, views or comments. You are also encouraged to comment on anything published in this corner of TV (even if you disagree). We really do want to hear from our readers—after all, this is *your* column.

Happy Thanksgiving, but don't let your tapes be turkeys!

Sandy Winoker
P. O. Box 6344
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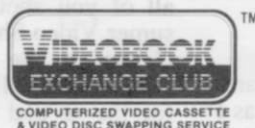
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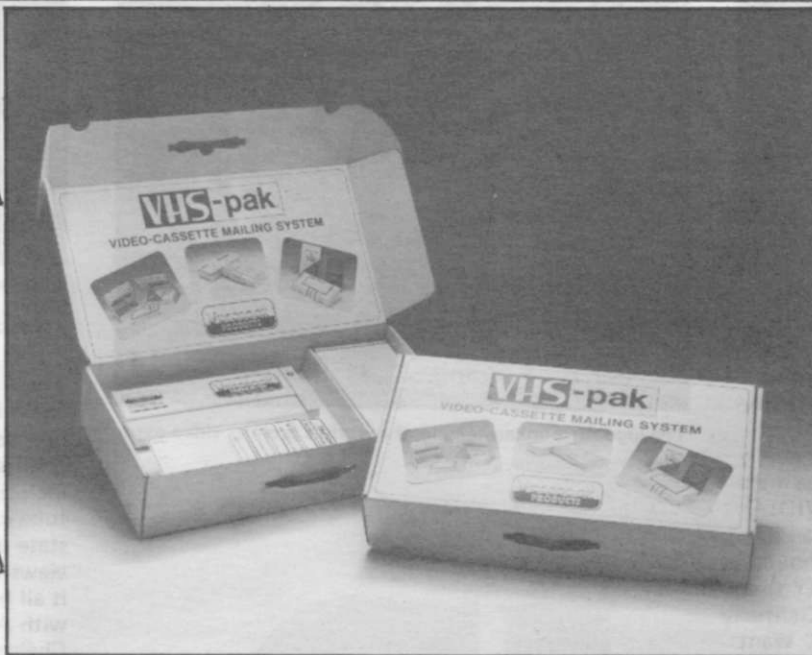
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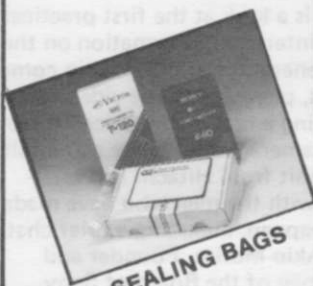
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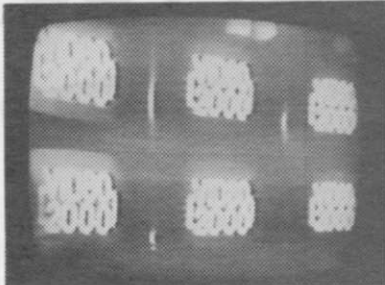
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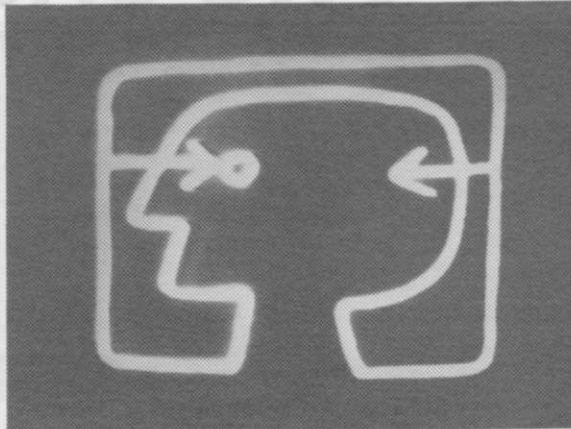
VIDEO HOBBYISTS TAKE NOTE THIS ONE'S FOR YOU



Philips Video 2000 8 hour VTR, the hit of Funkaustellung.

Nearly 1.2 million video enthusiasts journeyed to Berlin, West Germany for Internationale Funkaustellung '79, the world's largest audio and video festival. Joining the masses was INSTANT REPLAY VIDEO MAGAZINE, and now you can reap the benefits in a special two-hour edition of INSTANT REPLAY that brings 'Funkaustellung' and Germany to your home video recorder. Want to know more about the Sony J7 cassette recorder, the machine that THE VIDEOPHILE called "the greatest home video recorder in the world", we've got it.

Or maybe you're into earth satellite stations. Then we'll take you to Reisting, one of the first satellite stations ever built. Looking to buy a new VTR? We've got direct video off of all the new machines, including BASF's LVR system and Philips' exciting 8 hour Video 2000. See first hand how all the new machines work in slow-motion, fast forward and still frame. In fact, if you've pulled a Rip Van Winkle lately, and know nothing about home video, this is the tape for you.



The logo for Funkaustellung, the world's premier video expo.



IR presents a video collage salute to Akio Morita, Founder and Chairman of the Board of Sony.

There is a look at the first practical video intercom, information on the new generation of PCM audio components, plenty of home video cameras, including a reasonably priced three tube camera from Philips and a solid state unit from Hitachi and interviews with the men who have made it all happen, including a brief chat with Akio Morita, Founder and Chairman of the Board of Sony. Want more? Maybe the sleek new BMW Pro Class Racer, the M-1, isn't your thing, but Eberhard Schoener's description of how he is going to redesign the BMW Museum in Munich with 119 VTRs and Projection screens should grab your attention. Perhaps you've wondered about the usefulness of portable home video for travel photography. IR's video shot in East Berlin should prove to you that you can do *anything* with portable video equipment. We could go on but we won't.

The point is simple. The Age of Video has arrived. INSTANT REPLAY VIDEO MAGAZINE documents The Age of Video like no other publication can. Funkaustellung - Bring it home with Instant Replay!

IR

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- ☐ Sounds great! Rush me _____ issues of 'Funkaustellung' at \$59.95 each
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Name _____

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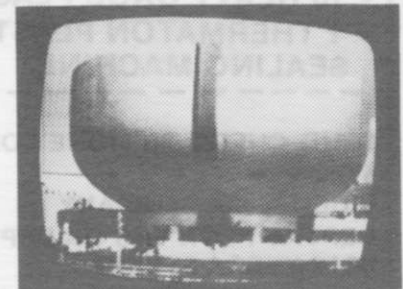
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Munich's BMW Museum, soon to house 119 VTRs and Projection screens.

It is neither the intention of THE VIDEOPHILE to serve as a conduit through which the illegal duplication or sale of material which is protected by copyright may be accomplished, nor to encourage such activity. We will not knowingly accept advertising for the sale of such material. In addition, we reserve the right to alter or reject submitted ads which offer "cash" for illegally duplicated tapes, or otherwise indicate that the advertiser stands ready to traffic in stolen property. However, until such time as a federal court or the United States Congress clearly declares otherwise, we adhere to the position that tapes which contain material transmitted through, and recorded from, the public airways may be exchanged between hobbyists not-for-profit where no rights to public exhibition are represented to be present, and we maintain that the same is not an illegal activity. Ads seeking material not yet broadcast over the public airways are presumed to mean "if and when such material is broadcast." Ads seeking to "buy" specific titles are presumed to refer to the purchase from those having the right to sell.



MINI-ADS



FOR SALE

VHS X rated. All are originals. No dupes. Prices include postage. \$67 for these *Sex World*, *Barbara Broadcast*, *Little Girls Blue*, *Little Orphan Dusty*, *Deep Throat*, *Erotic Adventures of Candy*, *Candy Goes to Hollywood*, *Cherry Truckers*, *Inside Jennifer Wells*, *Sodom & Gomorrah*. Following are \$49 *Resurrection of Eve*, *Journey of O*, *Teenage Fantasys*. It Happened in Hollywood. F. Bertelle 1909-47 Ave. Kenosha WI 53142.

Time Base Corrector—KSN TC 100B full color with full memory. Provides perfect stable copies of your tapes that have jitter, hooking, bending, unstable pictures, etc. Lays down perfect new sync signals with new color burst in place of poor noisy old sync tract. All you need is two VCR and two cables (video in and out). Used unit in excellent condition originally sold for \$3,000. First certified check for \$675 takes it. R. Wetzel 419 Union Ave. Rutherford NJ 07070 (201-939-0439).

Sony EV-320 reel to reel, 1" VTR incl. color pak, Slo-motion, edit, still frame, stereo sound, 25 reels of tape, fully documented, new rubber throughout, fully operational. Price \$700 for all. Freight collect. JVC remote control for 3/4", \$25. Modulator for same, channel 12 \$25. Dave Jones, 4741 Horton Rd., Garfield Hts. OH 44125.

Kodak Supermatic Videoplayer (VP1) like new condition. \$1,000 plus \$10 shipping. Inexpensive way to transfer super 8 film to video. No camera needed. Can also simply view your film using TV set instead of projector. Paul Hornsby, 297 Bass Rd, Macon GA 31210 (912-477-2887) after 11 am.

Sony VO2610 3/4" video cassette recorder, with remote control, RF unit, and cover. New Spring '79, only used 25 hours. \$1,450. Stan Gardner, 8811 W 82nd Terrace, Overland Park KS 66204 (913-649-2371).

RCA color camera, CC002, electronic viewfinder, zoom lens, custom tripod included. List price \$1495 — wholesale cost \$950 — sacrifice \$695 complete!! Almost new, perfect condition, truly a great buy for sportspeople and persons with growing families. Call or write Sandy Peters, 6326 30th Ave North, St. Petersburg FL 33710 (813-347-3781).

SONY SL-8200 2-speed Betamax with DT-30 Timer. 2 years old, well cared for, excellent condition, with all acc. \$525 shipped. SANYO VTC-9100 Beta II with LED timer. Very used, but works well. \$475 shipped. Also over 100 tapes. Send inquiries and SASE to Tim Davis, RD 2, Cincinnati NY 13040.

BETA

Wanted uncut in Beta II format: *Clockwork Orange*, *Straw Dogs*, *Dr. Strangelove*, *Mondo Cane*, *State of Siege* (Costas Gavras). Will trade, swap lists, whatever. Dean Adams, 401-B Camden Ave, Parkersburg WV 26101 (304-422-8551) ext. 304 before 5pm EDT (304-428-5093) after 5.

I now have many *Supermarionation* programs, but am still looking for others. If you have any *Supercar*, *Fireball XL-5*, *Stringray*, *Thunderbirds*, *Captain Scarlet*, or *Joe 90* episodes, and would like to trade for others (or would like to trade them for blank tape, recent films, or pay cable films), please contact me. Vincent Egarian, 30 Manhattan Ave, Yonkers NY 10707. Or call (914-SP9-5936) between 7-9 pm Eastern Time.

X2: PLEASE!!! I am still looking for *Bob Hope's Christmas '78 Special*. SOMEBODY, PLEASE? My heartfelt thanks to the many videophiles that have ignored my lists and answers to their ads. Sincere thanks to fellow videonuts Rich S., Tim D., and Mike G. See my July/Aug ad for other wants. I also would like a copy of *On The Road With Bing* 10/28/77. John Wells, Rd #1 Chittenango NY 13037.

Sinatra and Crosby wanted in Beta-2 especially old TV specials (*Budweiser*, *X-mas* shows, etc.) Also: uncut: *Splendor in the Grass*, 1961, *Natalie Wood*. Other trading lists welcomed. Joe Onorato, 46 So. Main, Northfield VT 05663 (802-485-9732).

Uncut please. *My Little Chickadee*, *Mississippi*, *Footlight Parade*, *You Can't Cheat An Honest Man*, *Roman Scandals*, *Follow That Camel*, *Kentucky Fried Movie*, most *Carry On's*. Have lots to swap, send you list for mine. Louis Bentley, 18-131 Langlois Road, N.8. Desert Hot Springs CA 92240 (714-329-6948).

Wanted in Beta 2 format any *Liza Minnelli* television concerts or appearances especially these: *Liza with a Z-1972*, *Love From A to Z-1974*, *Liza-1970*, *April in Paris Ball-1963*, *The Dangerous Christmas of Red Riding Hood-1965*. Dean R. Ott, 502 E. Main, Madison WI 53703.

BETA 2 Wanted. *Thief of Bagdad* (Sabu-1940), *This Time for Keeps* (MGM-1947), *Hoosier Schoolboy* (Rooney-1930's), *Fit For a King* (Joe E Brown-1930's). Have numerous vintage and new movies to trade or what have you. Jack R. Miller, 15292 Pinehurst, Lansing MI 48906.

Beta Format Wanted X-2—Any *Three Stooges* shorts or movies need desperately. Top quality only! Murray M. Martin, P.O. Box 92, Waterville OH 43566 (419-878-6640).

Betamax owner with 800 movies, rapidly growing collection. Needs trading contacts with Canadians in Windsor, Chatham, Wingham, Kitchener, Toronto, Barrie, Peterborough, Kingston, Cornwall, Ottawa, Montreal, other Canadian cities. Also want to hear from Americans with pay TV (especially ON, QUBE) or videodisks. P.O. Box 823, Station B, London, Ontario, N6A 4Z3, Canada.

Important Instructions Re: Advertising

In order to keep it simple, fair to everyone and, above all, *inexpensive* to the individual videophile, the following is our policy with respect to mini-ads. ONLY SUBSCRIBERS ARE ELIGIBLE TO PLACE A MINI-AD. These are available for the extremely cheap rate of 50 words for \$2.00. However, after the first 50 words, *each word* will cost you an additional 10¢, and we must impose a limit of 200 words (\$17.00) per advertiser per issue. Your name and address (within reason) equals 6 words. Telephone number equals 1 word. You may request that your ad be placed under any of the following classifications: For Sale, Beta, VHS, Just Plain Wanted, Personals, Video Discs, or Rubber Novelties. All ads *must* be related to video. We can no longer accept ads which relate to movie posters, get-rich-quick schemes, or organ transplants. Also, no mini-ads will be accepted for the sale of hardware or blank or prerecorded tapes and related items from those offering these items in quantities of more than one (collectors may, however, place ads seeking to unload all their old tape). NO ads for copyrighted material FOR SALE will be accepted unless you have the rights to it.

DEALERS AND WEALTHY INDIVIDUALS: Please send for our rate card. Dealers are not eligible to place mini-ads, We do offer full page, half, quarter, one-third and one-sixth page display rates, special placement, and color.

DEADLINES: Ads absolutely *MUST* reach us by the deadline. Please, no more phone calls and speedy Express deliveries after the deadline. The deadlines for the next two issues are: Issue #23 - December 1 and Issue #24 - February 1.

Uncut versions of *Wizards*, *Coonskin*, *Heavy Traffic*, *Watership Down*, *THX 1138*, *Network*, *Carrie*, *Time Machine* (1960), *Lolita*, anything with Jill Clayburgh or Jane Fonda, *Grateful Dead* movie, any Rolling Stones, Lynyrd Skynyrd, or Springsteen. Have over 150 big titles on Beta II for trade or sale at cost. Send inquiries and SASE to Tim Davis, RD 2, Cincinnati NY 13040.

X-2 Any Tom Baker *Dr. Who*, Roger Moore *Saint* (esp. B&W), *Burns & Allen*; 1/2 hour *Quark* episodes (esp. first six). Interested in *Steve Allen*, as well...especially Westinghouse series (dream on...) can trade *Superman* (B&W, color), *Abbott & Costello*, *Lost in Space*, *Honeymooners*, *Alfred Hitchcock Presents*, *Bilko*, *Groucho*, *Cisco Kid*, *Sgt. Preston*, *Lone Ranger*, *Rifleman*, *Two Ronnies*, *Monty Python*, *Bob Newhart*, *Mary Tyler Moore*, *Fury*, *Warner Brothers Cartoons*, *Maverick*, *Three Stooges* and *Little Rascals*. Some *Leave it to Beaver*, *Voyage to the Bottom of the Sea*, and *Twilight Zone* also available. Let's trade TV Guides...maybe we've both missed something. Brien Lee, 2742 N. Prospect, Milwaukee Wisconsin 53211. (availability of shows pending fall season changes).

Will Swap or Buy any of the following: Andy Warhol's *Frankenstein*, *The Outlaw* (Jane Russell), 1975 *Bette Midler HBO Concert* (2½ hrs), R.J. Schweikert, 1101 W. Cermak Rd., Broadview IL 60153 (312-344-8240).

Anybody from Chicago area interested in 76er's basketball this season contact me as soon as possible. Also interested in making contact with anybody outside of U.S. on NTSC system. Have good deal to offer. R. Krascone, 1055 Flanders Rd., Philadelphia PA 19151.

WANTED: *Oklahoma!*, *Carousel*, *King and I*, *Fantastic Voyage*, *Robe*, *Song of Bernadette*, *My Fair Lady*, *Bridge To The Sun*, *Walking My Baby Back Home*, anything with Linda Stirling, and serials like *Superman*, *Atom Man vs. Superman*, *Phantom*, *Brick Bradford*, *Tiger Woman*. Have 75 movies, 50 serials, and 25 X-rated films to trade. John Ziniewicz, P.O. Box 428, Beautiful Downtown Burbank CA 91503.

Wanted on Beta 2: Very anxious to get *Roy Rogers* movies! Is there anyone in BALTIMORE MD, BOISE ID, REDDING CA, or anywhere else who can help me? Also want films: *Pete's Dragon*, *Bernardine*, *Journey to the Center of the Earth*, and *Howdy Doody & Roy Rogers* TV series. Will trade, send TV Guide, or make other arrangements. Joe Clark, 2523 Alki Place, Anaheim CA 92806 (714-776-8029).

WANTED: *Friends*, 1971 film with Sean Bury with Elton John score. Also, any *James Bond* with Connerly, any 60's Rock and Roll, silent films, or uncut Hammer films. I have silents, westerns, Elvis, Beatles, some HBO, and more. Tim Lussier, 709 N. Wilson Dr., Cheraw SC 29520. Phone: 802-537-5582 evenings.

WANTED DESPERATELY ON BETA: *Mod Squad*, *Route 66* (with George Maharis), *Ben Casey* (with Sam Jaffe), *Rescue 8*, *Whirlybirds*, *Trapped Beneath the Sea* (1974 made-for-TV movie). Will trade or make other arrangements. Carol Huffman, 1804 Barron Lane, Ft Worth TX 76112 a/c 817-451-7380.

BETA FORMAT WANTED: Want lists from those who have tapes for trading, selling, loaning, or any combination. Interests are SF movies, old TV and XXX. Contact J.W. Taylor, 611 N 2, Cabot AR 72023. Call (501) 843-6031 between 6-10pm.

Shepherds Pie, and any other show featuring Jean Shephard. See my ad in issue 22 for what I can offer you, but add: *Have Gun Will Travel*, *Outer Limits*, and others. I also need: *The Saint* (B&W), *Dobie Gillis*, *Burns & Allen*, Brien Lee, 2742 N. Prospect, Milwaukee WI 53211.

Beta X-2 Format Wanted: *Tiny Lund-Hard Charger*, *Red Line 7000*, *Thunder in Carolina*, *Track of Thunder*, *Thunder Alley*, *The Big Wheel*, and *The Road and Track Series*. Jack Walker, 6-H Palmetto Arms Apts, Camden SC 29020 (803-432-2309).

VHS

WANTED DESPERATELY ON VHS: *Mod Squad*, *Route 66* (with George Maharis), *Ben Casey* (with Sam Jaffe), *Rescue 8*, *Whirlybirds*, *Trapped Beneath the Sea* (1974 made-for-TV movie). Will trade or make other arrangements. Carol Huffman, 1804 Barron Lane, Ft Worth TX 76112, a/c 817-451-7380.

I now have many SUPERMARIONATION programs, but am still looking for others. If you have any *Supercar*, *Fireball XL-5*, *Stingray*, *Thunderbirds*, *Captain Scarlet*, or *Joe 90* episodes, and would like to trade for others (or would like to trade them for blank tape, recent films, or pay cable films), please contact me. Vincent Egarian, 30 Manhattan Ave., Yonkers NY 10707. Or call (914) SP9-5936 between 7-9pm Eastern Time.

Want to Trade VHS Format: Novice to video. Small but good titles. last ad brought good response to tapes but no interest in trading tapes for wife. Will answer all inquiries. Contact Larry Kobrin or Larry's wife Wilma at 98 Somerset Dr, Suffern NY 10901.

Wanted in VHS or U-matic: *The Rogues*, *Doctor in the House*, *Dark Shadows*, *Song of Norway*. Have 2001, *Star Treks*, *Space 1999*. FOR SALE: Cartrivision tapes, one hour or more, some prerecorded, \$10 ea. Cartrivision deck \$200. Includes cabinet, tuner, rf modulator. F. Hoeck, 114 Columbia St, Lexington Park MD 20653.

3 *Stooges*, Any and All. Also, *The Invaders*, *Time Tunnel*, *Dobie Gillis*, *The Fugitive*, 77 *Sunset Strip*, *Amos N Andy*. Uncut films wanted, *Death Wish*, *Clockwork Orange*, *Roller Ball*, *Magnum Force*, *Halloween*, *Beyond the Door*. I'll trade lists and answer all. John Dressler, 2831 Hazel Ave, Dayton OH 45420 (513-253-4232).

Would like to trade following pre-recorded cassettes (2 hr speed only-preferably commercially recorded). *Portrait of Seduction*, *Sex World*, *Misty Beethoven*, *Barbara Broadcast* for any of the following: *Debbie Does Dallas*, *Pizza Girls*, *Mary, Mary*, *Pornography in Hollywood*. Would like to sell! Atari Videocomputer plus 5 carts (Chase, Combat, Starship, Space War, Blackjack) \$250 value new asking \$175. Make an offer! Please write A.F. Lepore, RD 2-L 62, Monroe NY 10950.

WANTED: *American Madness*, *Animal House*, *An American Tragedy*, *The Apartment*, *Best Years of Our Lives*, *Casablanca* (uncut!! 102min) *Chinatown*, *Citizen Kane*, *Grand Hotel*, *Greed*, *Harold and Maude*, *Just Imagine*, *Laura*, *Little Murders*, *Make Way for Tomorrow*, *The Producers*, *Santa Claus Conquers the Martians*, *Scarface*. Have many classics, *Outer Limits* airs weekly in Tucson. Harnisch, 23 N Longfellow, Tucson AZ 85711.

WANTED TO TRADE XXX'S. Need *Never a Tender Moment*, *Heavenly Desires*, *Blonde Fire*, *Carnal Highway*, *Mystique*, *All About Gloria Leonard*, *Joy of Letting Go*, *Panorama Blue*. I have 350 in collection to trade. What do you have in excellent copies? Jack Laydon, 1427 So. 9th St, St Charles IL 60174 (312-584-4988) before 6:30pm.

WANTED: Any Marx Bros. movies; Any Amos & Andy or Burns & Allen TV shows; *The Loved One*, *Alien*, *Close Encounters*, *Fiddler on the Roof*, *Tunnel Vision*, *Groove Tube*, *Animal House*, *Desperate Living*, *La Cage Folies*, *Pink Flamingos*, *Loners & Other Strangers*. Will exchange Showtime list and my inventory for your list. D. Reynolds, P.O. Box 149, St. Petersburg FL 33731.

Let's trade VHS tapes. Adult and non-adult. Have over 200 titles to trade. Want good to excellent quality. VHS format only. Send your trade list and I'll send mine. P. Gordon, P.O. Box 825, Framingham MS 01701.

Animal House, *Alice in Wonderland* (long version), *Barbarella*, *Casablanca*, *Clockwork Orange*, 2001, *The Maltese Falcon*, *The Wrong Arm of the Law*, *Two Way Stretch*. Any episodes of *The Strange Report* and any *Maxi Cat* cartoons. David Ponicki, 2611 E Main, Kalamazoo MI 49001.

WANTED: *Dr. Zhivago*, *Ben-Hur*, *Superman*, *Disney Classics*. Only want excellent copies. Also interested in good quality first run movies. I have a very extensive list. Also looking for someone with a Sony 3600. Attilio Cardaropoli, 14 Westernview St, Springfield MS 01108.

WANTED ON VHS: Any TV appearance of *Bobby Bland*, *Muddy Waters*, *Teddy Pendergrass*, *Stevie Wonder*, *Marvin Gaye*. Also looking for *Roots I & II* and *XXX In the Realm of Senses*. Have much to trade. Terry Callahan, 3428 S Kickapoo, Springfield MO 65804 (417-887-9554).

VHS Format Wanted - John Wayne - *The Horse Soldiers*, *The Searchers*, *Red River*, *Fort Apache*, *Sands of Iwo Jima*, *The Cowboys*. Michael Worman, 8955 St Andrews Dr, Seminole FL 33542 (813-392-3341).

VHS WANTED: Movie - *Half Angel*, Fox 1951; must be good quality. Will tape Chicago TV in exchange. J. Arthur, 3450 N Kimball Ave, Chicago IL 60618.

BARBRA STREISAND VHS Tapes Wanted. Any interviews, award presentations, appearances, concerts, specials, etc. on VHS format. Write: Randy Emerian, 824 E Hamilton Ave, Fresno CA 93727.

WANTED: *Brick Bradford* and *In Darkest Africa* serials. Features: 2000 *Maniacs*, *Gone In 60 Seconds*, *The Tennant*, *Dawn of The Dead*, *Texas Chainsaw Massacre*. I have (TV shows) *Batman*, *Untouchables*, *Superman*, *Star Trek*, *Lost N Space*, *Perry Mason*, *Lone Ranger*, etc. Jim Kowalski, 405 Aspen St NW, Washington DC 20012 (home) 202-723-4011 (work) 301-881-8050.

Want to trade or buy good to excellent copies SP only. *Amityville Horror*, *Moonraker*, *Escape From Alcatraz*, *Alien*, *Rocky II*, *China Syndrome*, *Close Encounters*, *Buck Rogers in the 25th Century*, *Jaws II*, *Lord of the Rings*, *Peter Pan*, *Saturday Night Fever*, (Disney movies) *Pinocchio*, *Sleeping Beauty*, *Snow White*, *Aristocats*, *Cinderella*, *One Hundred and One Dalmations*. Also *Deer Hunter*, *Sahara* (Humphrey Bogart) *A Bridge Too Far*, *Bridge at Remagen*, *Beach Red* (1967) *Cornel Wilde*, *Sands of Iwo Jima*, *The Alamo*, *Battleground*, *Richard Hoffmann*, P.O. Box 167, Harrington Park NJ 07640.

WANTED: VHS PEOPLE! We have organized a small non-profit video exchange club in the Southern San Francisco Bay area. We currently have over 80 late released uncut movies, on S.P., in our mutual library which is constantly growing. We also have a direct exchange list for members to get together with each other on an individual basis. Some of our movies include: *The Exorcist*, *Buck Rogers in the 25th Century*, *The Omen I & II*, *The New Body snatchers*, *Coming Home*, *Eyes of Laura Mars*, *Semi-Tough*, and many more. We also have 3 different cable systems in our area. If you think you might be interested give us a call: (408) 923-6721 after 6pm or write: Video Exchange Club, 2122 Amstel Ct., San Jose CA 95116.

A video hobbyist in Switzerland desires to purchase all kinds of American pre-recorded tapes (VHS Format). Films, TV shows, documentaries, etc. old or current. B&W or color on new or used tapes. Payment in US dollars. (European tapes, in English, French, German & Italian can be traded, if so desired.) Write to: Dr. O. Haliq, 3780 Gstaad, Switzerland.

Desperate For! Please Help! VHS Format Only. *Star Trek* episodes: *Shore Leave*, *Return of Archons*, *Taste of Armageddon*, *This Side of Paradise*, *Alternative Factor*, *Operation Annihilate*, *Catspaw*, *Metamorphosis*, *Patterns of Force*, *Omega Glory*, *Spectre of the Gun*, *For the World Is Hollow*, *The Loian Web*, *Plato's Stepchildren*, *Wink of an Eye*, *Let That Be Last Battlefield*, *Mark of Gideon*, *Turnabout Intruder*. All uncut originals commercials edited. Also want *City of Angels*, *Ellery Queen*, *Petrocelli*, *Big Hawaii* episodes. Movies: *Joyride*, *The Stud*, *Houston We've Got a Problem*, *Distant Early Warning*, most any good old 50's SF movies. Much to trade. Write to: Ray Radford, Rt 1, Box 322-A, Eclectic AL 36024.

VHS: I need the last 15 minutes of the Charlie Daniels concert on PBS, September 1. Also looking for the movies: *Trail of the Lonesome Pine* and *Texas Across the River*, 'B' westerns, serials and rock concerts. Can furnish 1st generation copies from HBO. Howard Moore, P.O. Box 32, Sumter SC 29150.

VHS - Top Quality Only! George Pal's 1960 *Time Machine*. *Texas Chain-Saw Massacre*. Kubrick's 2001. Certain episodes of *Outer Limits* and *Twilight Zone*. *It*, *The Terror From Beyond Space*. Let's trade lists. I have cable. Would like to rent good quality adult films. Dan Payne, 229 MacArthur Blvd, Oakland CA 94610 (415) 763-1026.

WANTED: Westerns of the 30 and 40's and any old Serials. Ken Maynard, Bob Steele, etc. Also need someone in North Chicago Suburbs to Dub with. Have best collection of *Missile films* in country to trade. (Moon Shots, First Man in Space, etc.) Hal Harmon, 266 Latrobe, Northfield IL 60093 (312) 441-7266.

WANTED ON VHS: Quality vintage to XX. I have HBO, First Garbo talkie 1930, Vintage Hitchcock 1929 thru 1938, Vintage Comedy of Harold Lloyd, Flynn's Adventures of Robin Hood 1938. Also have current films, old TV shows, and specials like *Lily Tomlin*, *Robin Williams*, *Paris Floor Shows*, all uncut for trade. Ian Michaels, 17 Oliver St, Fitchburg MA 01420.

VHS FORMAT WANTED: Have good copies of *Patton*, *Mash*, *Magnificent Men in Their Flying Machines*, *Santa Fe Trail*, *Secret Desires*, *Nicole*, *The Story of O*, *The Ribald Tales of Robin Hood*, *Fritz the Cat*, *The Milkmaid*, and *Teenage Fantasies*. These are all quality off-air shows. Will trade with anyone interested, all categories. Tom Edwards, PSC Box 266 APO New York 09127.

Wanted On VHS Buy, Trade or Rent: *Alien*, *Dawn of the Dead*, *Tarzan X Rated Cartoon Movie*, *Superfly*, *Grease*, *Heaven Can Wait*, *Superman 1978*. Tapes I have for sale or trade: *Reefer Madness*, *Metropolis 1926* Sci-Fi classic, *Swinging Ski Girls*, *Swingin Stewardesses*, Randy Jordan, 4531 Ludwig Rd, Murrysburg PA 15668 (412-339-4965).

Would like to swap VHS tapes and information on Showtime or Star Channel cable systems. We have HBO, PBS, XXX and many oldie but goodies. Looking for: *Casablanca*, *Ben Hur* (w/Heston), *Cimarron*, *Bogart* and *Wayne* titles. Let's trade lists. N.R. Hettinger, P.O. Box 201, Holt MI 48842.

WANTED DESPERATELY IN VHS: *Zacharia* with Don Johnson, *Having a Wild Weekend* (Dave Clark 5). Have lots to trade: *Outer Limits*, *Exorcist*, *Magia*, *Psycho*, *Fantastic Animation Festival*, *Rocky Horror*, *Young Frankenstein*, *Calamity Jane*, *Catch-22*, 2001, *Robin Williams*, *Woodstock*. Brian Gray, 5711 So. Gary Pl., Tulsa OK 74105.

Shakespeare and Opera I will swap or trade only and dupe. Have both VHS and Beta. Prefer VHS will trade, want *Burton's Taming of the Shrew*. Geo. Blair, 305 W. Torrance Blvd, Carson CA 90750 (213-973-6888 home).

WANTED ON VHS: Any wrestling TV shows except from the northeast (WWWF). *The Avengers* TV show with Diana Rigg, *El Cid* movie, *Knights of the Round Table* movie, *Goldfinger* movie, *Thunderball* movie, *The Party* movie, 1950's TV westerns and XXX movies. Will trade HBO movies, New York City shows, serials and XXX movies for what I am looking for. Want someone to trade with in Houston, Detroit, and the Carolinas. Send your TV Guide and I will send mine. Howard Rogofsky, Box 1102, Flushing NY 11354.

Wanted TV Pilots: *Mixed Nuts*, *Snively* and *Salt and Pepe* movies: *Rocky Horror Picture Show*, *Texas Chainsaw Massacre*, *Artists and Models* (Martin and Lewis), plucked TV shows *Space Patrol*, *Rocky Jones* other 50's space shows. Paul Stadinger, 239 N 9th St, Allentown PA 18102.

VIDEO DISCS

VIDEODISC lending library service has been formed in the Seattle area. We are now expanding nationwide and seeking new members. If you are interested in borrowing videodiscs write for more information to: Service-V, Box 889, Seattle WA 98111.

JUST PLAIN WANTED

Dylan collector would like to trade video material with other collectors. Have much to trade. Am also looking for a complete copy of *Ladies and Gentlemen The Rolling Stones*. Bill Pagel, P.O. Box 35398, Phoenix AZ 85069.

BETA 2 & VHS WANTED: Old TV series - *Patty Duke*, *Highway Patrol*, *Rescue 8*, *Dragnet*, *Combat*, *Leave it to Beaver*, *Real McCoys*, etc. Also any TV or movie outtakes. Current movies: *Close Encounters*, *Exorcist*, *Jaws I*, *The Fury*, *Magia*, and more. I am also interested in any XXX. Will send you my list if I can have yours. Mark Phillips, 980-3 Wadsworth Rd, Medina OH 44256.

Especially need someone in San Francisco or Bay Area with access to ch 26, Houston and Quebec to trade tapes or make arrangements to do taping for me. Beta or VHS. Have hundreds of B-westerns, serials and other movies to trade. Boyd Magers, 1825 Mary Ellen N.E. #2, Albuquerque NM 87112 (505) 292-0049.

Are you interested in *The Prisoner*, *Secret Agent*, *Danger Man*, and *Patrick McGoohan* movies? If so, let's do some wheeling and dealing. All replies answered. Also interested in appearances by *Dusty Springfield*. D.E.T., P.O. Box 1327, Midland MI 48640.

Need to see these movies for a book project: *War of the Satellites*, *Not of This Earth*, *Carnival Rock*, *Swamp Women*, *Five Guns West*, *The Fast and The Furious*, *The Intruder*, *Tower of London*, *Von Richtofen and Brown*, *Rock All Night*, *Sorority Girl*, *Gunslinger*, *Naked Paradise* (1957), *I mobster*, *Hot Car Girl*, *The Cat Burglar*, *Cry Baby Killer*, *Monster From The Ocean Floor*. If you have these on Beta or VHS, I've got lots to trade. Mark Lamberti, Box 1987, Richardson TX 75080.

SECRET AGENT (Patrick McGoohan) & *Danger Man* series urgently wanted. Beta format preferred, but VHS useable. Any information at all greatly appreciated. Other wants include John Waters movies & Andy Warhol movies and rock on video. Offering many old series running here, etc. Bob Craig, Box 1687, Chicago IL 60690 (312-528-3982).

SHAKESPEARE (No PBS) or Opera collectors, will do some trading VHS or Beta. Can get practically any film new or old. I want (Burton's) *Taming of the Shrew*. Home phone 213-973-6888 office 213-538-2033 (aft 12 noon) Geo. Blair, 13707 Doty St, Hawthorne CA 90250.

WANTED on VHS or BETA (X-1/X-2) dozens of old TV shows and numerous movies; animated cartoons; old commercials; shorts from the 20's-50's, etc. I have the following material to trade: TV shows *The Outer Limits*, *The Avengers* (w/Diana Rigg), *Thriller*, *Science Fiction Theatre*, *One Step Beyond*, *The Invaders*, *Twilight Zone*, *Man From UNCLE*, *Night Gallery*, *Secret Agent* (uncut), *The Wild, Wild West*, *Burns and Allen* (uncut), *Our Miss Brooks*, *Thunderbirds* (marionation), *Midnight Blue* (X-rated cable series) and much more. Movies: *Rocky Horror Picture Show*, *A Clockwork Orange*, *Phantom of the Paradise*, 2001, *A Space Odyssey*, *Barbarella*, *A Boy and His Dog*, *Woodstock*, *The Time Machine* (60's), *Forbidden Planet*, *Walkabout*, etc. Send me your TV Guides (35¢ issue), trade lists and I'll send you mine. Contact: Michael Burgujian, 15-35 146th Place, Whitestone NY 11357 (212-746-4473) between 8 and 10pm.

WANTED: U-Matic cassette of *Camera Three* program *Film Reality and Film Fantasy* with Linwood Dunn aired 1975. Write Ralph Langer, 221 Third Ave, Carnegie PA 15106.

Have 33 channel cable TV but still can't find desired movies. If you have *Your Cheatin Heart* or *Jailhouse Rock* please write—B. Dunham, 3314 Upton Rd, Lansing MI 48917.

Recently started collecting. Have only a few titles to trade, but will swap 2-3 new blank cassettes for desired films. Particularly want W.C. Fields, Wallace Beery films, *Amos N' Andy*, *Dr. Zhivago*, *The Magic Christian*, *ECCO* and *Mondo* films. Send lists to Fred Von Scholly, 4986 Dalton Dr, Columbia MD 21045.

Will swap Beta X-2 or VHS cassettes or trade for blank tape. I have many movies uncut and no commercials as shown on HBO, Showtime, WUBE, and Z Channel. Send for trade list. Fred Kline, P.O. Box 324, Janesville WI 53546.

WANTED ON VHS OR BETA — ANY films at all with SUBTITLES. Have list of several hundred other regular films for trade. Mitch McGeary, P.O. Box 3393, Lacey WA 98503. (Or will purchase subtitle films.)

Need trading contacts in ENGLAND and AUSTRALIA who have PAL system U-Matic (and will accept NTSC or camera copies in trade) or who have PAL and NTSC systems VHS or Beta with video camera and can make camera recordings onto NTSC. (Other Trading Suggestions?) Barbara E. Warne, P.O. Box 4678, Albuquerque NM 87196.

Wanted desperately Beta or VHS: *Mike Douglas Show* with Jan and Dean, *Trapped Beneath the Sea* (1974 TV movie), episodes of *Mod Squad*, *Route 66* (Martin Milner, George Maharis), *Ben Casey* (Sam Jaffe), *Rescue 8*, *Whirlybirds*. Will trade or make other arrangements. Carol Huffman, 1804 Barron Lane, Ft Worth TX 76112 (817-451-7380).

PAL COUNTRY'S please let me hear from you. I will trade films against good program from your local TV. I'm looking for contacts in HONG KONG or SINGAPORE or AUSTRALIA, etc. My interest is *Elvis* and *GOOD* movies. I have 27 *Elvis* films to trade and *Clint Eastwood* & *Bond* also. And another 200 in that high class. If you are in PAL system write soon to Christer Malmstedt, Stationsgatan 13, 310 58 Vessigebro SWEDEN.

Wanted copy *What do You Say to a Naked Lady* by Allen Funt for Quasar VR 1000 viewing. Robert S. Hagge, 506 First American Center, Wausau WI 54401.



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WE ARE PLEASED TO ANNOUNCE THE RELEASE OF ONE OF THE MOST REQUESTED TAPES EVER - THE HOLLYWOOD BLOOPERS. 40 MINUTES OF RARE AND RIOTOUS OUTAKES WITH ALL OF THE STARS OF THE FABULOUS ERA - BETTE DAVIS, JIMMY CAGNEY, PAT O'BRIEN, HUMPHREY BOGART, JOAN BLONDELL, DANNY KAYE, ERROL FLYNN, LAUREN BACALL, CARY GRANT, JIMMY STEWART, ROSALIND RUSSELL, BARBARA STANWYCK, KIRK DOUGLAS, MILTON BERLE AND EVEN MORE! SCENES THAT NEVER MADE IT INTO SUCH FILMS AS 'TORRID ZONE', 'BROTHER RAT', 'BRIDE CAME COD', 'G-MEN', 'JEZEBEL', 'DARK VICTORY', 'KID GALAHAD', 'THE SEA HAWK', AND MANY, MANY MORE. THIS IS TRULY A COLLECTORS ITEM, AND IS AVAILABLE EXCLUSIVELY FROM US. THIS IS A MUST FOR ALL TRUE MOVIE BUFFS!!.....CODE K

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NEW CARTOON RELEASE

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55 MIN, COLOR + B&W

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A TRIBUTE TO GEORGE PAL...THE CREATOR OF THOSE FANTASTIC PUPPETOONS. HERE ARE 10 OF HIS GREATEST WORKS, INCLUDING 'TUBBY THE TUBA', 'HOT LIPS JASPER', 'THE LITTLE BROADCAST', 'RHAPSODY IN WOOD', 'DATE WITH DUKE', 'JASPER IN A JAM', 'SHIP OF THE ETHER' AND MORE.

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NEW Son Of Hollywood Bloopers

IF YOU THOUGHT THAT THE 'HOLLYWOOD BLOOPERS' TAPE FROM THE 1940'S WAS FUN, WAIT UNTIL YOU SEE THIS SEQUEL - BLOOPERS FROM THE 30'S! HERE ARE GREAT STARS: PAT O'BRIEN, BETTE DAVIS, JOHN GARFIELD, ERROL FLYNN, ROSALIND RUSSELL, GEORGE RAFT, JOAN BLONDELL, HUMPHREY BOGART AND EVEN PORKY PIG! SEE THEM FLUR THRU SUCH FILMS AS 'DARK VICTORY', 'DARK PATROL', 'TORRID ZONE', 'JUAREZ', 'AMAZING DR. CLITTERHOUSE' AND MANY, MANY MORE.

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Double-Play

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110 MIN, COLOR

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| BLONDE VELVET (JENNIFER WELLES)..... | CODE T |
| THAT LADY FROM RIO..... | CODE T |
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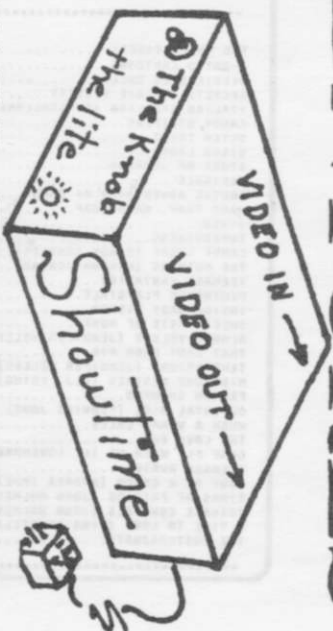
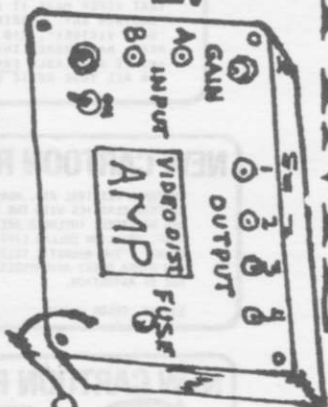
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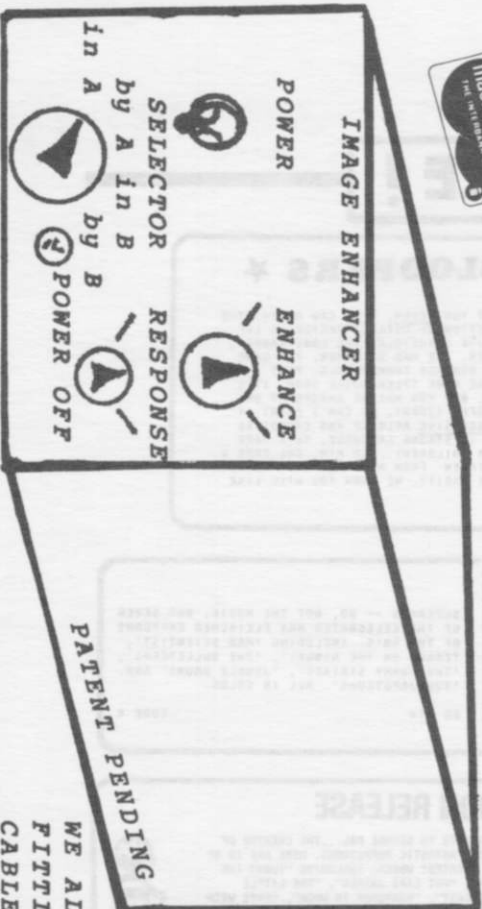
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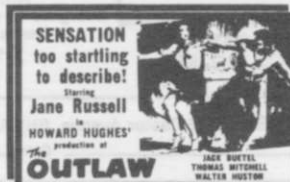
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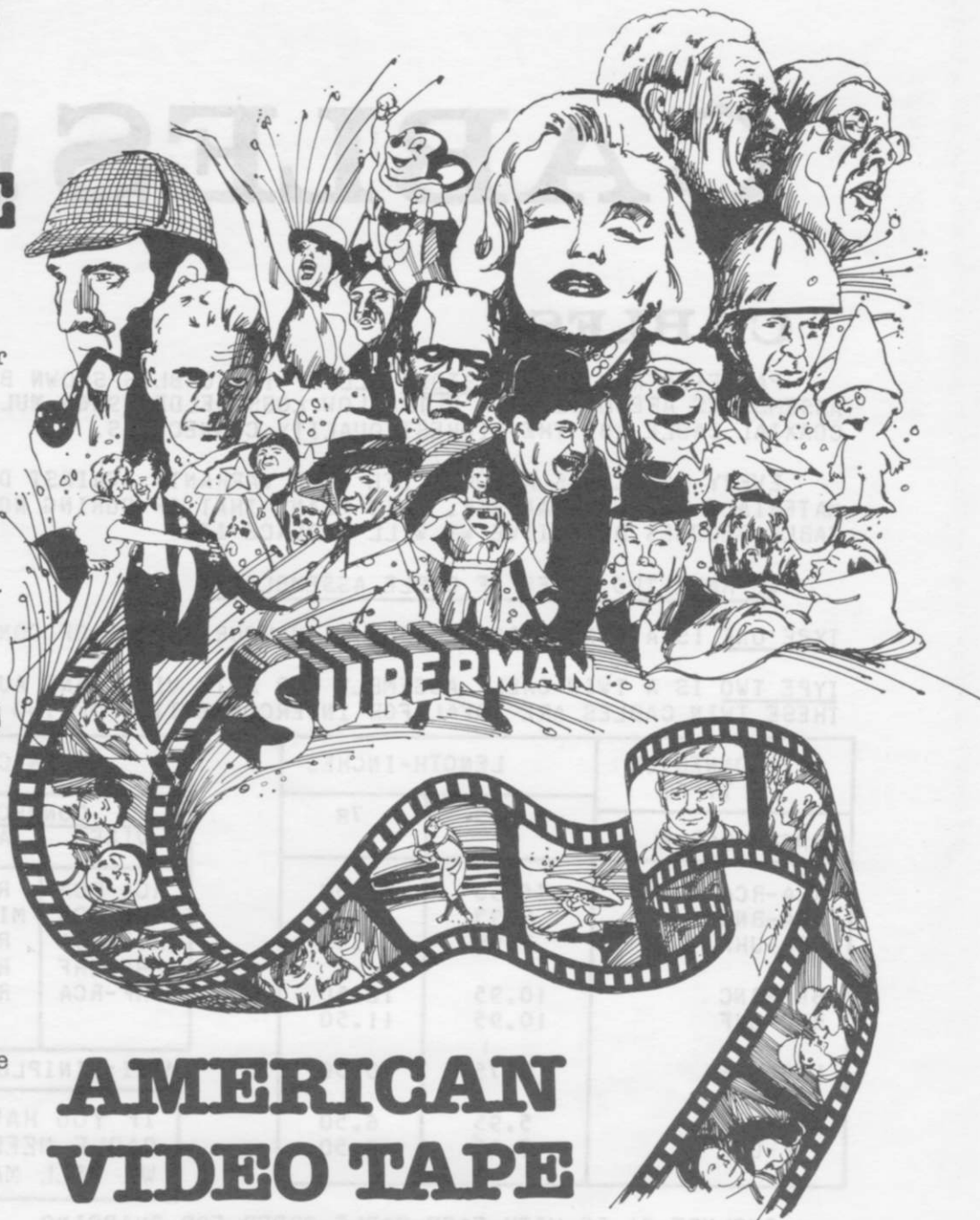
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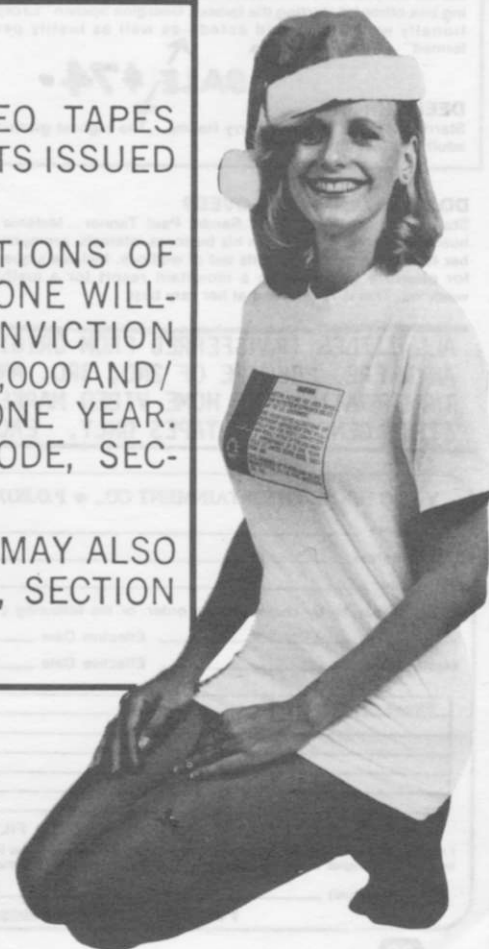
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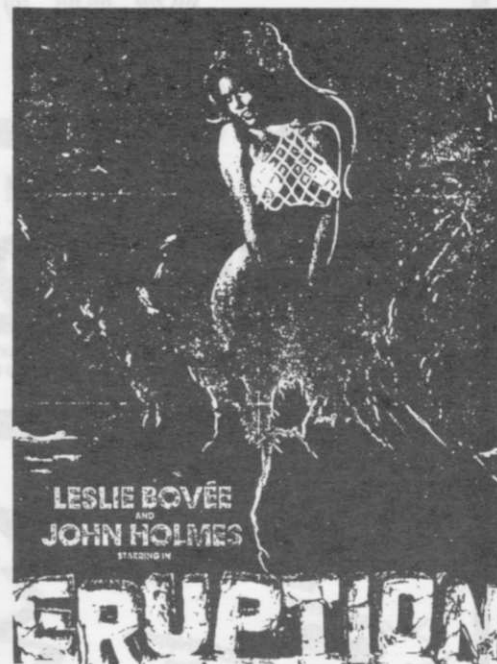
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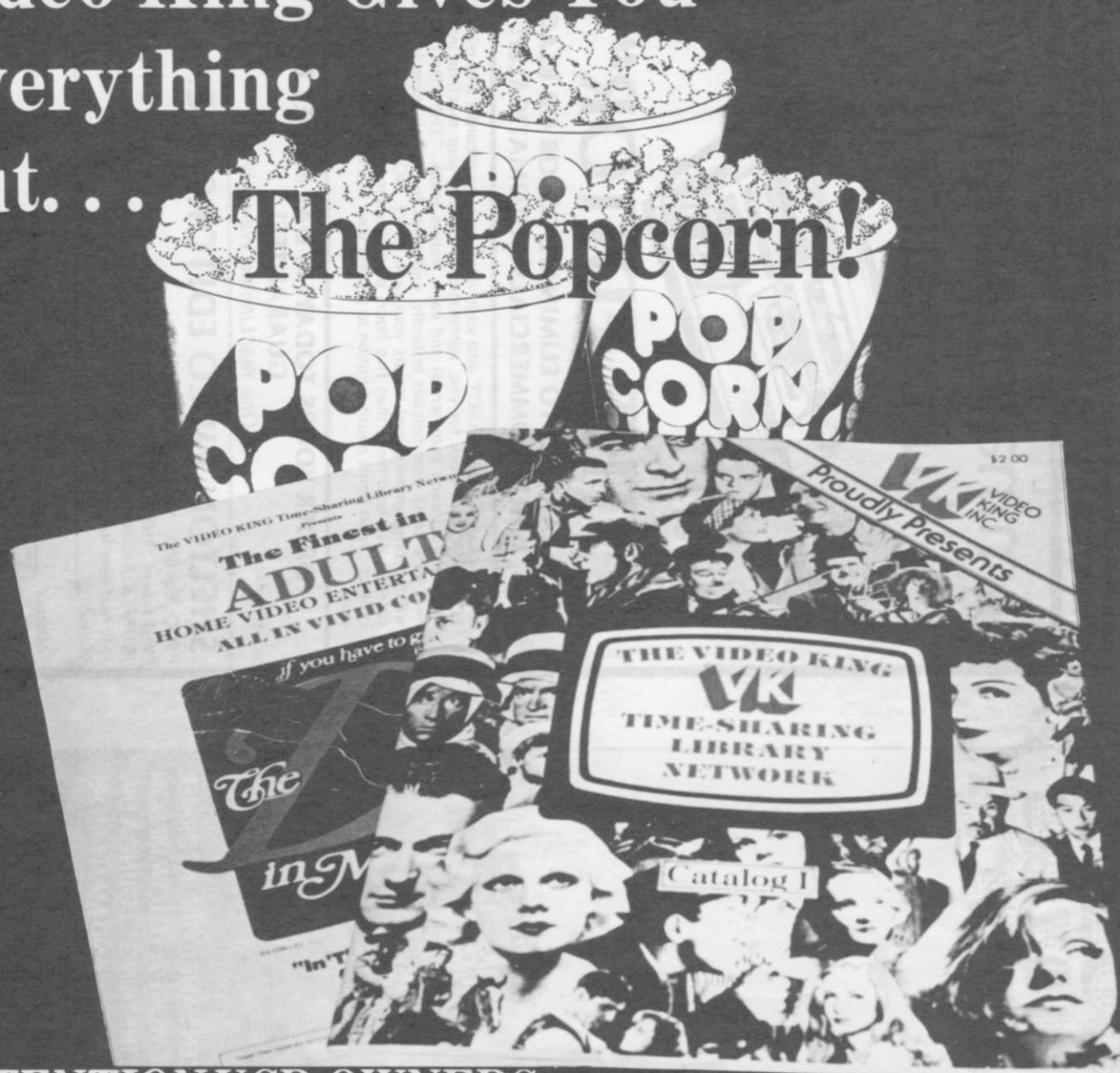
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Fuji L-125	10	9.50	8.90	89.00	CAT NO.	1-11	12-95	96-239	240-503	504-1000	1000+
L-250	10	10.15	9.60	96.00	SONY						
L-370	10	11.30	10.70	107.00	KCS-10	13.40	12.60	12.20	11.80	11.55	11.28
L-500	10	13.30	12.60	126.00	KCS-20	16.20	15.25	14.75	14.25	13.95	13.65
DuPont L-250	10	10.75	10.15	101.50	KCA-30	18.00	17.00	16.40	15.85	15.50	15.18
L-500	10	12.70	12.00	120.00	KCA-60	25.50	24.00	23.10	22.35	21.90	21.40
L-750	10	16.75	15.75	157.50							
3M L-250	10	10.00	9.25	92.50	CAT NO.	1-9	10-49	50-99	100-499	500-1000	1000+
L-500	10	13.50	12.40	124.00	FUJI						
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T-120	10	16.95	15.95	159.50	KCA/						
PANASONIC T-60	12	12.85	12.00	144.00	KCS-20	16.40	15.40	14.90	14.40	14.10	13.78
T-120	12	16.95	15.95	191.40	KCA-30	18.55	17.45	16.85	16.30	15.95	15.62
FUJI T-30	10	11.30	10.70	107.00	KCA-60	26.00	24.40	23.60	22.80	22.30	21.85
T-60	10	13.35	12.60	126.00	CAT NO.	1-11	12-95	96-239	240-503	504-1000	1000+
T-90	10	16.70	15.75	157.50	MEMOREX						
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3M T-60	10	14.00	13.00	130.00	UCS-20	17.20	16.20	15.60	15.10	14.75	14.47
T-120	10	18.50	17.00	170.00	UCA-10	14.00	13.00	12.75	12.25	12.00	11.74
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VC-120	5	19.00	16.50	82.50	SCOTCH						
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VC-30	18.00	17.00	16.50	15.75	UCA-30	18.70	17.60	17.00	16.45	16.10	15.75
VC-40	21.75	20.50	19.75	19.00	UCA-40	22.25	20.80	20.20	19.55	19.10	18.72
VC-60	25.25	23.75	23.00	22.25	UCA-60	26.35	24.80	23.85	23.15	22.65	22.20
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					MBU-40	22.90	21.55	20.80	20.15	19.70	19.29
					CAT NO.	1-11	12-95	96-239	240-503	504-1000	1000+
					Dupont						
					KCA-10	13.75	13.00	12.50	12.00	11.75	11.58
					KCA-20	16.50	15.50	15.00	14.50	14.25	13.90
					KCA-30	17.25	16.25	15.50	15.00	14.75	14.42
					KCA-40	19.50	18.50	17.75	17.25	16.75	16.42
					KCA-50	22.00	20.75	20.00	19.25	19.00	18.53
					KCA-60	23.25	21.75	21.00	20.50	20.00	19.47
					KCA-75	30.25	28.50	27.50	26.50	26.00	25.47
					KC-90	36.50	34.25	33.00	32.00	31.25	30.63
					KCS-5	13.25	12.50	12.00	11.50	11.25	11.05
					KCS-10	13.75	13.00	12.50	12.00	11.75	11.58
					KCS-20	16.50	15.50	15.00	14.50	14.25	13.89
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TV WIGGLES

As you probably already know, the 3-year Universal/Disney/Sony "Betamax" copyright trial decision was released on October 2. No sooner had the decision been released than we began to get calls from KSWB radio in Los Angeles, the Los Angeles Herald-Examiner, and NBC news seeking our reaction. As Marc Wielage remarked when he called your editor that evening: "The wicked witch is dead!" Jim Gibbon sent us the teletype version of the story as it came over the wire at 1:27pm Central Time, with his personal notation: "Say not the struggle naught availeth." Well, whether or not the witch is dead, I am inclined to agree with Gandalf who remarked about Sauron, that: "... his fall will be so low that none can foresee his arising ever again." See our full report in *The Videophile's Newsletter*, herein.

Rather than filling the page with my rambling chatter, I'd like to bring you a couple of photos this time. One is in response to the popular demand that we show you more of the person who appeared in our T-shirt on the cover last issue. The other is of The Big Nate out for a Summer stroll atop 14,496 foot Mt. Whitney, the highest point in the 48 contiguous states. I think you can figure out which is which.



Yes, we will be at the Home Video Show (Los Angeles Convention Center, November 17-18). No, we will not have a booth. Watch for us roaming the aisles.

Inflation has finally gotten the best of us. Printing and mailing costs have gone up, we've purchased typesetting equipment (as you can see) and the office staff is demanding that they be paid. (Boy a wet blanket in every bunch). In short, the same old story that you are hearing elsewhere. What it all means is that we are raising the fare again. Effective January 1, the cover price of *The Videophile* will go to \$2.50 and our familiar 6-issue subscription rate will be \$14 (or \$20 by First Class mail). Yes, we know it's an outrage, but I think when you read our roundup of other video publications herein, you will realize just how much we are giving you for the money. We are also jacking up the price of back issues to \$3 each, effective immediately. We're down to our last couple of cartons on some of these, so if you want 'em. . .

For those of you who may still be working with the old "Cartrivision" format VTR, you should be aware that Advanced Video Products, 15460 Union Avenue, San Jose, CA 95124 (408-224-0606) has a complete line of accessories, tools, parts, supplies and tapes for these units. Tell Dennis Trimble we sent you.

Our circulation is in the area of 5,000 paid subscribers now, and our mail is increasing by the day. On the other hand, there is still only one of me, and what I laughingly call my spare time has other pressures on it in addition to publishing this magazine. Consequently, I simply cannot always personally respond to the many letters from so many of you nice folks who are seeking my attention. I appreciate the positive feedback and inquiries more than you know, but please don't take it personally if I give you the silent treatment.

Special thanks this time to Allan Collins for the wonderful Chester Gould original featuring "TV Wiggles". It's a treasure. A special "oink" to Wendell Washer for all the wonderful drawings. Thanks also to Paul Hill, Rich Langsford, Scott Powers, Tom Garcia, M. Morrison and Jim Grochowski, and to Jim Wright, Sally, Steve and Dick for this issue's cover.

ALL THE BEST!
— Jim



Back Issues \$3 Each

- #12:** First slick cover issue. Includes report on "QUBE" 2-way cable system, Video in Australia, Rambling Marc at the Las Vegas Consumer Electronics Show, How to make the most of two recorders, Dealer's Doings, a bunch of letter... and the usual typos, etc. (LIMITED SUPPLY)
- #13:** How to defeat the muting circuit in the Betamax SL-8200 (or Zenith), Bob Burns' first column for "VHS" folks, Rambling Marc battles Universal attorneys, and reports on pay cable systems, lotsa questions and answers, great America 2Night cover.
- #14:** First color cover. Report on new products at Summer Consumer Electronics Show, L-500/Sony SL-8200 counter/index time chart, lots of info re: VHS format including Q's & A's, report on the Sony SL-8600, TVN goes to two conventions, The Ultimate Video Room, much more!!
- #15:** How to clean the heads on a Betamax, QUBE update, How to dub from/to a VHS recorder, first installment of Ted Reinhart's reviews, "Skew Error" explained, we dream of the Betamax future, VHS and Beta formats brashly compared, 3 pages of letters, Q's & A's, etc.
- #16:** First issue of THE VIDEOPHILE, featuring our annual roundup of over 80 sources for prerecorded videocassettes, an exclusive interview with video pioneer "Madman" Muntz, reports on our visits to two video shows, news, letters, much, much more in its 88 pages.
- #17:** VHS and Beta Counter/Index time charts, "Time Base Correctors" and Dropouts explained, how to defeat the muting circuit in the Betamax SL-8600, lots of tips, advice, letters, questions and answers, book reviews and tape reviews too, 80 pages.
- #18:** Our 1st Annual Video Disc Issue, featuring reviews of the Magnavox disc players, the MCA DiscoVision discs, and an interview with John Findlater, president of MCA's DiscoVision division. Also news of the "Betamax" copyright trial, backyard earth stations, & new products galore.
- #19:** Featuring our interview with Harlan Ellison, "The Man Who Hates Television," reviews of the Betamax Changer & Winegard indoor antennas, more on the copyright lawsuit, Winter Consumer Electronics Show, and an in-depth look at international TV standards. Fat 104 page issue!
- #20:** Our "What's Legal?" issue, including an interview with the Chief of the film industry's antipiracy program, Part I of our extensive Summer Consumer Electronics Show report, 5 portable recorders reviewed and compared, and lots more in 88 pages.
- #21:** Another big one! Third Anniversary issue, contains our 1980 directory to over 100 models of 1/2" VTR's, product reports on several portable color cameras, Part 2 of the Summer Consumer Electronics Show report, lots of Q's and A's, and (of course) much, much more.

sub rates

Six issues for \$10 in the US, Canada & Mexico (US funds). If you prefer First Class Mail, the same six issues are \$16. Foreign subscriptions are \$20 (air printed matter).

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