

# the VIDEOPHILE

\$2.50

February

23



- Our 3rd Annual Roundup of Prerecorded Tape Sources
- Why the Video Disc Has Fallen Short of it's Promise
- We Review the 26'' Sony TV, and much more

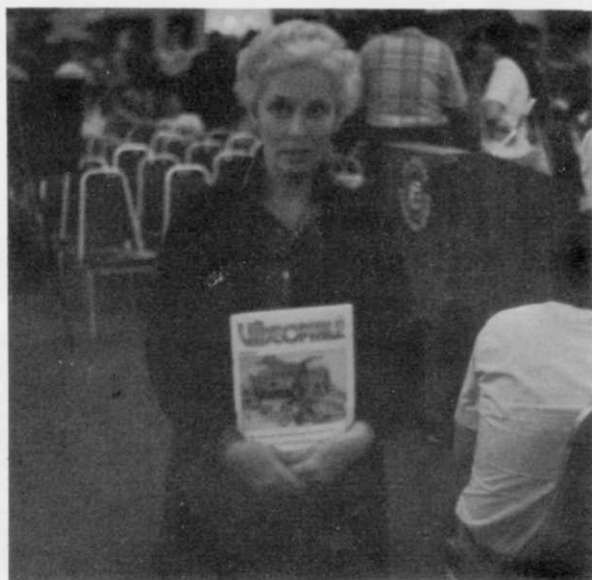


# tv wiggles

The four smiling folks you see here are none other than Joe Mazzini, yours truly, Marc Wielage and Sandy Winoker, assembled together for the first time on the occasion of the



2nd Annual Home Video Show in Los Angeles this past November. The show itself was something of a disappointment, but for Joyce, Lois and me the trip, though much too abbreviated, was most rewarding. Among the highlights of the trip were our interview with Ernestine Wade and Alvin Childress ("Sapphire" and "Amos" of the *Amos 'n Andy Show*), which will appear in our next issue), our unexpected meeting with the legendary Big John Holmes (star of stage, screen, videocassette and 8mm loops), our hands-on examination of the fabled "J-7" Betamax, and the brief conversation with the gracious Miss Julianna McCartley, who plays Mom Foster on our favorite TV show, *The Young and the Restless*.



In addition to the aforementioned staff members, we enjoyed an amicable chat with the convalescing Big Nate, as well as our encounters with Ben Saia (Video Service Center), Randy Burnworth (Showtime Video Ventures), Jill Hirst (Video Tape Directory Service International), Jim Pearson (Videobook), Charles Tepfer (sponsor of the show), Charles

Bensinger (author of "The Video Guide"), and videophiles supreme Roe Adams, Al Perrins, Risty, Larry and the rest of the gang at Joe's house

We particularly enjoyed making the acquaintance of Ken Grimwood after all this time, and were most appreciative of his kind words about what we are trying to do.

Our "1979 Videophile's Annual," mentioned last issue, has been slightly delayed, but should be ready for mailing very soon. We appreciate the patience of those of you who have already sent us your \$10. The rest of you who would like a copy of the complete 102 page decision in the "Betamax" copyright lawsuit, an index to the first 20 issues of this mag, an exclusive interview with the founder/editor of this rag, and other goodies, may send us your \$10 now, with confidence.

## The Continuing Saga of Morton Grove

After nearly 5 months of silence, we have once again heard from the attorney for "Videophile" of Morton Grove, Illinois, suggesting that they would be willing to license the use of their trademark to us in exchange for a piece of the action. We are not inclined to do that and are continuing to pursue our own trademark registration. The federal government is pretty slow with respect to such matters, but we should be able to tell you more in a few months. (See TV #20 for the first installment of this saga.)

## You Can't Win 'Em All

We are continuing to benefit from generous free plugs in certain publications. The December issue of *MONEY* magazine gave us a very nice mention, as did a recent Sunday section in the Los Angeles Herald Examiner. We've had considerably less success in buying space. *Home Video* magazine turned down our ad because they've decided not to accept advertising from other video publications, and *PANORAMA* rejected our ad because some of our advertisers offer "X" rated material. We'll keep trying to get the word out that we exist, but it sure would help if those of you who are working in the media could continue to plug us on the air and in the press whenever you have an opportunity to do so.

We have a couple of projects in the initial planning stages that we need to hear from you about. One is our "Videophiles' Trip to Japan." We hope to be able to put together a charter tour group for a two week trip to Japan, Hong Kong and (possibly) Peking, this coming October. October has been chosen to coincide with the Japan Consumer Electronics Show. However, if a substantial number of you would be interested in such a trip only if it were to be in August instead, let us know and we may reconsider. In any case, we must hear from you soon if this once-in-a-lifetime trip is to become a reality. We anticipate that the price would be in the area of \$2000+ per person, from the West coast, plane fare, hotels and some meals included. Special tours of Sony and Matsushita facilities would be among the plans.

Our second project is the possible incorporation of *The Videophile*, another step along the path of turning a labor-of-love hobby into a profit-making venture. Many of you have expressed an interest in investing in the enterprise in the past, so now is the time for you once again to step forward. We'll



have details later, but those of you who might be interested in owning your own share of the corporation should write to us now, so that we can compile a list and keep you informed. Our present thinking is that shares will be available in increments of \$200.

Those of you whose interest in satellites and backyard earth stations extends beyond our coverage will want to look into Bob Cooper's new magazine *Coop's Satellite Digest*. Two separate monthly editions are available (Technology and Programming) and either is available for \$30 a year (First Class Mail), or the combined edition is \$50 a year. The programming edition is comprehensible for the average person, the technology edition may not be, but it is certainly a must for those who have a *serious* interest in building their own outfit. Contact: Satellite Television Technology, P.O. Box G, Arcadia, OK 73007 (405) 396-2574. Coop is also sponsoring another Satellite Private Terminal Seminar, this time in Miami, February 5, 6 and 7. Registration is \$150. Details from the same address.

#### A Word to the Wise

You are inviting trouble if you are among those "trading" tapes with someone who offers feature films recorded off the air in "exchange" for a disproportionate number of blank tapes. We've heard of several such schemes, including one which will even offer to sell you the requisite number of

blanks. As an attorney, I can tell you that the *substance* of an activity often determines its legality, regardless of the *form* in which one may choose to disguise it. Actually, those of you who obtain tapes this way probably won't be hassled, but if I were running such an exchange plan, I'd feel pretty foolish explaining to the authorities that it was all just some innocent non-profit trading among hobbyists.

#### A Word to New Subscribers

We are no longer able to start subscriptions with a particular back issue, not even the most recent one. For post office and accounting reasons too extensive to go into here, *all* subscriptions must henceforth begin with the *current* issue, as defined by our able circulation manager.

Next issue, in addition to our interview, we'll have a report on all the new goodies at the Las Vegas Winter Consumer Electronics Show and (hopefully) instructions on one or two new VCR modifications that you can do yourself.

Very special thanks are due this time to the indefatigable Marc Wielage for devoting so much time and energy to shepharding us around Los Angeles, and to the usual hospitality and generosity of Joe Mazzini. Also, a special hello to Sandy, and thanks to Wendell Oliver Washer (Oink!), Stan Sieger, Jim Gibbon, Linda Bushyager, Jim Cooper, Dave Barnes, Jim Paulin, Fred Chriss, David Scott, Lee Hern, George Person and Don Curtis.

ALL THE BEST  
*Jim*

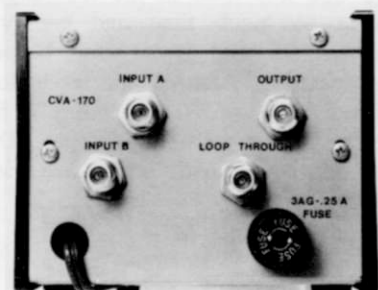


\*NOT PUTTING ENOUGH TAPE IN TO RECORD THE WHOLE SHOW.



**New from CVA —**

## Accessories Which Give Professional Results at Home



**VIDEO STABILIZER**

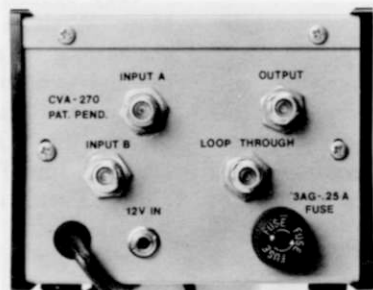
Our new Video Stabilizer will stop your problems with vertical rolling and distortion caused by "copyguarded" tapes played on older and giant-screen TVs. It creates a new vertical sync track which allows undisturbed viewing.

Features include two inputs and one output which allow permanent hookup with all other CVA products. The simple F jack fittings and single control knob make the Video Stabilizer easy to operate. It even includes a bright red light which comes on to tell you when the picture is locked in sync, as well as an On/Off power light visible from across a room.

Fitted into a compact  $4\frac{1}{2}'' \times 3\frac{1}{2}'' \times 7''$  cabinet crafted of smooth grey metal and durable black plastic, the Video Stabilizer blends easily into your video setup.

Sold with factory warranty of 90 days on parts and one year on labor.

**\$197**



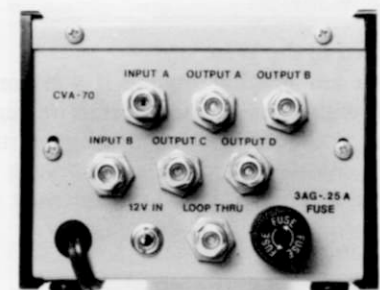
**IMAGE ENHANCER**

Our remarkable Image Enhancer is the first one ever produced with the consumer in mind. It is a must for anyone who leans toward perfection in fine tuning. Whether viewing or recording, it will sharpen and brighten your picture, allowing you to see details not visible before.

The Image Enhancer has two selectable inputs and one output, with double A-B comparison. This allows you to hook up the enhancer permanently with other CVA products. Fused 110 volt input at 10 milliamps or 12 volt input at .15 amp. allows for portable recording, too. There are two simple controls: "Enhance," which brings out the hidden detail, and "response," which buffers noise. Signal to noise ratio, depending on setting, is either 55 or 65 db.

F jack fittings and an On/Off power light complete the Image Enhancer, which is housed in an attractive compact metal and durable plastic box measuring  $4\frac{1}{2}'' \times 3\frac{1}{2}'' \times 7''$ .

**\$287**



**VIDEO DISTRIBUTION AMPLIFIER**

CVA's new Video Distribution Amplifier provides an accurate metered gain level control which allows you to monitor a full-range response level. The result: Duped tapes as good as your original!

Features include selectable A-B input, allowing hook-up to two master VCRs at once, as well as four output jacks for multiple recording. CVA's improved modern circuitry provides a wider range of gain with a higher signal-to-noise ratio than ever before: 65 db. Frequency response: .5 db from 60 hz to 10 mhz. Output gain is adjustable from 40 db to +15 db. There is even a loop-through, buffered from the input, for precise comparison between input and output.

A clean, modern cabinet of metal and black plastic houses the Distribution Amplifier, which measures only  $4\frac{1}{2}'' \times 3\frac{1}{2}'' \times 7''$ .

Sold with factory warranty of 90 days on parts and one year on labor.

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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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## THE VOICE OF VIDEO FANDOM

THE VIDEOPHILE (USPS 447-430), springs from the private sea and is published bi-monthly at 2003 Apalachee Parkway, Tallahassee, Florida 32301. Controlled Circulation postage is paid at Tallahassee, Florida. A six-issue subscription is \$14 in the United States, its possessions, Canada and Mexico (U.S. Funds). First Class Mail subscriptions are \$20, also for six issues. Single copy, \$3. This is Vol. 2, No. 8 (#23), the February 1980 issue. Entire contents are copyright 1980 © 1980, by James R. Lowe. World rights are reserved. Letters of comment are assumed to be intended for publication unless a contrary intention is clearly stated. Postmaster: Send Form 3579 to The Videophile, 2003 Apalachee Parkway, Tallahassee, Florida 32301. Please do not ask if we can get you a copy of *Star Trek*, *The Black Hole*, *The Jerk*, *The Shining*, or the barefoot Nixon/Kissinger "this little piggie went to market" tape. We simply cannot engage in any activity that involves the procurement of illegal "pirated" tapes, not even those of historical significance. Our Editor, however, (you know how he is) is still looking for *Devil Girl From Mars*, *Space Thing*, and the fabled Shriner's Convention olive race tape, and would appreciate any help that you can offer him.



## WHITHER THE VIDEODISC? Or, The Promises and the Pitfalls



As many of you have seen in past issues, we have, up to this point, been quite enamoured of the MCA/Phillips optical videodisc system. In our initial reviews early in 1979 (which appeared months in advance of similar articles from other magazines), we found little to fault with either the system or the discs reviewed, except for what we felt were minor drawbacks in terms of picture quality—occasional color smears, dropouts, and the presence of color burst in black and white programs. What we didn't know then was that, unfortunately, we were basing our reviews and articles on the discs and equipment that were among the first to come out of the factories, and as we have discovered, those products were given a much greater degree of quality control than those discs and players that are now being shipped to dealers in Atlanta and Seattle (and soon Dallas).

To spell it out plainly: after our initial enthusiasm with this technological marvel, we've reached the opinion that there are currently more than enough manufacturing problems with MCA's videodisc system to render it almost useless as a high-quality video playback device, which is what both Magnavox and MCA guaranteed over a year ago. Neither firm appears to be competent enough to handle the in-depth quality control required for disc and player manufacture, as witnessed by the large number of defective units that have been sold to date.

MCA officials have been silent as to exactly how many defective discs have been returned so far, though we've had numerous reports from readers indicating that at least 1 out of 5 programs they've purchased have been unacceptable. One explained that he's returned 40% of his discs, "usually because they spontaneously go into a repeat or skip-ahead function." Though he had experienced numerous problems with them, he still felt that "the discs provide a picture with less noise and greater bandwidth [resolution] than provided by [his] local cable company . . . often far better than you can get on most home VTR's." Admittedly, the disc resolution is, indeed, an amazing achievement, but in many cases, the ridiculous noise and dropouts render this image all but unwatchable a large number of discs we've seen.

Although some of our opinions on the shortcomings of the videodisc may seem to expect too much out of the system, keep in mind that we still feel that it really is capable of providing excellent

quality images, *given sufficient quality control*. But both the discs and players have been plagued with increasing problems in this area, and it perturbs us greatly that neither are living up to the claims promised by their makers.

To try to dig into the cause of these problems, we discussed first the difficulty of high-quality disc manufacture and replication with a local MCA/DiscoVision engineer who has worked with the company for several years. He explained that in their current mastering process, 35mm prints of feature films are initially transferred via a top-of-the-line Rank Cintel Mark III Flying Spot Scanner, widely known as the finest film chain in the



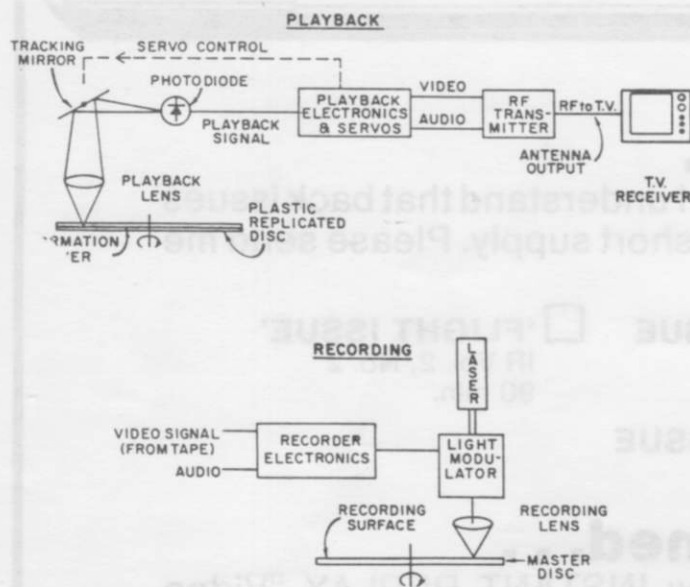
world, though it's not without its problems. For one, it can be a temperamental device, often acting up during heavily-spliced films, as well as sometimes adding unwanted "jitter" to the transferred image because of an inherent design problem. The films are often transferred with simultaneous magnetic interlock tracks for improved sound quality to a 2" helical IVC 9000 VTR, again a top-of-the-line professional device capable of providing video quality better than that seen on network television. This tape is later transferred to MCA's laser disc manufacturing machine, which etches small depressions onto a metal-coated glass master, creating a series of distinct pits. Once recorded, the pattern of these pits has to be converted to holes capable of being read by the laser in the disc player, with the metal coating surrounding these holes eliminated by a photo/electro-chemical process that transforms the master to produce a "stamper," used to press out as many as 10-20,000 duplicate discs, which are called "replicas." These duplicate discs



are the ones that eventually wind up on dealers' shelves for sale to the public. Additional stampers can be made from the original master to create millions and millions of videodiscs if required.

All the discs are produced via injection molding, a high pressure/high temperature process that forces the polymethyl methacrylate (PMAA) plastic into the stamper mold, which takes about 15-30 seconds. These plastic discs are formed one side at a time; later, each side is coated with a reflective metal layer, and then both are glued together to form one complete disc. Finally, a thin plastic coating is added to protect the disc surface from scuffing during normal handling. We were told that dust, always a problem in critical manufacturing, has a habit of getting either between the two disc halves or onto the metalized disc surface before the plastic coating has been applied, permanently sealing in the dirt forever. This is apparently one of the major causes of 'scene-sticking' in which a scene is repeated over and over again, as well as causing severe dropouts and image impairments, with dozens of horizontal lines littering the on-screen image.

Two of the biggest bugaboos in MCA's disc manufacturing process have been the photo/electro-chemical etching and the injection molding, both of which are still far from being perfected. With injection molding, there's no way to determine when or why a bad disc will occur, because *every* disc coming off the line will be slightly different. There is some hope, however, that a new type of disc mastering called "DRAW"—Direct Read-After-Write—will do away with the need for at least the etching process, and improving the quality of the stampers, but the troublesome injection molding will probably still continue.



The DiscoVision engineer candidly admitted the deficiencies of many of their discs, particularly the "CLV" (60-minute per side/constant linear velocity) discs, pointing out that the quality control procedures in their Carson plant were often sorely lacking. Several discs from each run are viewed in a consumer player's "Fast Search" mode for evaluation, even though some defects can only be seen during the normal play mode. But even more importantly, the engineer stressed, are the problems present in most if not all of the players sold in Atlanta and Seattle. "Magnavox has been hopelessly inadequate in getting out enough machines to meet the demand, and their quality control is practically non-existent," he explained. According to another high-level source, the players

were being imported earlier this year directly from Phillips' factories in Eindhoven, Holland, and shipped to Tennessee for modification to two-speed use (for both the 30-minute and 60-minute discs). A Magnavox spokesman admitted that current players are being assembled from "parts kits" shipped from Holland, and eventually, the entire unit will be made and assembled in Greenville, Tennessee. Still, all of the players we've seen or heard first-hand reports on have been labeled "Made in Holland," which leads us to believe that they're all among the "adapted" units.

Also, each and every one of the players we personally know of has wound up with some kind of defect sooner or later, either in the power supply or in the complex optical laser/servo assembly. The symptoms have included everything from overheated motors grinding to a halt, with the player refusing to go into the play mode, to a hideously-distorted on-screen image, sometimes resulting in a scratched videodisc. Others have complained about the occasional audio "clicks and pops," which generally stem from the same cause as image dropouts—dirt under the disc's plastic layer, or a bad master disc.

All told, the two biggest problems with MCA's DiscoVision system are, simply, the defective discs and the defective players. Other than that, the system itself is fantastic.

As always, the question is, "What's a videophile to do?" The DiscoVision engineer pointed out that the optical disc system, for all its problems, is still the best format for consumer video programming, being far less expensive to manufacture and market than any competing videotape format. But he also admitted that if MCA chose to do so, they could be offering prerecorded VHS and Beta cassettes, dubbed directly from the 2" masters, that would look obviously better than many of their videodiscs. The only catch is that they would cost at least twice as much as the discs retail for today, and considering the additional loss of corporate face involved, we doubt that MCA will stoop to offering videocassettes of their programs in the foreseeable future.

That covers most of the quality problems. On the other side of the coin, we have the extensive marketing difficulties both Magnavox and MCA have had from the very beginning, when the system was introduced in Atlanta in December of '78. Between this and the aforementioned disc manufacturing problems, MCA has had its hands full. We've been told that the reason for their recent 60% price hike has been the unfortunate delay in perfecting the long-playing discs, which has forced them to continue to use twice as many discs for a film, as opposed to the one-disc CLV package. And, according to the same source mentioned earlier, MCA has been very unhappy with Magnavox's dragging its heels on getting more players distributed across the country. As a result, MCA has recently elected to divest itself of all the manufacturing chores and join with electronics giant IBM to form a new company, DiscoVision Associates, which will supply both discs and players to the U.S. market. IBM will tackle all the manufacturing duties, leaving MCA to concentrate on obtaining more programming for the venture. As part of the IBM/MCA deal, MCA will be receiving the lion's share of the new firm's profits for the next three years, to compensate them for their years of costly research and development. All of this will not affect their earlier agreement with the Japan-based Pioneer Electronics Corp. on the inudtrial Universal/Pioneer Player (previewed in TV #18), though this would seem to cast a cloud on Pioneer's chances of releasing their own consumer player any time soon.

What this may mean is that now MCA and Magnavox will eventually be competing head-on in supplying players to the consumer market, and considering IBM's extensive experience in

Cont. on page 45.



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# The Videophile's Newsletter



RCA has announced its "firm" plan to launch nationwide marketing of its capacitance system "Selectavision" video disc players in 1981. (See all past issues of this mag for discussion of competing incompatible systems). Price is expected to be held to "under \$500" and that's "in 1981 dollars." Initial catalog of 300 titles will be priced at \$15-\$20. Demonstration models are expected to be shipped to distributors in December. As RCA sees it, the MCA/Phillips DiscoVision will not be able to go nationwide any sooner, so it expects to grab the lead rather quickly with the less expensive system.

First year's output is expected to be 200,000 players, all bearing the RCA brand name. So far as we can tell, RCA has chosen to go it alone, as far as potential Japanese partners are concerned, in the hope that JVC and Matsushita will opt to get on the bandwagon, rather than buck the tide by insisting on bringing out their own non-optical systems. RCA obviously hopes to blitz MCA and other potential competitors with massive advertising campaign described as "most comprehensive advertising, promotion and publicity campaign ever put behind an RCA consumer product."

Meanwhile, the MCA/Phillips DiscoVision system is now available at several outlets in Dallas, Texas (in addition to Atlanta and Seattle). Local Dallas Fotomat outlets will experiment with the sale and rental of discs in the same manner as their prerecorded tape operation.

Following decision in copyright lawsuit, MCA President Sid Sheinberg has reluctantly announced that titles from Universal Studios will be released on tape in the not too far distant future. Fotomat may be chosen to handle rental of these titles as well.

FBI staged Oct 27 raid on two dozen "pirate" video tape duplicators and retailers in south Florida. Among thousands of cassettes confiscated were copies of "Jaws" and the ever-popular "Star Wars". Several dozen VCRs and other equipment valued at up to \$250,000 was also impounded. // Elsewhere, Adwar Video in New York (featured last year on a "60 Minutes" segment about under-the-counter bootleg tape sales) also had a batch of tapes seized by the feds (Nov. 20), which included such titles as "Alien" and "The China Syndrome".

Warner Brothers should be delivering its first package of films on tape to dealers, as you read these very words. Titles include such stuff as "Blazing Saddles", "Superman", "The Exorcist", and "Mr. Roberts". Expected before year's end are: "Life of Brian", "Roots", and "10". Suggested list prices are in the \$50 to \$60 range.



Home Box Office (HBO) is reported to be reaching an agreement with Paramount for the release of several recent box office hits to the pay-cable system. Paramount has not sold any such rights in nearly two years, because the price hasn't been right. Hopefully upcoming on HBO, will be "Grease", "Heaven Can Wait" and "Hurricane". Variety reports that other titles expected to be sold to pay-TV, "probably before the year is out", include "Death On the Nile", "Prophecy", "Bloodline", "Escape from Alcatraz", "North Dallas Forty", and "Star Trek - The Motion Picture".

Which satellite programmer reaches the greatest number of cable-TV homes? If you said HBO or WTBS (Super 17 from Atlanta), you were wrong. The leader is the Christian Broadcasting Network (CBN), which serves 6,200,000 cable homes. Super 17 is 2nd with 6,100,000, and HBO is 6th with 3,000,000.

Speculation about 1000 line, high resolution, TV sets (Joe Mazzini's column: TV #19) may become a reality. Recent gathering of technical video types in Los Angeles was told that work is proceeding in Japan and elsewhere on color TV systems using as many as 1500 lines. Result could be top quality receivers which would also be compatible with all color standards now in use around the world.

Video discs may soon be popping up on your local "jukebox". Manufacturer (Showtime Systems International) expects to install 200 units, withing the coming year, which will utilize the TED (European) capacitance disc system, and 25" monitors. The units have a 50 disc capacity.

RCA continues to be very optimistic about future of video recorders. Spokesman says that latest survey indicates that 12 million VCRs will be bought in the next 3 years. It is said that 80% of consumers are now aware that there is such a thing. One thing's for sure, if 12 million recorders are sold in the next 3 years, it would seem to matter little which of the competing formats has a larger share of the 1 million sold to date.

MCA has announced that many feature films will be released to video disc right after theatrical release. Says to look for "The Jerk" and "1941" in April. Competitive move is challenge to RCA which does not have its own movie studio.

AUDIO magazine, considered by some to be more honest and critical in its views than are some of its larger competitors, is apparently going to be sold to CBS for a fat sum. CBS, of all people, should realize that home video is the market of the future, and start looking around for a struggling young video magazine that it could purchase for less than a million dollars.

Potomat, following regional test-marketing, now offers its "Drive-Thru Movies" rental service through its 3800 outlets nationwide. Among their newest offerings are "Heaven Can Wait"

"Grease" and "Foul Play". Initial response overwhelmed their toll free telephone number's ability to respond. Something like 8000 calls a day for the first few days.

When will the congressional Copyright Tribunal get around to clarifying the rights of home videophiles? Don't hold your breath. They have bigger fish to fry just now. Currently commanding their attention is the struggle of the motion picture producers and the broadcasters against the cable-TV industry. Among other points being discussed is whether or not cable companies should pay copyright holders for retransmission of the signals being broadcast over the air by TV stations.

At press time, RCA's \$20 million Satcom III had been literally "lost in space" following its early-December launching. The loss would be sorely felt by many satellite cable-TV operations which had reserved space on the new bird. Satcom IV is not scheduled for launching until 1981, but RCA had already asked the FCC for permission to build a "spare" just in case of a failure. In any case, eagerly awaited expansion of satellite/cable services appear to have suffered quite a setback.

Those of you who want your own backyard earth station, but can't afford the tab, may want to contact Tele-Communications, Inc., Box 22595, Wellshire Station, Denver CO 80222 (303-771-8200). For something like \$3000 installation and a \$150 a month 7-year rental, they can make you the envy of the neighborhood. (Needless to say, tell 'em we sent you.)

Here's an odd one. The "Showtime" pay-cable system is going to be showing both the "PG" and "R" rated versions of "Saturday Night Fever", one in the early evening for the kiddies, and the other late at night for the kiddies who stay up for it.

The "QUBE" two-way cable system in Columbus, Ohio, is now two years old, and Warner Cable has begun building comparable installations in Houston and Cincinnati. Franchises have also been applied for in Pittsburgh and other cities. Warner has sold a 1/2 interest in all QUBE operations to American Express. Folks in Columbus were able to do their Christmas shopping by pushing buttons at home and using the American Express mail-order catalog.

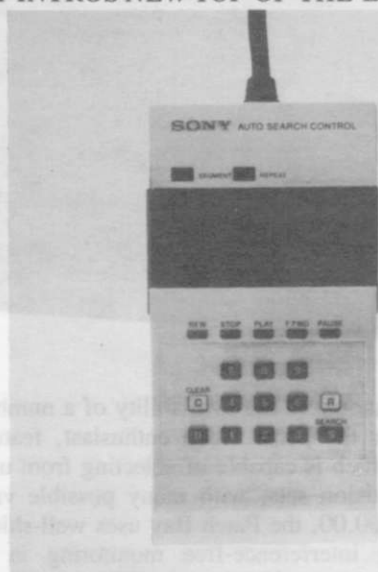
While some are saying that stereo TV may be only 3 or 4 years away, it is very much the thing already in Japan. Reportedly, stereo television systems are selling there at the rate of around 100,000 per month, and have by now penetrated approximately half the television homes in that country. The two channel capability is also widely used for dual language broadcasting.

FUJI now has video head cleaning cassettes. Beta (BCL-20) at \$18.50, VHS (VCL-30) at \$25.



# Video Visions

## SONY INTRODUCES NEW TOP-OF-THE-LINE BETA DECK

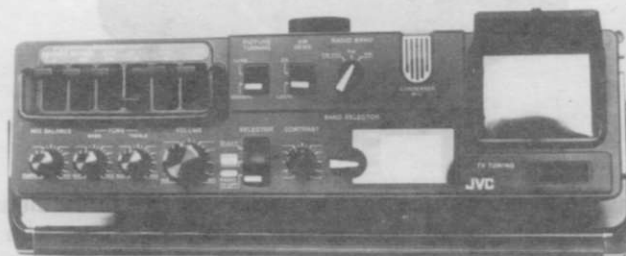


The latest in their extensive array of industrial Beta recorders, the SLO-323, is Sony's most advanced VTR to date, boasting full-function remote control, stereo audio, Beta-Scan in forward and reverse, slow-motion and fast-motion up to two times normal speed (with a locked picture), and the new "BNR" audio noise reduction system. Specs boasted for the X-1 only unit include 250 lines of color resolution and a S/N ratio of 45 dB. Also available are accessory



random access controllers—the RX-303 and 353, with the latter providing segment programming of up to 63 different addresses on a cassette. A companion player sharing most of these features is also available, the model SLP-303. The 323 sells for around \$1595, with the two controllers selling for \$350 and \$400, respectively. (Sony Video Products Co., 9 W. 57th St., New York, NY 10019)

## NEW LIGHTWEIGHT PORTABLE AM/FM/COLOR TV/CASSETTE RECEIVER FROM JVC



The U.S. JVC Corporation has recently announced what they claim to be the first color small-screen radio/TV/cassette combination unit, the CX-500. The 16½ pound receiver has a 4½" color screen, one of the smallest ever made. Other features include the ability to record the audio from either the AM/FM or TV receivers, and up to 5 hours continuous mobile use (with Alkaline batteries). (U.S. JVC Corp., 58-75 Queens Midtown Expressway, Maspeth, NY 11378)

## BLANK VIDEOCASSETTE LABELS

PROGRAM

/

TITLE

TAPE

TIME

DATE

PROGRAM

TITLE

TAPE

DATE

TIME

1 2 3 4 5

6 7 8 9 0

Minneapolis-based Meyers Printing Company has recently brought out a series of blank and partially printed videocassette labels, with prices starting as low as \$5.95 for 100 blank Beta-sized adhesive forms. The labels include two stickers for the cassette itself, a label for the spine of the box, and adhesive numbers to aid in indexing. (Meyers Printing Co., 500 S. Third Street, Minneapolis, MN 55415; toll free 800-328-4067)



### THE LONGEST PLAYING VTR YET



Javelin Electronics has just announced what may be the ultimate in the current "speed wars" conflict, a VHS recorder with the ability to record over 200 hours on one standard T-120 videocassette. Their XL-6000 recorder provides 50 selectable recording speeds, including the standard 2/4/6 hour modes found on most conventional VHS recorders. Intended for time-lapse/surveillance use, the Javelin units do not include tuners and, like the similar TC-3200 from RCA, sell for a little over \$2,000—a small price to pay for those who want to be the first on the block with the ability to record 100 feature films on one cassette. We're still waiting for the "one-year cassettes" though, which can't be too far off. (Javelin Electronics, 19831 Magellan Dr., Torrance, CA 90502)

### MGA INTRODUCES ALL-SOLENOID VHS DECK



Mitsubishi recently announced a new SP/SLP VTR with an all-solenoid transport, a first for AC-operated VHS decks. The deck also provides 7-day/6-event programming capacity, as well as an optional \$100 wireless remote control, a first for any VTR we've ever heard of. The HS-300, replacing the unreleased HS-200 in this photograph, will also be capable of playing back tapes at 1/3 to 1/10 normal speed, as well as stop-action. It should be now, selling for about \$1350.00. (Melco Sales, Inc., 3030 East Victoria St., Compton, CA 90221)

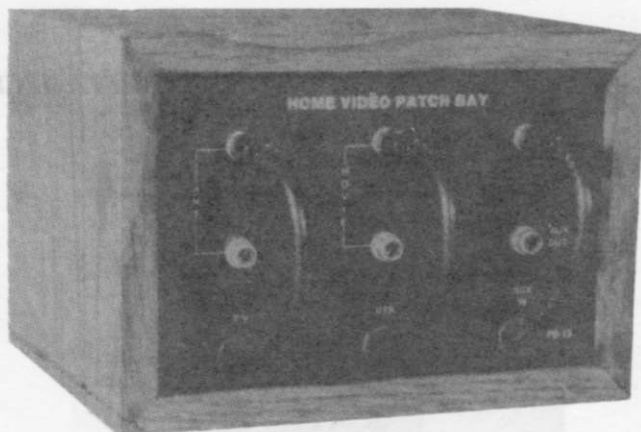
### NEW JVC TM-41AU PORTABLE COLOR MONITOR



A 5" battery-operated monitor has been announced by the U.S. JVC Corp., providing two separate video and audio inputs for extra

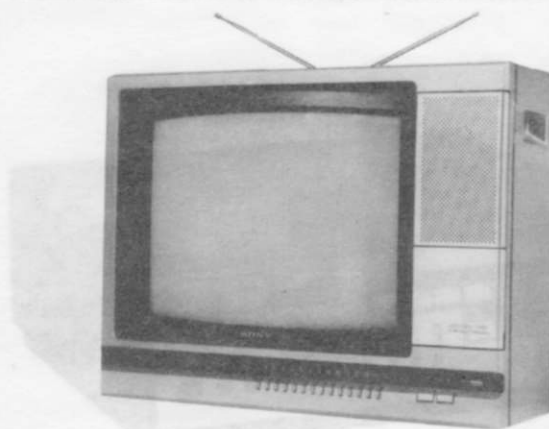
flexibility. The 8.4 lb. monitor can be powered by AC, rechargeable battery pack or a car battery, and should be a welcome addition for the videophile on the go. Note that since it's intended for the professional/industrial market, no tuner is provided (to cut down on cost and weight). No price has been announced for the TM-41AU as yet, but it's expected to be under \$600.00. (U.S. JVC Corp., 58-75 Queens Midtown Expresway, Maspeth, NY 11378)

### THE END TO PATCHING WOES



Beta Video has announced the availability of a number of RF patching systems for the home video enthusiast, featuring the PB-15 Patch Bay, which is capable of selecting from up to four sources to two television sets, with many possible variations. Selling for under \$100.00, the Patch Bay uses well-shielded RF jacks for providing interference-free monitoring in a small package, perfect for those with several VTR's or disc players. (Beta Video, Inc., 6324 Variel Av.—Unit J, Woodland Hills, CA 91367)

### 17" TRINITRON FROM SONY CORPORATION



Sony has just announced its latest addition to its "Lifestyle Design" series, an ultra-contemporary design incorporating a 90° picture tube and soft-touch Express Tuning. The KV-1714 sells for about \$579.95, and should be available even as you're reading this. (Sony Consumer Products Company, 9 West 57th St., New York, NY 10019)



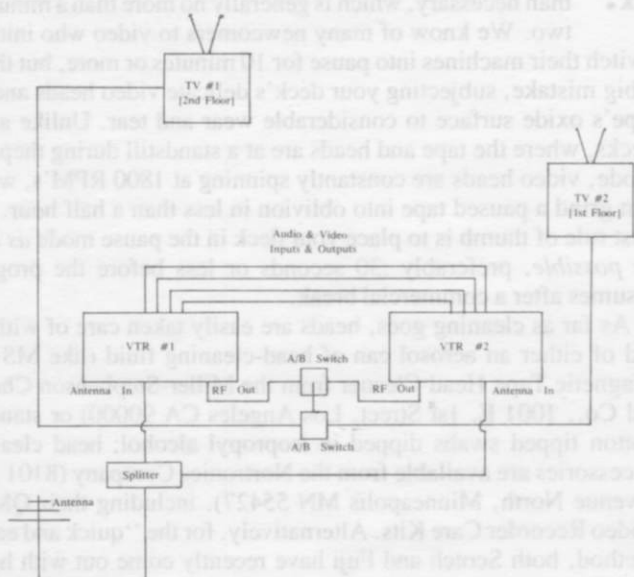
# Ask the Videophile

## HEAVEN HELP US WHEN THIS GUY BUYS ANOTHER DECK AND A THREE-STORY HOUSE

**Q:** I have one Betamax and one VHS recorder, with both machines downstairs connected to TV set #2. I also have a TV set (#1) in my upstairs bedroom. How can I hook them up so that I can play either VTR through either TV, record on one deck while recording a different channel on the other deck, as well as dub from one deck to another?

M.G.W., Anderson, SC

**A:** Here's one possible way of accomplishing such a hook-up:



The A/B switches (available from most dealers for \$10-\$15) will allow monitoring of either deck on either set. Note that, unlike the drawing you provided with your question, we've connected your antenna directly to the VTR's rather than the sets, since the decks need to have the best possible connection to your antenna; to view broadcast TV, you'll need to use the "TV/VTR" RF switch on your decks. We would also advise adding a small set to your downstairs unit, even an inexpensive black and white unit, to aid in dubbing and simultaneous recording on both VTR's.

## THE MYSTERY OF THE JUMPING TAPES

**Q:** I've noticed that, after a lot of use, some of my recordings tend to "jump" on the screen. This happens mostly when using a tape that has been recorded or erased a number of times. Sometimes if I fast-forward the tape to the end and rewind it again, it will clear up the image and play fine. Does rapidly starting and stopping a videotape cause or affect this problem, or is it just a defective tape?

D.C., Littleton, CO and  
K.S., Auburn, TN

**A:** In theory, no amount of rewinding or stopping and starting should do much harm to videotape cassettes, provided reasonable care is taken. Proper storage of the tapes is also important, in a fully played or rewound condition to the end of the tape (not in the middle). We've seen this "jumping" phenomena a few times, and have reason to believe that it's the result of either a defective tape (in some cases, possibly a "bad wind" in the cassette, cured by winding it before use a couple of times), a malfunctioning VTR, or it might actually be your set that's causing the problem. More often than not, we suspect the tape is at fault, though be sure to check everything and try the tape on another machine to test its performance. Note that almost all tapes will exhibit some instability 30 seconds to a minute or so before the end of the tape, because of the resultant tension changes.

## TWO VIDEO ANNOYANCES

**Q:** I'm experiencing two problems in recording high-quality videotapes. First, the overall resolution of my recordings is not nearly as good as the original programming. The picture appears to be grainy and not particularly sharp. I can't seem to notice any improvement in video resolution when the videocassette is recorded at SP rather than the LP speed. My second problem involves an intermittent dio buzz on my Sony set, which seems directly related to the brightness of the video image. Although I've tried all sorts of brightness and picture adjustments, the buzz can be quite deafening at times and naturally tends to ruin any recordings I make. Is there any help for me?

R.B., Danville, IL

**A:** We'd suggest comparing the tapes you've made to some in the store from which you purchased your deck, or perhaps from a friend's house. It's possible you have an electronic problem with your VTR that prevents you from getting as good an image as the machine is capable of providing. Alternatively, you may be expecting too much out of your lowly VTR. No 1/2" recorder is capable of providing images that are "as good as the original programming". Even expensive 3/4" VTR's fall short of this goal, though they certainly come closer than most Beta and VHS decks. Possibly an industrial VHS deck, like Panasonic's NV-8310 or NV-8200, would provide the slight extra degree of quality you're looking for.

The audio buzz you've described is symptomatic of excessive video levels either from the station broadcasting the programs or from your antenna/cable source. It could also be caused by an improper adjustment in the RF Modular (for channel 3/4) in your deck, again causing excessive video levels to come out of your VTR. Call your local TV station, have your local serviceman check your deck and/or your antenna, and if none of this works, you might consider running a separate audio cable from the output of your deck into your stereo's "Aux" input, and using your audio system's speakers to provide better-quality audio than your TV set. Sometimes this "buzzing" problem can be eliminated or at least reduced during dubbing by using a video processor (like Showtime Video Venture's "Enhancer", reviewed last issue).



## WHAT'S THE BUZZ?

**Q:** *I have an over-the-air subscription TV decoder connected to my VTR. When taping or monitoring the signal, my picture is super—however, the sound is garbled. It's as if the VTR is over-amplifying the box's signal, as the picture is significantly brighter but the sound breaks up. I've checked and double-checked my connecting cables; any ideas?*

W.S., Scottsdale, AZ

**A:** Our suggestions to the preceding question apply here. We suspect your local Pay TV company may be overmodulating their video carrier level and accidentally causing the distortion, or again, your deck could be at fault. If your VTR works well with other channels, then the decoder box could be the culprit. Try hooking the box directly to your set, and see if the bad audio problem persists. If it does, call the pay TV company and have the decoder box replaced.

### THE "DONALD DUCK" EFFECT

**Q:** *Sometimes when I try to record at slow speed (LP), from the "superstations" provided by my cable TV service, I find on playback that everyone is doing a Donald Duck imitation. Apparently, the signal is malfunctioning in such a way that, on playback, my VBT-200 decides it must be fast speed (SP). Does this happen to anyone else? Would SP be safer?*

C.R., La Jolla, CA

**A:** First, make sure you're not recording a program starring Clarence Nash. Secondly, we'd suggest talking the matter over with your local cable TV firm. If their signal is marginal enough, the unstable video may be enough to trigger your VTR into automatic slow-speed playback, just as you describe. The same phenomena has been reported with 2-speed Beta decks. There are a few service shops who offer a modification to many consumer VTR's, allowing manual playback speed selection—though this won't help the people who try to play your tapes, unless their machine is also modified. Try playing the offending tapes on a couple of other machines to see if they're similarly affected. And lastly, yes, recording at SP would be the easiest way of getting around this problem, though of course your cable company should still be informed of your dilemma.

### THE MYSTERY OF THE CORRODED CASSETTE

**Q:** *I recently sent for my first pre-recorded tape. To make a long story short, when I first played back the tape, it worked fine up until about the middle of the program. Suddenly, I abruptly lost the picture and had only multicolored snow with some audio. When I tried playing other tapes back, the machine continued to play back this strange, garbagey picture. I took my deck to the shop, and \$26.95 later, they fixed it. Two weeks later, I again played back the same tape, and the exact problem occurred again in the same place as before. My question: is my machine somehow "mismatched" to the tape? Have you had this problem reported previously? Could the tape somehow be "dirty" (in the physical, not Christian, sense)? If so, is there any way to "clean it up"?*

G.M., Vandalia, OH

**A:** We suspect in this case that a defective cassette is involved, probably one that has oxide flaking off at that particular point in the tape. What is happening is that the heads are becoming clogged with bits of loose oxide, preventing them from playing back or recording properly, and the only cure for them is head-cleaning (described in a previous question). You might in-

spect the cassette by opening it up with the aid of a ballpoint pen, seeing if the videotape is wrinkled, torn, or otherwise damaged. Our advice: send the tape back to the manufacturer for a replacement, and don't spend \$26.95 on a simple chore that takes about 5 minutes to accomplish.

### TOO MUCH OF A GOOD THING?

**Q:** *I've read of "wear of the tape and heads during prolonged pausing" on decks like the RCA VCT-400. What exactly counts as "prolonged", and is the wear any more than in normal operations?*

J.M.G., Gastonia, NC

*I use my VTR between 5 and 10 hours each week. How often do my heads need to be cleaned and demagnetized? Is this a difficult job to do, or should I let a serviceman handle it? What equipment should I get to do the job properly?*

D.S., Stony Point, NY

**A:** We certainly never advise using the pause control longer than necessary, which is generally no more than a minute or two. We know of many newcomers to video who initially switch their machines into pause for 10 minutes or more, but this is a big mistake, subjecting your deck's delicate video heads and the tape's oxide surface to considerable wear and tear. Unlike audio decks, where the tape and heads are at a standstill during the pause mode, video heads are constantly spinning at 1800 RPM's, which can grind a paused tape into oblivion in less than a half hour. The best rule of thumb is to place your deck in the pause mode as little as possible, preferably :30 seconds or less before the program resumes after a commercial break.

As far as cleaning goes, heads are easily taken care of with the aid of either an aerosol can of head-cleaning fluid (like MS-200 Magnetic Tape Head Cleaner from the Miller-Stephenson Chemical Co., 1001 E. 1st Street, Los Angeles CA 90000) or standard cotton tipped swabs dipped in isopropyl alcohol; head cleaning accessories are available from the Nortronics Company (8101 10th Avenue North, Minneapolis MN 55427), including their QM-95 Video Recorder Care Kits. Alternatively, for the "quick and easy" method, both Scotch and Fuji have recently come out with head-cleaning cassettes, which are dropped into your machine like any



Fuji's video cleaning cassettes

other tape, yet automatically rid your heads of any loose oxide particles or other contaminants. Nortronics has a selection of head demagnetizers, too, but we caution the reader that this chore is somewhat more difficult than simply cleaning. (Further instructions can be found in TV #15).



## WEAR AND TEAR, CONTINUED

**Q:** *On a VHS 2-speed machine, do the heads wear faster, or will it need maintenance quicker, in the fast speed mode since the heads contact twice as much tape as in the slow speed?*

J.A., Endicott, NY

**A:** Since the writing speed of the machine is almost the same in either mode (about 580 cm a second), and because the speed of the revolving head does not change (about 1800 RPM's), we would say off-hand that there is little difference in wear between SP or LP, or SLP for that matter. The more important factor is how often the machine is used, how often the pause control is engaged, and how well the deck is maintained. Given proper care, a consumer VTR should give several thousand hours of use before any parts will need to be replaced, no matter which speeds are used.

## COLOR TROUBLE

**Q:** *Why is it that on weak signals my SL-8200 can hold a B&W picture, but color programs become a mess? Also, when my tapes get old, they sometimes lose speed, the audio wows, and I lose horizontal sync. Is there a reason for this?*

H.S. McC., Annapolis, MD

**A:** Color signals are much more difficult to broadcast and receive, and are therefore more difficult to record. Sometimes, deliberately mis-tuning your VTR's tuner (with the AFT turned off) can provide a recordable B&W picture. You might investigate ways of improving your reception, or alternatively, relying on someone closer to the transmitter to do your recording for you. Regarding your malfunctioning tapes, we have almost never encountered any "old" videotapes with the symptoms you describe, though if improperly stored they might foul up in that manner. Be sure to keep your tapes in an air-conditioned room, away from direct sunlight, and at a low relative humidity. Stored properly, they should last longer than we will. Your deck may also be at fault. Try playing the tapes on another VTR to see if they still play poorly. If they do, have your deck checked out by your serviceman.

## A QUESTION OF COMPATABILITY

**Q:** *I have a JVC 3600 and would like to know, for best results, what other brand machine will best play and/or record its tapes. What about the Hitachi 5000 or 5500A? I've noticed that many different VTR's within the same format do not reproduce as well when played back on other machines from other manufacturers. Tracking controls don't always provide the solution.*

S.A.F., Seagate, NY

**A:** In theory, all VHS or Beta machines should play back any tapes in a given format and speed, but you're correct in that this is not always so. Manufacturers regularly provide "alignment tapes" to service shops for setting up VTR's to play back within certain parameters. The deck's record circuits can then be aligned to provide compatible performance to the playback electronics. Since your machine has 58-micron heads, two and three-speed VHS decks should have no problem tracking your tapes, provided their alignment has been set correctly. However, you will have more trouble playing back SP tapes from those other consumer decks, since their heads' gaps are smaller, effectively limiting their tracking range. If you need to purchase another VHS deck and want to get the best possible quality and interchangeability, any deck equipped with wider heads (like JVC's HR-6700 or

Panasonic's NV-8200) will provide good performance. Hitachi's VT-5000 is likewise equipped, but has been discontinued by the manufacturer. It is still available from some dealers at close-out prices.

## YOU CAN'T TRUST ANYTHING THESE DAYS, NOT EVEN INDEX COUNTERS

**Q:** *I have noticed in borrowing a friend's recorder to dub some tapes that the index counters on my machine and his machine do not coincide in recording even though both machines were set at zero at the beginning. Does this mean that one machine is running faster or slower than the other?*

J.C., Birmingham, AL

**A:** Not necessarily. All decks will have small variations between them making absolute compatability impossible. A miniscule difference in drive belt size is enough to make one index counter run a tad faster or slower than another one. As long as you can play your friend's tapes back, you can be sure both decks' speeds are most likely within specification. Note that different models from even the same manufacturer (like the SL-8200 and SL-5400 from Sony) will provide different index number readings, though usually not off by more than a few digits.

## A DECK THAT WARBLERS MORE THAN ETHEL MERMAN

**Q:** *I have an RCA VCT-200. When playing back my own tapes, I have no problem at all, but when I play pre-recorded tapes I hear an audio "vibration" with certain tones of voice and music. It sometimes goes away after an hour or so when playing the commercial tapes, but then when I play one of my own tapes again, the vibration returns after a few hours. This problem started when I had to have the audio head replaced. Before, all my tapes played back perfectly.*

M.F., Birmingham, AL F.W., Bay City, TX

**A:** This increase in audio distortion, called "wow and flutter", is generally attributed to a mechanical problem either in your deck or in the cassettes themselves. The deck's transport system, centering around the rubber pinch roller and the cylindrical capstan shaft, may be slightly worn or defective, but this should cause a constant distortion problem, not an intermittent one. Since you didn't have this problem before your head was replaced, we suggest notifying your local service shop and asking them to correct the problem. You might provide them with one of the offending tapes as an example, to help them in eliminating the cause.

## VIDEO ON THE GO

**Q:** *I have an RCA VBT-200 and would like to go semi-portable by adding a color camera and powering both the camera and VTR from my car. Can you provide some details on how one goes about buying and hooking up one of the vibrator power supplies? Also, is it technically possible to use the 3-D system employing polarized glasses with a video system? I would sure love to be able to play a videocassette with a 3-D movie back on my Advent 750 projection system.*

C.J.P., Patrick AFB, FL

**A:** Any heavy-duty power inverter (like Radio Shack's #22-120 300-Watt unit) should be enough to power DC motorized VTR's like RCA's decks, even with a small camera. You might use a separate 12V car battery rather than relying on your own automobile's power supply, to avoid draining



its battery. Mad Man Muntz's system in his car (mentioned in TV #16) seemed to work fine with an RCA-type deck using this method. Note that older VTR's using AC motors require complex filtered power supplies in mobile applications, and won't work with inexpensive (under \$500) units. Your best bet is to purchase a DC-operated portapak like Sony's SL-3000 or RCA's VDP-150, which are made to run off batteries without any problem. All of them can run off a car's electric lighter socket, too, with an accessory cable.

As far as 3-D video goes, we see no reason why the single projector/polarized glasses-type features couldn't be transferred to videotape, except for the compatibility problem for those people who don't have the special glasses. Several firms are hard at work on perfecting 3-D processes for television that would not require expensive receivers or glasses, and yet would be compatible with normal TV sets. We suspect such developments are way down the line, and will probably not be seen for 10-20 years or more.

#### ANOTHER KIND OF NEW YEAR'S RESOLUTION

**Q:** *I'd like to know the differences in resolution between the decks listed in your recent 1980 Directory.*

*R.E.C., Whittier, CA*

**A:** This is a fairly easy question, R.C., because almost all consumer VTR's share about the same horizontal resolution--roughly 240 lines of color at their fastest speeds. The main problem is, no manufacturer uses the same measuring techniques to provide their specifications, which renders them all but useless for comparison purposes. Generally, single-speed VTR's often provide better picture quality, overall, than multi-speed recorders, except for those with more than two heads (like JVC's HR-6700). Industrial recorders, like Sony's SLO-323 and Panasonic's NV-8200 (both of which will be reviewed next issue, we hope), provide the best performance in resolution (as much as 250 lines) and signal to noise ratio (quoted at 45 dB), about as good as a top-quality 3/4" deck 5 or 6 years ago.

The best way we know of to compare decks is to A/B their output on a single monitor, using tapes recorded from identical sources and playing back simultaneously. If possible, direct video signals should be compared rather than RF (channel 3/4) outputs, since the quality of the modulator itself may affect the performance.

#### CUTTING REMARKS AND COPYGUARD CURES

**Q:** *Can videotape be successfully spliced, and will spliced tape damage the heads? Also--I have an RCA VCT-400 and a JVC HR-3600. Tapes recorded on the RCA have flagging and "color bars" when there is a scene with extra bright red or green, though there's no problem with tapes recorded on the JVC, played back on the RCA. I've also found that I can dub copyguarded tapes from my JVC to the RCA, but not vice-versa.*

*G.B., Lawndale, CA*

**A:** Yes, videotape can be spliced, with some care and practice, but it's never a good idea to splice tapes in the middle of a program, because this could result in damaging your heads. In the event of tape breakage, you have no choice but to splice it in the middle. We suggest duplicating this cassette and disposing of the original as soon as possible. Be sure to splice *only* on the back (dull) side of the tape, not the oxide (shiny) side, which will contact the heads directly. A professional splicing block like Editall's KV-3.50 (available for under \$40.00 from Elpa Marketing Industries, Thorens Building, New Hyde Park, NY 11040, or your dealer) should be used, along with adhesive foil splicing tabs.

As mentioned elsewhere, full-speed decks can record somewhat "better" tapes than your RCA. Why this also affects playback of copyguarded tapes is a good question. We're going to bet that not all copyguarded tapes can be dubbed with this method, but it's conceivable that many of them can.

#### LONG-DISTANCE PAUSING

**Q:** *Can you suggest a way to add a remote pause to my Sony SL-8200? I tried to find a way to put one in by inserting a switch in series with the drive motor, but it looks as though it would require some mechanical modification. Can you help?*

*C.F.W., Jacksonville, FL*

**A:** The best way we know of to make a remote control for the 8200 is to install a solenoid on the pinch roller, which will automatically stop the tape. Also, the solenoid will have to engage the switch that disconnects the take-up gear, just as the mechanical pause control operates. It's a fairly complicated procedure, one that's not easily accomplished unless you have a thorough electronics background. We suggest going to your local dealer (or service companies like Rick Redouty, 23890 W. LeBost, Novi, MI 48050) and have them perform the modification for you; it should cost around \$50-\$75. As an alternative to a remote pause, you might consider installing your deck close to your couch or easy chair, with a very long 75 ohm cable running across the room to your TV Set. This way, you'll have complete control over your deck, as opposed to the simple stop-start pause remote.

#### SLOW-SPEED MODIFICATIONS

**Q:** *Can a 2 1/4 hour VHS recorder be easily modified to incorporate 6-hour capacity and also stop-action & slow/fast-motion? I have good electronic and mechanical skills and, short of manufacturing a new tape recorder, I could probably perform the necessary work.*

*R.D.R., Alexandria, VA*

**A:** The problem with such a modification is that the video heads supplied with most two-speed decks have a 30 micron gap; for the 6-hour (SLP) mode, a special 20-micron head is needed to avoid the problem of overlapping fields, caused by the heads partially erasing the video signal laid down a split-second earlier. If a new head is not installed, the resultant 6-hour image will be slightly unstable, with the appearance of a "mis-tracking" tape. Several manufacturers (including the Videobook Corp., 6311 Yucca Street, Los Angeles, CA 90028) are now offering multi-speed modifications for under \$100, but it's our opinion that these modifications will not provide as good an image at the 6-hour speed as the "store-bought" units. Still, because of their wider head gap, they will perform better than the 3-speed decks at SP and LP. And one thing is for certain: it's a lot cheaper than buying a new VTR.

#### A MAN WITH A "SPLITTING" HEADACHE

**Q:** *I'm a cable TV subscriber who owns a VTR, and I sometimes run into problems when I want to watch regular TV and record off HBO, or vice-versa, at the same time. Can you help me with some information as to reliable sources for quality, low signal loss switching units? Also, is there an amplifier for cable TV signals available to boost the signal when using splitters and switching units? I have noticed a signal loss when adding a splitter to my 75 ohm cable.*

*J.M., El Centro, CA*

Cont. on page 48.



# STATE OF THE ART

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Well—did you live through another wild and crazy holiday stretch? Who got new video toys? How many of you got new accessory items? How many of you didn't get anything video related, 'cause it's just too damn expensive for the average gift giver these days? Here we are in the 1980's, Orwell never knew that by 1984 we'd probably all have VCR's to record whatever's gonna happen in living color! Video tape has already changed the way most of us live, eat, sleep, and spend our hard-earned dollars. Now it's changing television, advertising and God only knows what else before the next ten years go by.

Being the owner of a color television camera and port-a-pack VCR continues to alter my lifestyle. Last issue I indicated that I would probably own a PK-600 Panasonic color camera by the time you read my last column. Well, I checked it out, liked it and almost bought it. Then I saw the all-new RCA CC-004 and was very impressed. This new camera lists for about \$1,100 and most good discount houses sell it for about \$995.00 or less. Here in Michigan, Highland Appliance Company continues to undercut almost all of the competition. Our local supplier, the Video Wherehouse (which also sells this magazine) is a good outlet for camera rentals and tape rentals. They also usually have a good supply of magnificent Fuji tape (Beta & VHS) on hand... at good prices! In other parts of the country—check the yellow pages. The RCA CC004 is only about 6 pounds and is the easiest camera to set the white balance (for correct color) without a color monitor, that I've ever used. It has an automatic iris, but the ability to open or close the lense 1 stop manually. The electronic viewfinder can be mounted on either the right or the left side—great for left-handed folks. It has the shortest 6-1 zoom lense I've ever seen and manual or power zoom lense capability! For the money it's the best on the market, in this writer's humble opinion and my standards are not low. One of things I liked, as a Sony SL-3000 owner is it's ability to work with this unit very well. It took only a few simple modifications to make the RCA and Sony equipment mate perfectly. The adjustments are all made inside the Sony CMA-202, the adaptor that lets you use a ten pin camera with a fourteen pin VCR. This adaptor runs about \$60. The color is just a "bit" better on the Sony HVC-1000, but for the difference in price and number of features the RCA CC004 is a color camera worthy of very serious consideration.

By now you've probably read a great deal of reports about the Sony SL-5400 Betamax. Well, I just bought one and can say in all honesty that it's a gem of a machine. The tuner is more powerful than any I've ever used. Really pulls in the more distant channels with ease. The lower-cut styling is beneficial for those of us who rack mount the equipment on shelving units. The feather-light buttons and remote-control Beta-Scan are worth the price of the machine. It also has a few little known pluses. Some folks, even some sales people are still not aware of the fact that the SL 5400 has the ability to play-back the original X1 (one hour-fast speed) tapes! The little slide switch inside a plastic hatch on the back of the unit is X1 in one direction and X2 and X3 in the other. We have always encouraged readers of this column to stay legal and not to become involved in tape piracy. Yet, how often have you perhaps rented or borrowed an adult film on tape (which are usually not protected by copyright) and tried to copy it only to find it had "stop-copy" on the tape and the duplicate was unwatchable? In most cases, the 5400 will pass a tape with this feature and copy it perfectly. It has to do with new circuits that were included to increase picture stability. Stop-Copy often makes the picture "jump" on some TV sets. If you have a set other than the new 5400, there are still ways of overcoming this problem. Just be very careful about what you copy, because the FBI continues to be everywhere. A recent "bust" in suburban Detroit netted this wonderful governmental agency about 6 machines and over 600 tapes. So, I urge you to keep your nose, as well I as your heads—clean.

There was a lot of mail response for stickers and T-Shirts and I always enjoy hearing from fellow videophiles. It's nice to know that the time and effort it takes to type all of this is worth it. Gary, from Oklahoma called to tell me about a new type of tape, he says is excellent for marking your cassettes. It's Scotch brand 3M No. 658 Post-It Note Tape!

Back in November I was a guest on a talk show in Detroit on WRIF(FM) a very popular rock station. After 2 hours, there were so many callers that could not get through they asked me to stay an extra hour! I was very flattered. Just to be unique I video taped the whole 3 hours in color right in the studio. Audience response was excellent and I hope I can do one again sometime. The next big Video-Con will probably be in March, details on how it will come-off next time.

Last, but not least—may I put in a bit of a plug for a recently discovered place of business I feel video folks in the Detroit area should know about. Super Sight & Sound on Orchard Lake Rd, between 12 and 13 Mile Rd in Farmington is a great place for pre-recorded tapes, blanks and very reasonable and very fast duplication of  $\frac{3}{4}$ ", Beta or VHS! Carl Friedlander is the "main-man" and good to know, his number is (313) 553-8076! Questions, reasonable requests and general BS—granted to those that care about such things at the above address and/or phone number. Keep 'em clean—stay legal (now more than ever) and most of all—IN TOUCH!



*Mr. Media with the new RCA CC-004 color camera plugged into the rugged Sony SL-3000 portable Betamax, which still worked perfectly after it was accidentally dropped on solid concrete! Nice to know they're building them better.*

ARV



Welcome once again to another installment of the VHS Network. Lots of info this time, and I suspect a veritable *ton* of it in the April issue after TBN gets back from the Las Vegas Winter Consumer Electronics Show, which promises to be very heavy.

My mail is still incredibly high in regard to the anti-herringbone do-hickey that we've talked about in the last two Nateworks—nearly 100 inquiries so far. I've almost given up on trying to keep pace with my mail. It makes for an incredible response versus readership curve. I'm still trying to answer all letters, although with "the filter" questions I've had to resort to using the old Xerox machine. (If you wish more info please write, but enclose a stamped self-addressed envelope since the stationery store and post office are tired of my face.)

## The "New" Tape Department:

Recently some of us read that Fuji had changed the density/"characteristics" of their videotape (*Videography*, Dec. '79) so that a better quality recording would be possible in the extended long play mode of the new 6 hr. VHS machines. I questioned the Fuji folks at the LA home video show about this and learned that Fuji has, indeed, modified their Beridox tape/compound by physically bombarding their tape compound (with something) so that its packing density characteristics are increased, hence providing the more efficient/economical ability to store information. This will have no ill effects on non-ELP VHS VCR's, but will help the ELPers and, hopefully, will provide all around better quality tape. At press time I had not been able to learn how the newer Fuji tape would be marked or labeled, or if there would be any difference in Fuji's marketing scenario. I have not yet been able to obtain any "new" tape for testing. We will continue to try.

While we're on the matter of tape, if any of you are still having problems with JVC tape, please write JVC Corp., c/o Don Torkelson, Compton, CA. They will personally assist you in solving any tape problems which you may encounter. Be sure to mention *The Videophile* and be prepared to tell them where you got the tape.

As the tape length controversy grows, more and more people have written to me to state basically what a joke it all is, specifically in regards to the sacrifice of quality to permit the ELP speeds. (God ELP us!) Most people would prefer (at least on VHS, according to my mail) to have an SP tape that goes 2½ hours. Many feel that 3 is *extraneous*.

As reported two columns ago, we actually found an RCA tape with an SP length of 2 hours 14½ minutes. If the "optimal want" of most VHSers is 2½, that's close at 2¼! All we would need is another 15 minutes of tape. Examination of the case reveals that there is, indeed, room to pack more tape in. However, this would require that the added weight not alter the design/operation parameters of the VCR. Also, if we are to approach this on a do-it-yourself basis, it would require that a physical splice be made on the ½" tape. Now, before you laugh and dump this column, consider the following: Somewhere out there in the vast land of *professional video*, on 1" and 2" tape, there must have been a tape which broke accidentally, at least once in a *Blue Moon*. Do they throw out the tape or what? We also know that if there is a crease on the tape it shows up on the TV or at times activates the muting circuit. There must be some way to make a satisfactory splice.

We have the technology (the first bionic tape?), and I think that one big glitch in certain cases would be worth it in order to get the extra length. Mail indicates an overwhelming positive response in favor of investigation. Even though I'm sure that it would be futile and they say it can't be done, *they* are the same *they* who dictated that we shouldn't store our tapes in certain positions even though when the tapes are shipped they go in boxes with the arrows pointing in the opposite direction from what *they* recommend.

## Disappointment II: (Just when you thought it was safe to go into LA again) Dept.

Having returned from the Los Angeles Home Videoshow, I must say that I was really disappointed by the showing. True, there were some good things and we saw a lot of videophiles (at times I saw more loyal readers and writers than distributors and sellers), but the show just didn't live up to its promises (just like last year).

JVC had a very nice display and I think that the new JVC HR-6700 machine with still-frame/slo-mo was really incredible and well worth the bucks. As Marc said last time, it's definitely *State of the Art* and JVC should be commended for offering this extremely versatile VCR.

The Fuji people were at the show, and they said that the 3 hr./6 hr. tape (T-180) will be introduced in Las Vegas at the Winter Consumer Electronics Show, Jan. 5—8. They expect it to be generally available by May/June.

There was the usual huge amount of porno available, though it was more discretely and intelligently hyped than last year.

Innovative Concepts, Inc., was there with a new type of self-locking, U.S. postal approved plastic storage case. (Rep.: Robert L. Oliver, 160 Saratoga Ave., Los Gatos, CA 95030 408-354-9606) It's very fancy and well engineered, though I fear it's not in the acceptable price range of most videophiles unless you bulk order them.

American TransVideo (ATV) was offering the "Z" Channel (Theta Cable) via microwave transmission to most anywhere in LA County. As you may know, I am a supporter of Z Channel because, not only do they have the best guide (with full credits), but also a very good daily schedule. LA County videophiles (as well as those who skirt LA, like Prairie View, TX) should consider them. Not only are they cheaper than "On-TV" or SelecTV (\$15.95 per month for all you can watch), and open for installation on Saturday *AND* Sunday, but they will come and hook you up within two days of your phone call. They put up this weird conic-microwave antenna on your roof. When questioned, they said that, unlike "On" or "SelecTV," they like video people and will assist VCR people in hooking in and wiring. They don't mind us recording the stuff to watch later. They also have a tiny descrambler box—the smallest I've ever seen. Their phone is 213-468-8777 and they're definitely worth considering.

I also picked up Fotomat's new Winter '79 catalog and was surprised to see that they've added many new titles such as *Nashville*, *Days of Heaven*, and lots more. A few of their other titles (*Godfather*, *Saturday Night Fever*) have gone up in price, but most prices have actually gone down to \$9.75 for 5 days!! This is a good deal, and if you're ever dissatisfied for any reason, you get your money back. Just call the *toll free* number (800-325-1111).



# VIDEO - A Personal View



by Sandy Winoker

## Reflections on a Video Show . . .

Happy New Year to *The Videophile's* readers and especially the regular readers of this column. Although 1980 is now a reality, I'd like to spend some time talking about and describing a recent event from 1979—the Los Angeles Consumer Video Show held during the weekend of November 17-18, which was my very first visit to any kind of video show. What follows, however, will not be a description or evaluation of any new video products that may have been displayed, but will, in keeping with this column's previously stated role, describe my personal experiences and observations in attending the show and spending an entire weekend in the company of "soft" and "hardcore" videophiles. (By the way, I'm definitely a "softie" in the videophile dictionary.)

Our saga begins early on Saturday morning, flying to LA and being met at the airport by Joe Mazzini, TV Contributing Editor. Although I had often spoken on the telephone and corresponded with Joe, we had never met in person. After putting up with me and putting me up during my weekend in LA, I can state with much authority that Joe is one of the most giving and caring of people—in or out of video. After picking up two video friends of Joe's, we set out in pursuit of what we expected to be a great consumer video show.

Upon arrival at the convention center, there was a flurry of disappointment among the video veterans in our foursome, since they believed the show was to be in a larger convention hall exposition room and that many more hardware manufacturers would be participating. Undaunted, we paid our money and made our way towards the show.

Since I had never seen so much video related equipment and software assembled in one spot, I felt quite excited as we handed over our tickets and made our entry. As we began our exploration we saw booths devoted to the promotion of various brands of blank tape and prerecorded movies that are relatively easy to obtain by mail. One of the high points of my weekend occurred when I was introduced to *The Videophile's* editor and publisher (and father), Jim Lowe, who, along with TV's management Joyce Hilliard and Lois Watson, had flown to LA from Tallahassee, Florida. For those of you who haven't had the

privilege of meeting Jim, I want to tell you that he is a very reserved, unassuming and gentle person, but one who immediately commands respect (and the love of this columnist) because of his obvious integrity and very real warmth. (Jim, if you edit out the above, I'm going to be very upset!)\*

Joe Mazzini and I then resumed our exploration of the show and as we became familiar with the show's scope, it became more and more apparent that this exposition was much more a showcase for porno tapes than it was for new VTR equipment. Everyone Joe and I talked with seemed to echo the same sentiments: "Last year's show was good and this year it's mainly one porno dealer after another."

Since I have had no other experience with which to compare it, and since I am interested in the personalities involved in the video spectrum, I found the show (even with all the porno influence) to be a pretty heady experience. To be in a place with so many other people, who share an enthusiasm for and interest in video was a great experience for me, especially coming, as I do, from San Francisco—a video "wasteland" where most of the people still haven't heard of home video, much less have an interest in it. I suppose my criteria for viewing the show as a partial success was meeting and interacting with so many others who are also blessed (or cursed) with a special feeling for and about home video. Another enjoyable aspect of the show was being introduced as "Sandy Winoker, who writes for *The Videophile*." Being the only regular female contributor to this magazine does have certain advantages in this mainly male domain, especially at a video show gathering.) It seems a lot of you do, indeed, read this magazine and I wish to thank those of you who told me that you have read and enjoyed this column, because to me that's what the personal side of video is all about—people being brought together through their common ground of video, comparing notes, etc., on the video scene, and thereby forming friendships and ties that begin to transcend the bounds of video and take on a life and meaning of their own.

\*[To the contrary, my dear, I'm more inclined to state that eligible ladies between 27 & 42 (particularly those from North Florida or South Georgia) who would be interested in the previously-owned, low-mileage 1940 model so described are encouraged to submit their pictures and resumes to: The Editor, *The Videophile*, 2003 Apalachee Parkway, Tallahassee, FL 32301, and mark 'em personal.—Ed.]

Before leaving the convention center, I met two other regular contributors to TV: The Big Nate and Marc Wielage. Nate is a friendly, outgoing person, who could easily be mistaken for actor Tony Bill, and Marc will probably someday write the book, "Everything You Always Wanted to Know About Videotaping But Were Afraid the FBI Was Listening." A number of other people I enjoyed meeting were Ken Grimwood, Susan and David Geffner, Howard Richman, Ed and Connie Pyle, Ben Saia, Mike Adler and Randy. (There were also many others, but, unfortunately, my memory for names is not what it ever should have been.)

Later that evening there was a kind of "working" dinner among a number of us from *The Videophile* at Martoni's, a North Hollywood Italian restaurant. Our group included Joe, Jim, Marc, Joyce, Lois, and myself. As we wolfed down some marvelous Italian food, we discussed some of the plans for the future promotion of TV and how we felt the magazine was doing and where it was going. Marc and I had a "discussion" about TV becoming a "high-end" magazine for videophiles. I agreed that TV is rapidly approaching (or has probably already achieved) that status, and I believe that home video is still in its infancy, that more and more people will be attracted to it all the time, and that the magazine should try to maintain an appeal for newcomers to the field by presenting articles that would be both understandable to a neophyte VTR owner and a constant source of updated information for the veteran videophile, thereby not only helping the growth of a magazine so many of us love, but making it a more well-rounded and interesting publication. If any readers wish to comment on where they feel TV should be going, please write me and this column will publish your views.

On Sunday, Joe Mazzini held a video open house at his digs and throughout the day there were 20 to 30 people who stopped by to talk video shop, watch some rock performances and Japanese commercials on tape, and to generally get to know our video brethren a little better. Later that evening Jim, Joyce and Lois were



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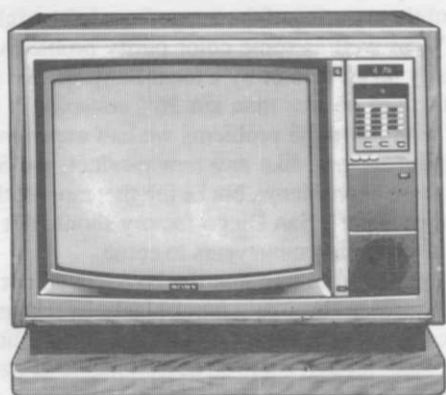
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# The Videophile PRODUCT REPORT

## SONY KV-2643R COLOR TELEVISION CONSOLE



**KV-2643R**  
**26" REMOTE CONTROL CONSOLE TELEVISION**

**Manufacturer:** Sony Corporation of America, 16450 W. Bernardo Drive, San Diego, CA 92127 (Distributed by Sony Consumer Products Co., 9 West 57th St., New York, NY 10019)

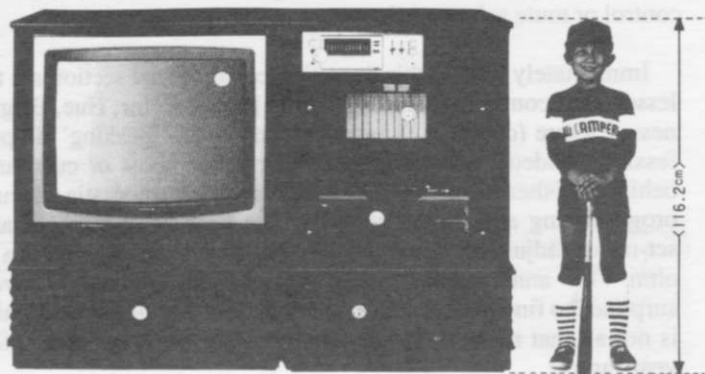
**Source:** Bar's TV, 3619 W. Magnolia Blvd., Burbank, CA 91500

**Cost:** \$1150 (includes RM-503 Remote Commander and antenna connector)

We first had an indication that a large screen console would be coming from Sony a few years ago, when they released their professional CVM-2550 monitor. This \$3,000 set offered everything in terms of picture quality that the smaller Sony's did, but its hefty price tag and lack of a tuner precluded its use by all but the most affluent videophiles.

We understand from several sources that one of the reasons the larger Sony sets have not been imported into this country previously was their excessive radiation output, which exceeded our FTC's laws, yet was deemed acceptable to the Japanese market. Note that a still larger console, the PVM-3200, has already met with some success in Japan, though at ¥998,000 (almost \$5,000) its 32" screen becomes affordable only for the wealthiest and most dedicated video buffs among us—including *the* John Lennon, who has one in his Manhattan-based home.

音と映像の大パノラマを、思う存分楽しめる本格派。  
世界最大の32型大画面、カラービデオモニター。

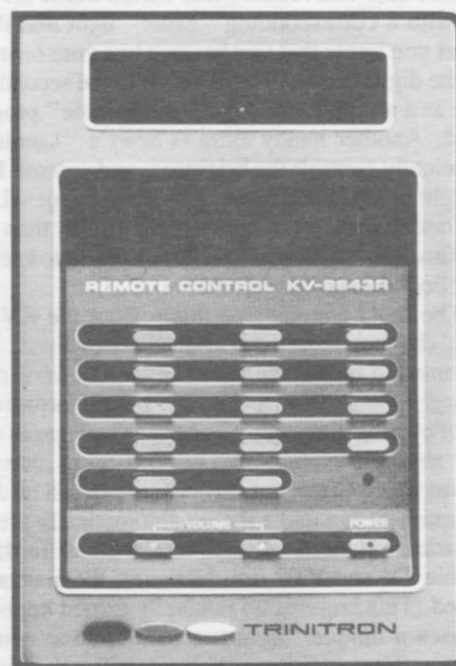


Sony's PVM-3200 is about as big as the average Japanese boy,  
the largest color TV tube receiver in the world.

It wasn't until June of last year that Sony finally unveiled their first large-screen U.S. consoles at a number of dealers' shows around the country, and as you'll see, we found the wait well worth it.

**Appearance:** These sets are BIG, no doubt about it. Both the pecan KV-2643R and the white cabinet 2644 are about 36"×30"×23", and weigh at least 150 pounds—still a little smaller and lighter than many American consoles from RCA and Zenith. The Sony sets boast the distinction of a 26" screen, however, as opposed to the 25" screens of their American counterparts, a difference of about 10%. Also available is the non-remote KV-2601 for \$995.00, which is identical to the 2643 except for a slightly different tuner section.

All three sets share an essentially common layout with their operating controls on the right, including LED displays for the time and channel indicator (both with an unusual green tint); the 14



The RM-503 Express Commander provides complete random-access channel selection from up to 23 feet away.



channel select buttons (all of which are of the "light touch" variety), 2 volume buttons (for "up" and "down"), and a power button. Also provided are indicator lights to show when the remote control or mute selector is in use.

Immediately behind this operating control panel section are the lesser-used controls, including Vertical Hold, Color, Hue, Brightness, Picture (contrast), Sharpness (known as "peaking" in professional video), a Tone Control (for treble boost or cut), and, behind another door, various clock setting, automatic channel programming and tuning controls. The back of the set contains set-up and adjustment controls for your serviceman, as well as a 75 ohm VHF antenna input and a 300 ohm UHF input. We were surprised to find that these sets consume less than 160 watts, which is not all that much more than the "tummy TV's" of only a few years ago.

**Features:** This set provided our first look at Sony's new "Express Tuning" system, which allows full random-access selection of up to 14 preset channels, even by remote control. Furnished with the set are a number of attractive stickers, which you can apply to the Remote Commander wand as well as to the set itself. Included are adhesive strips with the "B" Beta symbol, which prompted one wag to query a Sony rep as to whether a "VHS" sticker would also be available. They've thoughtfully provided a "VTR" symbol for this purpose as well as a "\*" sticker for miscellaneous items like computers and video games. The console comes preset for the normal 2-13 VHS channels, with two blanks left for UHF. With 14 channels, you should have plenty of room to add all of those "off-the-wall" stations you couldn't watch with older, more limited remote sets.

The RM-503 Remote Commander provides complete remote channel section as well as Power on/off, Volume level up (slowly) or down (quickly). You can also go through the channels sequentially, forwards or backwards, and unlike the remote systems offered by MGA, GE, and Magnavox, only one button is needed for random access selection (as opposed to depressing "1" and "3" for channel 13). The Audio Mute button burns off the sound temporarily, with a corresponding "Mute" light that illuminates on the set to let you know that you haven't lost your hearing.

We found the digital clock to be accurate to the second, and very handy to have as a reminder for those "last-minute" programs you plan to record. Another handy extra is Sony's "Lumisponder," which automatically controls the brightness and contrast by sensing the ambient light levels in the room. We found the new Lumisponder to work better than even, even more subtle than the older designs in its functioning, though some may prefer to keep it turned off in a controlled viewing environment.

**Operation:** The most complicated thing about the KV-2643R is the automatic channel presetting system instructions, obviously written and printed in Japan. We found them to be fairly confusing, but patience and general "trial and error" helped us through after a few minutes of cursing and teeth-gnashing. The 9 pages of instructions in the manual explain the programming process more thoroughly than we can here, but suffice it to say that by depressing only two buttons you can make the set automatically preset all the available broadcast stations in your area without further adjustment. For cable TV and VTR use, however, the manual controls need to be used. This requires no manually-turned knobs or dials, but, rather, uses a unique "light-touch" button system coupled with Red/Yellow/Green indicator lights to tell you what channel range you have selected to use for a particular button on the console. The tuning should be no problem to most people of average intelligence, and if any assistance is needed, your local dealer should be glad to answer your questions.

In some ways we preferred the older system of using individual frequency-setting knobs, one for each selector button, but we gradually grew accustomed enough to the new system that we can now preset the tuner for all 18 LA area stations in a matter of minutes. Note that no consideration has been given to those using the 26" remote sets with Cable TV systems, and no mid-band channels (including HBO, Showtime, etc.) can be programmed. An accessory channel selector box provided by the cable company will have to be used, which unfortunately diminishes the usefulness of the Remote Commander.

**Performance:** It is in this area that the KV-2643R really shines. Never before have we seen a large-screen set that made a poor videotape signal look so good. As a matter of fact, we caution the reader that tapes that look acceptable on the 26" Sony's may not fare as well on any other set, an important consideration for tape trading.

Sony's new "Velocity Modulation" system provides a startlingly sharp picture, even on a corner-to-corner basis, which is the most severe test for any large-screen television set. Color fidelity and image quality, too, were judged excellent. Still, for the most demanding applications, we feel that Sony's 21" Trinitrons are almost impossible to beat for sharpness and overall image clarity.

Our initial sample had two or three minor defects involving "ringing" (a subtle smearing of the image from left to right, almost like a "ghost"), as well as some color purity problems, most of which were easily taken care of by a local Sony service shop. We were surprised to see no less than ten 26" consoles in the shop, many of them with the same problems we had experienced. One serviceman explained that, like any new product, the Sony consoles had their share of problems, but he felt that most of the newest sets coming out of Sony's San Diego factory should not need any servicing or adjustment for some years to come.

We were disappointed to find that the 26" sets do not have DC coupling, which insures absolutely black blacks by means of 100% DC restoration. As a result, blacks on the 2643R are a little on the greyish "pale" side, though not to an objectionable degree. Practically all 25" sets from Zenith, RCA, and Magnavox share this same problem. This is rumored to be the result of consumers' complaints about the "black" screen making the set look like it was turned off, while in reality it is indicative of a well-adjusted screen!

Another defect in our sample unit was a light vertical bar down the center of the screen which, again, was minimized by our serviceman. Keep in mind that all of our criticisms are very, very minor when compared to the set's picture quality. Without question, there is no other commercially available console set in America that has the quality of the 26" Sony. For many people, we feel it will serve as the perfect compromise between the size and cost of high-quality projection TV screens and normal sets; an "intermediate" step before large-screens' prices come way down or the quality improves significantly.

As far as dependability, Sony's new "Alpha" chassis promises to be even more reliable than past designs, providing a simple, easy-to-service main board that should prove easily repairable by most service shops. We were surprised to see just how few parts were inside the 2643R, since the main board does most of the work and, like most manufacturers, Sony has decided that it's better to work on one large board than to have TV repairmen damage connecting pins when removing and inserting smaller modules.

Sony's new tuner section did a remarkable job of cleaning up even the noisiest channels in our area, as well as compensating for over-modulated reception in those areas close to TV transmitters. RF interference from florescent lighting and CB transmitters was likewise held to a minimum, considerably better than just about any



other set we've used. The tuner sensitivity is honestly amazing, particularly with UHF. We were able to watch reasonably good pictures from a UHF station over 60 miles away, even using only a small loop antenna! Of course, considering the \$1000+ investment in a set like this, we certainly advise using the best possible antenna available.

We did find a few, and just a few, drawbacks with the 2643R. First, we were disappointed to find that no audio output was provided with the set, for use with larger speakers or audio systems. Still, the 4 5/8" speaker provided with the set does an acceptable job. Also, the hinged door used for adjustments on the set is not only difficult to open, but it swings in the wrong direction—from right to left, instead of left to right, which would have allowed you to use the light from the screen to illuminate the interior controls. A small point, but one we still feel to be a valid one.

Another minor complaint we have is with the RM-503 Remote Commander wand, which is designed in such a way that if you casually toss it on your couch, it will land upside down every time. It could have been weighted so as to land on its back side. In any case, the unit is certainly durable, having survived being dropped from 6' and accidentally stepped on with no ill effect. Battery changing is also an easy chore, a welcome relief from previous models. Also, we had no problems with the remote sending out "confusing" signals to the set, even when the wand was pointed nowhere near the set's infrared receiver—almost like magic.

**Conclusion:** We must caution the reader that there is one terrible problem with Sony's new 26" sets—the demand for them has been so intense that they have been in extremely short supply around the country. Even Ye Editor, who has had one on order for several months, has yet to receive his as this issue is being assembled. We were able to find one in Los Angeles after about a 6-weeks wait, but this may have had to do with ordering three sets at once, as well as paying cash.

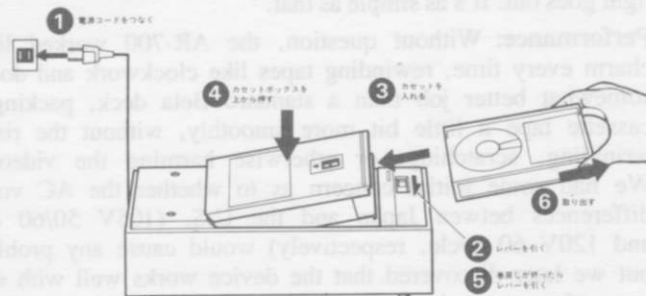
The KV-2643 easily out-performs its closest competitors, including the top-of-the-line models from RCA, Zenith, Magnavox and GE, and provides a big picture unmatched by any currently available large-screen projectors. We can unequivocally recommend the 2643R for most consumer video applications (or the 2644R for ultra-modern surroundings), and feel that the extra \$150 for the remote feature makes them preferable to the non-remote KV-2601. If you feel you can live without the remote, or plan on using your set in a selector-box CATV system or using your video recorder to switch between channels, then the latter set may be a better choice at \$995.00.

We were surprised to note the differences between Sony's 26" consoles and even the top-of-the-line models from MGA (which will be reviewed next issue), but suffice it to say that nothing even came close to the Sony for picture quality alone, though the 26" sets usually sold for at least \$200 more than these competitors. We feel the extra dollars are definitely worth spending.

Whichever 26" Trinitron you choose, you should be able to rest assured in the knowledge that you've got one of the best sets available in America. And for those of you concerned about buying only "Made in America" products, note that except for the tuner module (made in Taiwan), all of Sony's consumer sets are now manufactured in good ol' San Diego, California. But wherever they're made, they certainly provide unmatched quality at a reasonable price.—JM

# The Videophile PRODUCT REPORT

## SONY AR-700 AUTO CASSETTE REWINDER

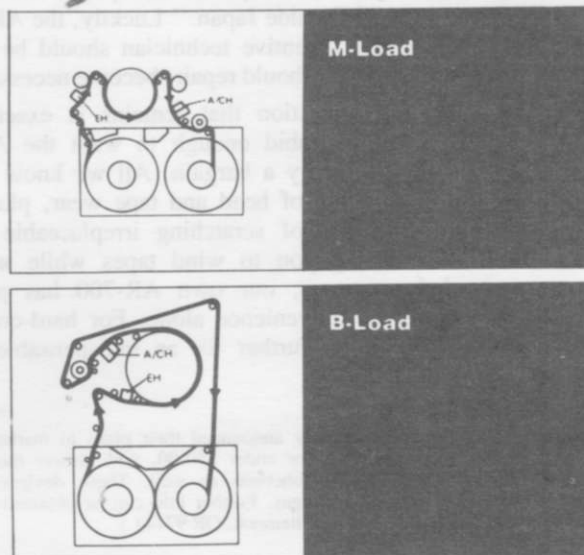


**Manufacturer:** Sony Corporation, 7-35 Kitashinagawa 6-Chome, Shinagawa-ku, Tokyo 141, Japan

**Source:** Dealer purchase (Laos Video & Sound, 1630 West Redondo Beach Blvd., Gardena, CA 90247)

**Cost:** About \$90.00 (¥14,800 in Japan, plus about \$20 air freight and customs duty)

As many of you have seen in past articles, one of the chief differences between the design of Beta and VHS transports is that in the Beta system, the tape is constantly threaded up against the deck's audio and video heads during the fast-forward and rewind modes, subjecting both the tape and the heads to additional wear, not found in the M-loading system



used in VHS decks. As far back as issue #16, we knew vaguely of the existence of an accessory device designed to do nothing more than rewind Beta-format videocassettes, preventing the aforementioned tape and head wear problems, but since it wasn't available in the U.S., we had considerable difficulty in obtaining one. We had almost given up

[Editor's Note: For those interested in industrial and semi-professional applications of Sony's 26" consoles, several manufacturers, including the Unimedia Corp., 22525 Kingston Lane, Auburn, CA 95603, are currently offering modified versions of the sets with direct audio/video inputs for around \$1700.]



hope when we discovered a local branch of a Japan-based video store that was able to provide us with rewinders for ourselves and a number of other local Beta enthusiasts.

**Appearance/Operation:** The AR-700 is a nice-looking walnut and black-colored plastic unit about the size of a shoe box, close to 5"x4"x13", and weighs about 5 lbs. A small silver lever, marked "Eject", pops up the top-mounted cassette holder, which accepts any Beta-format cassette for rewinding. Once the lid is closed, a green light just above the ejector switch activates and the machine begins whirring quietly until the tape is rewound, at which point it stops and the light goes out. It's as simple as that.

**Performance:** Without question, the AR-700 worked like a charm every time, rewinding tapes like clockwork and doing a somewhat better job than a standard Beta deck, packing the cassette tape a little bit more smoothly, without the risk of wrinkling, scratching, or otherwise harming the videotape. We had some initial concern as to whether the AC voltage differences between Japan and the U.S. (105V 50/60 cycle and 120V 60 cycle, respectively) would cause any problems, but we later discovered that the device works well with either type of current—in fact, winding about 15% faster with 60 cycle AC. An L-500 is completely rewound in about 2 minutes and 37 seconds, and an L-750 takes about a minute longer.

The only real drawback to the AR-700 is that it's a *rewinder*, and as such doesn't fast-forward videocassettes—though a redesigned drive belt would probably allow it to do both. The cassette can be ejected at any point while rewinding without any harm to either the unit or the tape. Note that the tape is never pulled out of the cassette shell during the wind mode.

We had trouble with one unit, which wouldn't automatically stop after winding a tape, continuing to stay in the "wind" mode with its green light blazing, but even this was just a minor drawback. All the other units (5 in all) operated without a flaw. One other problem is the unit's warranty, which is printed clearly in Japanese except for one phrase in English: "This Warranty is Void Outside Japan." Luckily, the AR-700 is simple enough that any inventive technician should be able to work on it with no problem, should repairs become necessary.

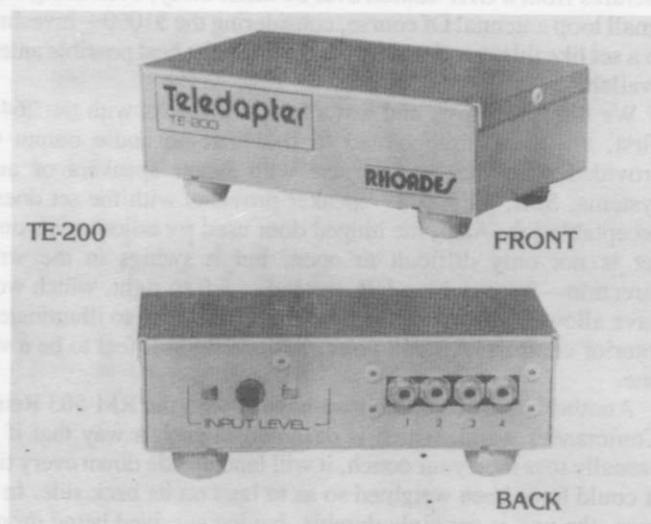
**Conclusion:** The only question that remains is exactly how many Betaphiles will be rabid enough to want the AR-700, since at \$90.00+, it's hardly a bargain. All we know is that, considering the elimination of head and tape wear, plus doing away with the possibility of scratching irreplaceable cassettes, as well as enabling you to wind tapes while watching other prerecorded programs, our own AR-700 has paid for itself 10 times over in convenience alone. For hard-core Beta fans everywhere, look no further for an indispensable accessory.

—MFW

(Showtime Video Ventures recently announced their plans to market a similar videocassette winding device for under \$50.00, with deluxe models providing fast-forward and erasing functions as well. These devices may be shown at the 1980 CES in Las Vegas. Further info can be obtained from the manufacturer at 2609½ 3rd Street, Tillamook, OR 97141.)



## RHOADES TE-200 TELEDAPTOR



**Manufacturer:** Rhoades National Corporation, 126 Nautaline Driver, Hendersonville, TN 37050

**Source:** Dealer purchase (Showtime Video Ventures, Tillamook, OR)

**Cost:** Approximately \$16.95

The Rhoades Corporation has a number of interesting products available designed for "good TV listening," all made to theoretically provide simulated stereo sound from your television set, using your stereo receiver and speakers for better audio quality than the small 3" speakers found in most consumer TV's. The manufacturer claims that the TE-200 not only simulates stereo sound from TV broadcasts, but also AM tuners, mono records and VTR's as well, making it of interest to the videophile.

**Appearance/Installation:** The TE-200 Teledaptor is a tiny 5"x1½"x3" metal box with four rubber cushioned feet. All its controls and jacks are on the back side, and no power supply is required, being a passive device. An input level adjustment control is provided, though we found it somewhat difficult to operate, being only a small rod-like protrusion without a knob (you could always add an inexpensive knob from Radio Shack). Four standard RCA phono jacks are also on the back panel—one as high-level input from your VTR (mono), two stereo output sources for your amplifier's "aux. in" jacks, and a jack marked "low" which was not explained in the instruction manual. We couldn't discover a use for this latter jack, and all we were able to get out of it was an irritating unusable feedback-type hum noise. With a few audio cables (which are not supplied with the Teledaptor), installation took only a few minutes and proved to be very simple, the input cable running from our VTR to the TE-200, and the two output jacks connected to a stereo receiver.

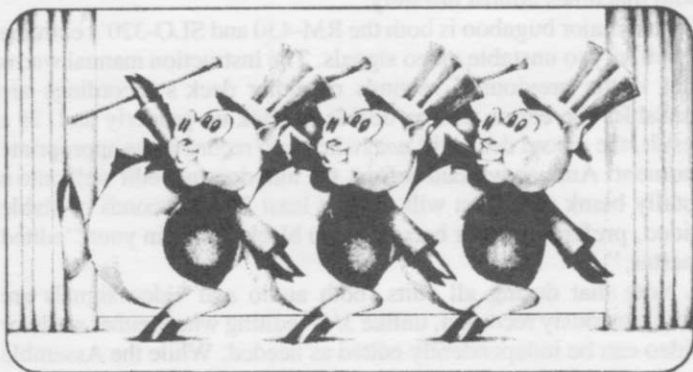
**Operation/Performance:** The TE-200 worked better than we expected. After some initial experimentation with the input level controls, the volume from the TV, and some adjustment of our amplifier, the results, while not spectacular, were still fairly good. With the aid of our larger speakers, we were able to hear many low background sounds that never emanated from our TV set's speaker. As for the "simulated stereo," it still sounded pretty much like mono to us, though still a definite improvement over almost all standard TV audio.



The only question we wonder about is whether merely hooking up a deck straight to your stereo system would provide the same results: a direct A/B comparison showed little, if any, difference between a \$1.98 "Y" cable adaptor and the \$16.95 Teledaptor, though the Teledaptor certainly wins hands down as far as being somewhat easier to install, providing two electrically isolated outputs. When trying to feed in a mono signal split into two separate inputs to your receiver, sometimes this will cause your amplifier to refuse to provide a true stereo output, even with a stereo signal from another source, because of feedback-related problems with its internal circuitry. This is exactly what happened with our "home-grown" setup until the Teledaptor was tried, and the problem was relieved completely.

**Conclusion:** We found the TE-200 Teledaptor to be a useful and practical component and it definitely makes listening to your VTR through your stereo a simple matter to arrange. Be forewarned that because of the improved frequency response of your audio receiver and larger speakers, you'll probably be hearing more of the tape hiss and interference often unnoticed on your set's smaller speaker. As a result, you may want to adjust the treble control on your amplifier and possibly the bass as it will help to remove the unwanted distortion and noise. In a future issue, we'll have a report on the use of noise-reduction devices (like Dolby B and DBX) with home VTR's, to provide better quality audio recording.

—TBN/MFW



In the following two *Product Reports*, we'll be delving into areas that may occasionally stray out of the "mere" consumer video area and wander into the semi-professional/industrial territory. Video editing is a strange kind of quasi-technical/artistic process that brings together man and machine in an effort to construct properly-sequenced segments of program material in a uniform, logical, and hopefully interesting manner. While we will not attempt to instruct the reader on the artistic side of editing, which can theoretically require years of patience and razor-sharp timing, suffice it to say that it is that element that is far more difficult to learn than the technical end, which is generally simply a matter of learning which button to push, and when.

Nonetheless, inexpensive videotape editing systems are few and far between, and so we recently undertook a search to locate units suitable for low-budget semi-professional/consumer use. Surprisingly enough, out of the dozens and dozens of systems from top companies like Convergence, CMX, Datatron and many others, we found very few selling even for under \$2,000. Out of those, we chose two for this report: Sony's recently introduced RM-430 (updating their older RM-400 system) and newcomer Nanotec's low cost 376-B edit controller.

## The Videophile PRODUCT REPORT

### SONY RM-430 AUTOMATIC EDITING CONTROLLER

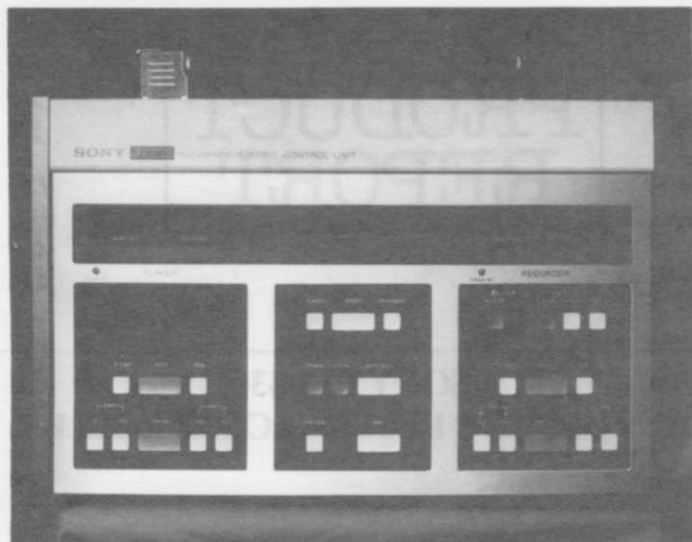


**Manufacturer:** Sony Corporation, 7-35 Kitashinagawa 6-chome, Shinagawa-ku, Tokyo 141, Japan (distributed by Sony Video Products Co., 9 W. 57th St., New York, NY 10019)

**Source:** Dealer loan (Hoffman Video Systems, Los Angeles, CA)  
**Cost:** \$1990.00 (includes two 20-pin extension cables)

Like all currently-available editing systems, the RM-430 is suitable for use *only* with VTR's built with solenoid-operated transports, including Sony's \$1595 SLO-320 industrial Beta X-1 deck or Panasonic's new \$1500 NV-8200 VHS SP deck. With the latter unit still unavailable at the time of this writing, we set up our test system with two 320's and a Sony KV-1941R as a receiver/monitor.

**Appearance:** The RM-430 is actually a fairly simple, straightforward-looking device, though at first glance it may seem to possess enough LED readouts, buttons and knobs to rival the bridge of the U.S.S. Enterprise. The operating controls are very logically laid out, duplicating some of the controls found on the SLO-320 decks on the left and right sides—Stop, Rewind, Pause, Forward, Fast Forward, and Assemble/Record. Note that the Reverse x1 and x1/20 modes are inactive, as are the slow forward (1/20th normal speed) and insert cut in/cut out controls, which function only with suitable U-Matic editing decks like Sony's VO-2850 and 2860 recorders.



The right-hand side of the 430 provides complete controls for the record machine, in this case an SLO-320, and the left side likewise controls the playback deck, which can either be an SLO-320 or playback only SLP-300. The center section is used only for editing-related functions, such as resetting the minutes/seconds LED readouts for locating exact scenes on each deck, and the Auto Edit controls that initiate the editing process.

The back of the edit controller has two clearly-labeled 20-pin jacks used to correct all transport functions of the record and playback decks, as well as a "reverse motion" switch used to allow bi-directional VTR's to play in either forward or reverse for rapid cueing and recueing. (Note that the SLO-320's would not go into reverse motion despite any prodding or switching of the device, just as it is designed.) The attractively-styled unit is about 18"x3"x11" and weighs under 10 pounds.

**Operation:** Despite some initial worries, we found the RM-430 to be a breeze to use, though we did experience a few occasional quirks (which will be discussed later). The playback deck's audio and video outputs are connected via conventional cables directly to the recorder's inputs; the recorder's outputs (either audio and video or RF) are then fed to a monitor or receiver, for viewing the deck's incoming signals. Additionally, you can feed the player's RF output to an additional TV receiver for faster cueing purposes.

To begin, you place the tape to be edited into the playback deck, and a blank tape (preferably one that has been prerecorded with a stable video signal like video black) into the record deck. After putting the recorder in the E-to-E mode (accomplished simply by depressing only its record button), you'll be able to watch the player's program, allowing you to fast forward or rewind it to the desired segment that will begin your edited program. After you've found the first instant of the scene you need transferred, you depress the Pause button of the player (either on the RM-430 or the deck itself). Then you place the recorder in the Play mode, which will cause your monitor to go to black for a moment, and then depress the recorder's Pause button at the point at which you want the edit to occur. Finally, you depress the 430's "pre-roll" button, which will cause both decks to simultaneously rewind back 5 seconds; then the "Auto Edit" and "Assemble" buttons are depressed and both decks will go into Play up to the selected edit point, at which point the recorder will automatically switch into the record mode.

It may sound complicated, but in actual practice, it's really quite simple. The main drawback, and unfortunately it's a severe one, is

that since the record machine's servo circuits are locked to the incoming signals from the player, *you will not see the actual "edit" take place*. Rather, all you'll see will be the image coming from the *player*, though you will hear a soft "click" as the record light activates once the other deck goes into the record mode. To stop the process, the "End" button is depressed, which will stop both machines almost instantly.

One major bugaboo is both the RM-430 and SLO-320's extreme sensitivity to unstable video signals. The instruction manual warns that if the previous 5 seconds of either deck's recordings are unstable, the editor will be unable to back up properly and, as a result, the record deck will *not* switch into record at the appropriate moment. And, as we said before, the unit does not edit well onto a totally blank tape; you will need at least 10-15 seconds of stable video, preferably color bars or video black, to begin your "edited master."

Note that during all edits, both audio and video signals are simultaneously recorded, unlike 3/4" editing where either audio or video can be independently edited as needed. While the Assemble mode edits both audio and video with the 320's, "cut in" control can be used for "audio-only" edits, using the audio dub function of the Beta recorder.

**Performance:** Most edits looked surprisingly good, with a minimum of "glitches" and a considerable number of almost undetectable edits, most of them accomplished with relatively-perfect accuracy. Because the 320's are not actually true *editing* recorders, however, there was almost always a little residual "moire" video trailing down immediately following each edit—caused by the second or so of leftover video that wasn't completely erased when the new segment began to be recorded.

We found the well laid out controls of the 430 to be easy to use, and the large red LED readout provided a fairly accurate display of the running times for each machine. This electronic index counter made finding playback material much easier, particularly when the tape had been thoroughly indexed as to its contents.

**Conclusion:** All things considered, the RM-430 did as well as or better than we expected, providing fairly fast and dependable control over the two Beta decks. We were unhappy at the occasional bad edits, more a fault of the VTR's than the editor, as well as their inability to scan material in slow-motion or reverse. The so-called "Assemble Editing" of the decks was really nothing more than glorified crash editing, as found in all consumer VTR's,



though it was performed with a bit more reliability and accuracy. Given good quality video to start with, a thorough list of the desired scenes with which you plan to edit and a few hours of patience, the RM-430 can provide the would-be consumer editor with a comfortable, simple way to wind up with a reasonably good quality edited recording, for under 1/3 the price of a comparable 3/4" system.

## The Videophile PRODUCT REPORT

### NANOTEC 376-B 1/2" VIDEOCASSETTE EDIT CONTROLLER



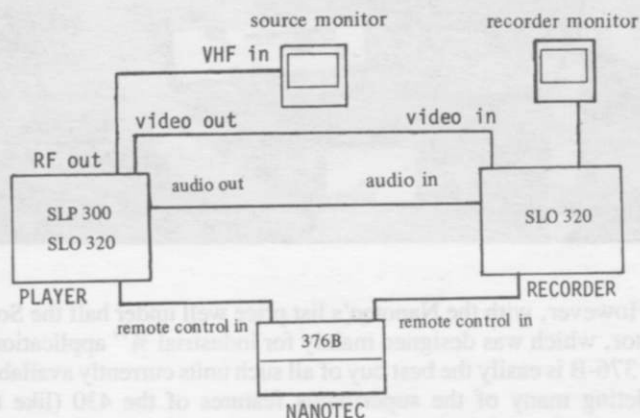
**Manufacturer:** Nanotec, 414 Hilmen Place, Solana Beach, CA 92075 714-481-0057

**Source:** Manufacturer loan

**Cost:** \$835.00 (includes attached 20-pin extension cables)

**Appearance:** The 376-B is a pint-sized 7"x6"x2" 2 lb. unit with a minimum of operating controls—"Assemble," "Insert," and "Edit." Unlike the RM-430, Nanotec's editor omits all operating controls found on the VTR's (record, play, rewind, etc.). As with Sony's editor, the Nanotec derives all its operating power from the VTR's themselves, and needs no external connection other than the two 20-pin connectors that attach to the backs of the record and playback decks.

**Operation:** The Nanotec (not to be confused with the "Nano-nano-tec" used by Mork of Ork) is a real model of simplicity, with only three small buttons used to initiate the editing process. After



the record and playback VTR's have been connected as described earlier, you depress the Nanotec's "Assemble" button to let the machine know you plan on editing both audio and video signals. Next, you place the record deck in the record-only "E-to-E" mode, which will allow you to cue the playback source machine to the beginning of the desired segment, at which you put the player into pause. You then playback your recorder's tape up to the point at which you want to begin the edited sequence, then place this deck into pause. Finally, you depress the Nanotec's "Edit" button, which will rewind both decks for five seconds, then simultaneously roll them until the edit point is reached, at which time the record machine will switch into record, exactly as the RM-430. Note that as with the Sony editor, the Nanotec will *not* allow you to actually see the edit take place; rather you'll see only the output of the player before and after the edit point.

Due to the manner in which the transport control logic circuits in the Nanotec were designed, you *must* go into the stop mode before going between Play and Rewind, or Play and Fast-Forward, and so on; otherwise, the machine will act up, or possibly refuse to do anything at all. I once had the record deck refuse to switch out of the "E-to-E" mode, not even allowing me to playback tapes on the recorder, but operated normally once I depressed the stop buttons on both decks. Note also that, like the Sony, unstable video is a Nanotec no-no, sometimes making the decks refuse to re-cue properly or switch into the record mode at the appropriate moment.

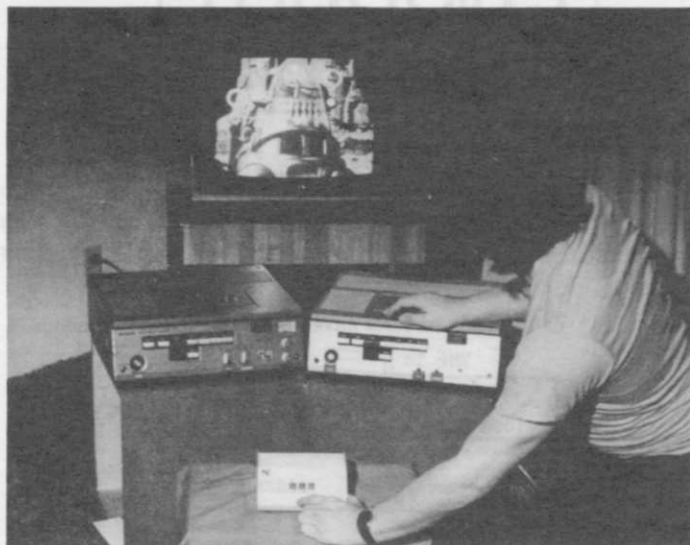
With only the barest of essential controls left on the Nanotec, the decks have to be operated from their standard front panel buttons, which was a bit less comfortable than the deluxe RM-430. Also, no LED tape-time readouts were provided, though we were able to approximately locate desired scenes with the decks' own mechanical 3-digit index counters.

**Conclusion:** Both the RM-430 and the 376-B were very easy to use once a few practice runs were tried, and each performed like a charm most of the time. Except for the inherent necessity of having





to hit the Stop button between modes with the Nanotec, each unit functioned essentially the same, though the 430's additional controls were judged somewhat more convenient to use.



However, with the Nanotec's list price well under half the Sony editor, which was designed mainly for industrial  $\frac{3}{4}$ " applications, the 376-B is easily the best buy of all such units currently available. Deleting many of the superfluous features of the 430 (like the non-operative reverse motion and slow-speed controls, and the redundant machine transport buttons), the Nanotec functions well as a "bare-bones" editor and should be perfect for most low-cost industrial and consumer applications.

Again, the biggest failing of both units, though no fault of the edit controllers themselves, is the lack of an honest  $\frac{1}{2}$ " editing deck with professional "flying-erase head"/insert and assemble editing capabilities, which would allow instant erasure of every field of video at the exact record point, giving the appearance of a direct cut without interference or glitches. Several local dealers and video producers offered the opinion that such units will not be forthcoming for some time, not because of any difficulties in design or manufacture, but rather because of the damage such a step might do to the already-established  $\frac{3}{4}$ " editing market. As one salesman put it to me: "Let's face it. If you had to choose between a \$6,000  $\frac{3}{4}$ " editor or a \$2,000  $\frac{1}{2}$ " cassette editor, which would you buy? For most people, they'll go for the less-expensive machine every time, unless they need the features and picture quality of  $\frac{3}{4}$ ". We can only hope that Sony and the rest of the Beta and VHS manufacturers will eventually make such units available, in years to come.

A final note: though, as we said, our tests show fair to good results with industrial SLO-320 Beta decks, Nanotec Sales Manager Jeff Glenn-Levin tells us that when used with Panasonic's new NV-8200/8170 solenoid VHS machines (which will be reviewed in our next issue), their editor does an even better job because of "the new deck's improved transport design." Their V-479 editor, designed especially for the 8000 series VTR's, should be available soon for around \$950.00, providing even more accurate editing performance than the 376-B/SLO-320 combination. We'll have more information in a future issue.

## The Videophile PRODUCT REPORT

### SPECIAL NOTE FOR DO-IT-YOURSELF TYPES

There is a third editing system that costs under \$2,000: It's called the "Keep a cool head and a keen eye on the screen while doing it the hard way" system, and utilizes any two VTR's, the necessary connecting cables, and a video monitor or receiver hooked up to the record VTR. The cost: well, maybe about \$10 or so for the cables. The quality may not be the greatest, but you can't beat the price, and the challenge is enough to give you a real feeling of accomplishment following an editing job well done.

To begin, designate one machine as the "Player" and one as the "Recorder," preferably using the better machine as the recorder, if possible. Hook the decks up as described before, feeding the player into the record deck's inputs. Next, cue up the playback machine by playing its tape right up to the point at which your desired segment begins, and stop the tape. Do the same for the record machine, stopping it a split-second before you wish the edit to occur. Now, back the player up just a second or two by partially depressing its rewind button for an instant; place the machine in the play mode. A second or two later, depress the Record, Play and Pause buttons of your record machine; when the desired segment begins, release the pause button. You've just made your first edit.

The reason for waiting a second or two for the playback machine to come to speed is to provide a relatively stable video signal for the record machine to lock to, which will give you a better chance of achieving a "perfect" crash-edit.

Additional segments can be added relatively easily by using this ultra-simple method. Faster cueing can be obtained by connecting a second monitor to the RF output of the playback machine, so that you can cue its tape separately from the record deck's monitor.

Like everything else, practice makes perfect, and after a few hours work in editing together a series of short videotape segments, you may begin to appreciate the hundreds of hours of post-production often used to put together large-budget network television shows. If your budget doesn't allow the use of the inexpensive edit-controllers and solenoid decks described elsewhere, the above method should work for most consumer applications, provided you supply a little trial and error and a lot of patience.

### CORRECTIONS TO PRODUCT REPORTS: "We're Only Human" Dept.

**JVC HR-4100 Portable VHS Videocassette Recorder** (from #20): We were recently informed that this deck does, after all, have a still-frame function, though this wasn't mentioned in the product literature or instruction manuals with which we were furnished. Also, the sample we tested did not provide any still-frame, but apparently it had a defective muting circuit preventing this function.

**Sony HVC-1000** (from #21): We wanted to clarify our mention that this camera has a "soft" carrying case, which is actually a light plastic hinged suitcase providing somewhat more durability than, say, a cloth bag. More heavy duty cases can be obtained from a variety of manufacturers, including Anvil Cases, P.O. Box 488, Rosemead, CA 91770.

[Editor's Note: Just as we were going to press, we received word that Sony's SLO-323 will be replacing the older SLO-320. The new deck provides somewhat better editing performance than the 320, including the advantage of being able to rehearse or "preview" the edit without actually affecting the tape. Unfortunately, the 323 is, alas, not equipped with flying erase heads, precluding its use for demanding semiprofessional post-production, but is still a considerable improvement over all other Beta recorders.]





## TAPE! TAPE! TAPE!

Fuji VHS T-120 (2-4-6 hr.)  
\$16.89 ea.\*

Fuji Beta L-500 (1-2-3 hr.)  
\$12.39 ea.\*

Christmas Special Extended

Low Prices Good While Supply Lasts

Brand new Panasonic VHS video tape recorders  
PV-1600—\$989.00.

Brand new X-3 Beta video tape recorders  
w/Beta-scan and remote control—only \$895.00.

We still have a few X-1 only Sony model 7200  
original Betamax recorders. Prices dropped way  
down to \$299.95 for these "no-frills" units.

\*In lots of 10. There's a \$20 shipping charge on all video units, & a \$3 shipping charge on each box of videocassettes. Mastercharge & Visa card users add 3% service charge. Missouri residents must add 5% sales tax.

MIDAMERICA VIDEO MART  
Box 27438  
St. Louis, Missouri 63141  
314-576-1990



We also met Allan Perrins of T/A Video, who created the nice FBI Warning T-shirts we saw in the last *Videophile*. The shirts are really good quality and worth the bucks. They definitely belong in any video T-shirt collection, and are terrific conversation starters. Look to T/A (Box 2622, Redwood City, CA 94064) for more exotic video products in the future.

We were very disappointed that the Kloss and Advent big screen people weren't there, but they will definitely be at Las Vegas.

Perhaps one of the most interesting yet "underground" items was provided by Randy & Carolyn of Showtime Video Ventures (see their ad elsewhere), who flew down to see the show and brought along a set of their new accessories hot off the production lines in Tillamook. These weren't like the photographs of the prototype as shown in the last *Videophile*, but were, instead, incredibly sharp-looking, with chrome control knobs and silk screened boxes. They are real attention getters, as proved by the multitude of curious onlookers that flocked around them at the show. They are in full production now, and Randy does quality control checks on every one of 'em. Look for many other innovative products from this fast growing company in the future, including the "Ultimate Switching Kit" for up to 6 VCR's and 2 premium channel inputs, as well as another unit for gang-dubbing. Showtime will be at the Las Vegas Show, hopefully with a surprise or two, including, perhaps, the "Anti-Herringbone Filter" for all videophiles at a super price.

That just about wraps it up for this time. It was really nice to see so many of my friends at the show (since my wreck I haven't gotten out much), and I look forward to seeing you again soon. As usual, many thanks to Jim Sutton, Dave, Richard (where are you now?), Bob Burns (I need your new address), Steve S. (See you soon), as well as all of you who write. Happy New Year and keep sending those cards and letters to:



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## A Personal View

Cont. from page 19

scheduled to catch a plane back home, so Joe, Marc, Mike Adler, Ken Grimwood and I met them at the Los Angeles Airport restaurant and had a sort of "last supper" together. When it was time for them to go off to the terminal that held their plane, I felt a bitter-sweet moment of a special time and weekend that was ending, during which time telephone calls and names printed in a magazine turned into living, feeling human beings, and that all our lives had been touched by being brought together on this occasion. This was probably the largest number of people writing and working on *The Videophile* ever brought together, and I think all of us came away from it feeling something of a unity and pride in something that each in their own unique way contributes to and is part of. However, even without writing for or actually putting together this magazine, if you are one of its readers, you cannot help but notice TV's special spirit and flavor and that, even as a reader, you are a participant in *The Videophile*. (If this sounds a bit sentimental, and perhaps even emotional, it's intended to!)

This edition of "Video—A Personal View" does not contain excerpts from readers' letters, but when you tune in next time, we'll be back to our usual format of printing your views and experiences and trying to relate to each other the ways having a VTR has affected our lives and the people around us. I want to encourage all of you reading this to write this column and share with others your personal video experiences. You may find, when you put it down on paper, that there has been an even greater impact on you than you had realized, and it may even help you to more clearly evaluate your own video awareness.

In addition to all of the terrific people already mentioned, I'd like to say thank you to Bob Leon and Louie for making me feel welcome in LA, and a special note of thanks goes to Ken Grimwood for his very special kindness.

I'll be checking the post office box for all your letters and I hope to find it overflowing!

The best of all (video) worlds—

Sandy Winoker  
P.O. Box 6344  
San Francisco, CA 94101

## SMALL TALK

by Mark Small

This is my first article for *Videophile*, so I'm going to give you a little of my history. I started videotaping TV shows and movies in July, 1979 when I received my VHS machine. Of course, I became an addict. I recorded everything from *Good Morning America* to old reruns of *The Jack Benny Show*.

I attended the 1979 Video-Expo Electronics Show held on October 16, 17, and 18 at Madison Square Garden in New York City. Here are some of my observations:

The show was very nice—very professional. The problem was that it was geared to the professional or semi-professional, not to be person who has a setup at home.

Consequently, I decided to seek out the smaller booths that had items which looked like they would be of interest to you.

The first one I came across was a company by the name of R.M.S. They're located at 50 Antin Place, Bronx, NY (212-892-6700). The company is an experienced component manufacturer for the video hobbyist. One item they showed me was a plug which enables one to play on two or more televisions when it is attached to the VHS or Beta unit. They also have available a complete brochure of items that can be applied to VHS or Beta machines. It's definitely worth a shot to call or write to them for this brochure.

Another company worth mentioning is called Edex Associates, The Mill Cottage, Mendham, NJ 07945. Basically, it is a company that has done something very innovative—putting textbooks on videotape! These tapes can help you get your high school diploma, a college degree, or can teach you a number of subjects. They are accredited all over the country. This would be a good company to contact if you are looking to further your education. You can reach them by phone at 201-234-1616.

Still another company I approached was Scotch-3M. They had something there I thought was very interesting which was designed for the home enthusiast. It's called the "Scotch Hanging System" and it's really very simple. They have their own videocassette cases that adapt to a 4-foot bar which can be put in a closet or hall and you can hang your tapes from it. It makes

storage simple, neat, and it's good for the life of the tapes. Mr. Bob Smith was most helpful in demonstrating this to me. I wanted some information on their new erasing system, so I was introduced to Mr. Larson, an engineer with Scotch. They have a VHS/Beta erasing system which is effective, but should not be used for more than 30 seconds to one minute because of its abrasive nature. It does clean the heads and, as it was demonstrated to me, it completely cleaned the snow from a tape. I'll definitely be buying one as soon as it comes out.

The show made me feel that if you weren't 100% into the latest gadgets or equipment, you did not belong there.

In closing, I would like to say thank you to Joyce for this opportunity and hello to Jack, Ray and Steve. You guys know who you are.

Good taping!





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Editor:

I would love to trade tapes, but my wariness of doing so is twofold:

First, how do I know the legalities of trading these titles (all obtained off television broadcasts)?

Second, how do I verify the honesty of those I trade with? -- MJR, Lynnwood, WA

The legalities were covered in our issue #20, yours for \$3 from our friendly back issue department. As for cultivating trading partners, it's best to start with a modest exchange (don't send a case of tape to someone you never heard of), and possibly even converse by phone with those you anticipate trading with. We've found it's best to limit your contacts to only a few folks that you have come to trust through experience, and not try to deal with so many different people that you fall behind and loose track of who owes who what. Of course, the bottom line is that you have to trust someone for starters and, after sizing you up, they have to do the same for you. Yes some people have been ripped off. That's the world we live in.

Dear Jim;

I think you have a very fine magazine. However, I think you should devote more space to adult tape reviews and topics. It seems most tapes sold are of the "XXX" variety. If you would like, I could review adult tapes and offer my written evaluation to you. However, you would have to tell me how to obtain the tapes for review. --HP, Bloomington, MN

For some inexplicable reason, there are a lot of folks who are generous enough to donate their valuable time as volunteer reviewers of "XXX" tapes. We'll keep your name on file. Next issue, we expect to have mention of a new magazine devoted exclusively to the review of such material.

Dear Jim:

It seems to me that with the great number of new traders showing up, it might be nice if you ran a feature on the ins and outs of trading and repeated some of the Dos and Don'ts you listed in earlier issues: such as DO -- 1. try to use a fresh, blank tape; 2. include the label; 3. whether you send the package UPS, 1st or 4th class, insure it; etc. Also, a number of people still don't realize that tapes can be mailed via Special 4th Class, Book Rate -- and savings are considerable. Some people also don't seem to realize they can save money by phoning on Saturday (all day), Sunday before 5, or weekdays after 11 p.m. when the lowest rates prevail. -- LB, Prospect Park, PA

Maybe your letter can tide us over until we get around to doing a feature on this, Linda. I would add that you should NEVER use the padded mailers that have shredded newspaper in them. They easily break open and contaminate the cassette with dust. And, yes, it is great to call after 11 p.m. The rate depends on the time zone you are in, which means I can call the West coast at midnight and catch people when it is still the shank of the evening out there.

Dear Jim,

Subscription renewal time is coming up for me and, regrettably, I must inform you that I have decided not to ship over again. What pushed me over the line was your announcement of subscription increases, but I had been considering not renewing before.

I Imagine that most of the subscribers you lose just slip away without giving you any feedback. Therefore, my individual reasons may be of some use to you in planning future issues, or it may just be a reflection of my own particular circumstances and personality. You must decide.

I guess it boils down to the fact that the info I'm getting is not worth \$2.50 an issue to me (or \$2.33). Your last issue was between 45-50% ads and I am not into swapping tapes or buying commercially marketed tapes. Of the remaining 50% of the issue, I enjoy the tape reviews for the occasional humor and the letter column, and "Good,Bad & Ugly" feature.

Most of the rest of your continuing features either don't apply to me or don't interest me. Your review of the new decks and other hardware reminds me of most of the pilot magazines. They have an editor who flies the latest Cessnas ... and then writes an article about how great it is to fly this or that \$750,000 plane so the rest of us birdmen can drool and fantasize about it. ... I can't afford the new decks ... so why spend time reading about how well it worked when your convention-trekking writer tried it out!

The technical articles are OK as long as they are restricted to cleaning the "heads" and adjusting an unstable picture. But must they always descend into technical mumble-jumble? Not too many of us are putting up a satellite receiving station in our back yards or want to risk voiding the warranty by cutting muting circuits. These kind of articles belong in "Popular Mechanics", not taking up limited feature space in your publication.

Then there are the "ego" columns of your contributing columnists. Most of these guys had something to say when they first started off, but have since shot their wad and are either repeating themselves or "jiveassing".

This brings me down to the "cutesy-poo", "just us home folks" aspect of The Videophile. This was alright when you were cranking out the issues on a mimeograph machine, but is grossly out of place since you opted for the slick commercial look (and price). Pictures of wives and girlfriends, pigs in the margins, puns and verbal grab-ass smuggled into the information for the Postmaster, esoteric asides on cult events such as "Rocky Horror", etc. can only puzzle/annoy those of your readers who are not a part of the "in group". Either The Videophile is an ego trip or it's a serious commercial venture. I don't think you can have it both ways!

I originally subscribed (and renewed) for three reasons: 1) to get up-to-date info on the Sony/Universal



lawsuit, 2) to find a source of good quality, reasonably inexpensive blank tape and 3) to find out which dealers in tape to avoid. The lawsuit is settled, I have a neighborhood tape dealer now (Muntz TV) and therefore the utility of your magazine for me is greatly reduced. I might have hung on at the old price, but not now! Best wishes for future success anyway! -- Andrew Lendacky, Oxnard, CA

We appreciate your thoughtful observations. The temptation to offer a flip response is very great, but I will say only that I think Hugh Hefner will be surprised to learn that it is not possible to have an ego trip magazine which is also a serious commercial venture. Besides, as creator of *The Videophile*, I can only echo Dr. Frankfurter in saying: "I didn't make him for you!"

Jim,  
Just had to thank you for the kind words in your (ahem) look at other publications. I appreciate it.

At year's end, let me also say how much I enjoy what you've been up to. It's rewarding to all of us to see a "little guy" grow so big and do such a handsome job. I think I still have every issue back to the beginnings, and it's amazing to compare the new ones to the first editions. -- Gary Arlen, Editor, VideoNews

Dear Jim:  
Just a short note to thank you for two kind recent mentions in TV -- namely the review of my book and the nice words about Television Digest.

... With regard to the book, at least two of your criticisms are absolutely justified. I was hoping no one would notice the transposition of two Zenith photographs -- and no one did until your eagle eyes fell upon them. I didn't even notice it until it was too late to correct for the second printing (I had assiduously avoided reading it, just as I avoid reading the Digest after it's printed for fear of finding errors -- I'm sure you know the feeling). Also with regard to the "complete" in the title, it's a good point and I'll never do it again ....

I still read every word of *Videophile* and enjoy it more than any other publication in the field. I haven't found any libels or slanders recently, which may mean you're losing your innocence. Anyway, I just want to tell you TV keeps getting better and better, and we have absolutely no objections to your nice words about us. -- David Lachenbruch, Editorial Director, Television Digest, New York, NY

We also appreciate these thoughtful observations from editors of the two leading video newsletters. And, Dave, you no doubt enjoyed noticing that we switched the captions on the Sony and Zenith recorders in our reviews of them last issue (sigh).

Dear Jim:  
I received one of the cassette changers for my SL-8200 from Sony. In the beginning I had quite a few problems with it. It wouldn't change properly about 50% of the time. So I set out to make it work. First, the cassette compartment of the VCR has to be in perfect alignment. Aligning it upped the operational time to about 80%. Second, taking the changer covers off to find any adjustments is useless. There are no adjustments. Third, tilt the changer slightly downward to help the first cassette to exit faster. I did this by placing shims under the backside of each adaptor and by removing the

long bar on the bottom of the changer. This brought reliability to about 100%. -- L.M., Clearfield, Utah

Dear Jim:  
Yes, it's true that Syndicate Films is resting in peace. ...If there are any unresolved orders from SFI involving your readers that can be documented, please note that they can contact me personally. -- Mark Lamberti, Box 1987, Richardson, TX 75080

Thanks, Mark. You were also one of at least two readers (thanks Robert Jon Withey) who pointed out that the black bar in the *PSYCHO* shower scene (mentioned in the letters section of TV #20) was not added by, or a defect in, the disc, but rather was imposed on the film at the time of release. This may not be obvious in 1:85 35mm projection, but is noticeable in 16mm.

Dear Jim:  
In rebuttal to David See's comments on "Master" formats in TV #22, I have to request "Equal Space".

First, let me state that all the trading and swapping members of our "fraternity/sorority" have been utilizing 1/2" masters or dubs of off-air VHS/Beta recordings with apparent acceptability. Second, it is my firm and biased opinion that nothing is gained by mastering black and white movies on anything more sophisticated than 1/2" master tapes. Third, I will agree with Mr. See that there are big advantages to mastering color material on 3/4" U-Matic, 1" or 2" Quad. Most of our color features are on 3/4" masters. ... Our main line of 400 general entertainment features is 100% Public Domain. "Good or Better" film prints of public domain material are hard to come by, but we keep trying to upgrade our master tapes made from 16mm films on our film chain. ... We are pioneers in home video and naturally are in a struggle for survival against the "Giants" in the industry. Since we are not No. 1, we try harder and assure every Video Nut that we will treat you with respect you deserve as a customer. Our best public relations tool is our toll-free WATS line - you can talk to us - we listen. -- John Ralston, Pres., VIDEO E.E.N., 121 LaVeta NE, Albuquerque NM 87108

Dear Jim,  
Regarding the letter in the current issue from CR in La Jolla, CA, the Video Guild/Reel Original Corp. has deep-sixed in the crapper. Otherwise known as bankruptcy. --LT, Cincinnati OH

Dear Jim,  
You may be interested in the enclosed ... letter from Magnetic Video in response to a question on why they used a fuzzy, grainy 16mm tape-to-film transfer ... for making the masters of "The Making of Star Wars". --P.C., New York, NY

Thanks, Phil. The letter reads, in part: "It's commonly assumed that we have total control over the product that is provided to us by the studios; in fact, precisely the opposite is the case. Obtaining quality masters (preferably in 35mm) is unbelievably difficult and, in some cases nearly impossible." In many cases we have to do the best with what we have. " (How about that!)





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# 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 here. All comments with respect to particular dealers are excerpted from readers' correspondence that we have on file. With respect to Chapter 770, Florida Statutes, relating to civil actions for libel, publication of these excerpts is in the good faith belief that said readers' comments are a true account of their experiences. Also, since it is not practical to repeat everything each issue, new readers may want to pick up copies of TV-#19-22, in which the first 4 installments of GB&U appear.

Jim,

... On publishing complaints from your readers against various firms, you should check with your lawyer about the advisability of doing this AT ONCE. If you for some reason happen to print a complaint against a large firm that is false or cannot be substantiated, you become wide open for a libel suit. A damage claim in such an instance, ... could be quite large. Any statements you print MUST be true, or you may be in trouble. -- (name withheld)

It is with this possibility in mind that we have expanded the statement at the top of this page.

Dear Editor:

In the past two years of jumping around for the best deal in price and service this videophile came up with a winner. I made my first call to Tape City (toll free) N.Y., on a Friday evening. The order and other video questions were more than pleasantly handled by salesman Andy Warner. The shipment arrived by UPS on the following Wednesday. Their prices equaled their service: unbeatable. -- J.O., Northfield VT

Dear Sirs:

From an ad in your Jan/Feb issue (1979), I sent for a videocassette. These people (Parker Video) cashed the money order, but never answered my letter nor delivered the merchandise. I know this is not your responsibility, but if there is something you could do ... I would appreciate it. -- RSA, Santurce, Puerto Rico

As reported in TV #20, we have traced Parker Video to Mr. R. Nieberhall of STALAG STUDIOS, 420 W. 24th St., New York, NY 10011, but have not heard of any success in getting refunds.

Gentlemen:

I understand that you are interested in learning of dealers and distributors who do not deliver their advertised promises. I ordered a cassette six weeks ago and I have received neither the tape or even an acknowledgement of the order. Perhaps the reason is that this particular outfit has such an extensive list of tapes that they are having difficulty in locating the one that I ordered. The tape in question is The Cheerleaders, and the supplier is The Videophile. Can you possibly help me? -- JM, Columbia, MD

Touche', Jerry. The truth is that our supply from Channel X in California has gone dry. We are discontinuing sale and refunds are in order.

Dear Jim:

I have had wonderful results from Video T.E.N. John Ralston really goes out of his way to accomodate you. ... Also had wonderful service from The Video Connection. ... And of course, ... there is Bob Odel, who is also going out of his way to please the customer. ... I also belong to Video Club of America, which is just as obliging as the other aforementioned. -- BC, Sr., Harrisburg, PA

We appreciate your writing, Bill, just to pass along word about those who have pleased you. Most folks find that the urge to complain more easily prompts them to write a letter. On the other hand CS of Marlton, NJ writes to tell us that he has not been satisfied with the quality of tapes from Video T.E.N. (see John Ralston's letter in this issue) and also reports:

The worst "bad" and I do mean "BAAAAAD" was The Video Club of America. I had to request assistance of the State Attorney General's Office before they would honor their commitment.

CS also lists as dealers he has had "good" dealings with as: Ted Reinhart, The Video Connection, Brenda's Movie House, Pacifica Labs, Video Service Center, Cinema Resources, Nostalgia Merchant, and Thunderbird Films. He also says:

I had a problem with my "KILLER" not working properly and contacted Mr. Dave Jagger of Video Services, Inc. and he immediately relaced it without any hassle. Great doing business with people like that.

Many thanks for writing, Charlie.

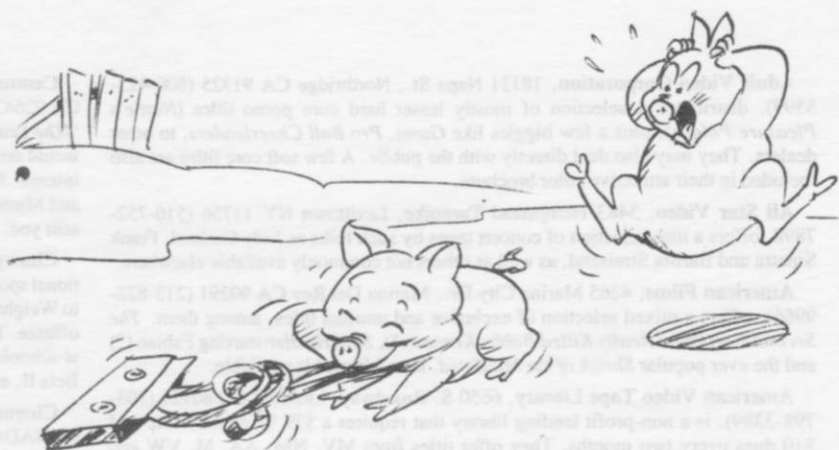
Dear Jim:

A.M. (Videophile Sept/Oct) is quite correct in saying many advertisers are quick to accept payment for their catalogs and then don't deliver. ... I'm going to try the Mail Order Action Line of the Direct Mail Marketing Association (6 E. 43rd Street, New York, NY 10017) to see if they can help. Two good companies are Tape City and Video Service Center. -- JW, Tifton, GA

That's what folks keep telling us John. And thanks for the address. It might be a good one to keep handy.

# Head 'em up. . .

## Our annual roundup of prerecorded tape sources



Welcome to our third annual roundup of sources for prerecorded videocassettes. The anticipated home video explosion continues to attract new dealers to the promise of "getting a piece of the pie." Consequently, the list of over 80 such dealers presented in our issue of a year ago has now grown to a whopping 150. Before plunging into the list, a few admonitions are in order:

1. *Please do not interpret the listing of a source here as our endorsement or recommendation.* This listing is intended merely as a guide for your own direct inquiries and also as a reference source which we have attempted to make as complete as possible. Unlike some other magazines who tease you with a cover blurb that indicates they are going to tell you who has what and where to get it, then give you company names but no addresses, we feel that giving you the information you really want is important enough to do it right, even if it means giving what amounts to free advertising to the dealers involved.
2. Those listings accompanied by an (\*) did not respond to our request for a catalog even though it was made clear to them that it was for the purpose of providing a free plug herein. In some cases, we had information already on hand, and have passed it on to you. Those listings accompanied by a (\*\*) are dealers who came to our attention too late for us to request and receive their catalog prior to publication.
3. Some common terms used in these listings, and their explanations, include: "Competitive prices"—at or near "list" prices. "Attractive prices" means less than that. "Hard core porno"—sexual presentations are fully explicit. Absolutely nothing is left to the imagination. "Soft core porno" means that, while full nudity is presented, the sexual encounters are suggested or simulated. Sometimes the difference is simply one of camera angles.
4. Most dealers prefer that the "800" toll-free phone numbers be used only for actual orders.
5. Many dealers do not duplicate their own product or carry any exclusive offerings. To save space we have adopted the following code with respect to standard packages produced by the major distributors and retailed by many dealers:

MV — Magnetic Video  
NM — Nostalgia Merchant  
VC — Video Communications  
P — Paramount  
VW — Video Warehouse

AA — Allied Artists  
QX — Quality X  
M — MEDA  
CP — Columbia Pictures

These distributors carry a wide variety of titles, a representative sampling of which is set forth at the end of the entire listing.

6. We realize full well that this listing is incomplete. (On the other hand, if you can find a more complete listing, you are welcome to it.) There are many "store front" dealers that handle standard packages, and are not primarily mail-order oriented, which have not been included. There may also be a few "clubs" and others which have been omitted or overlooked. The listings are in alphabetical order, which in no way reflects on the priority with which we view the merit of any dealer vis a vis another. Please write and tell us about anyone that we have overlooked, especially if it is a dealer with whom you have had a particularly good or bad experience.
7. In spite of our best efforts to keep this listing current, it is possible that some of the firms listed here are no longer doing business. The number of those who seek to get aboard the home video bandwagon is growing by leaps and bounds, and there is bound to be a shakeout, especially when so many dealers are offering the same titles. In any case, it would be wise to inquire before sending money to anyone that you do not already have experience with, or whose ads have not already been commonly appearing in these pages or in such places as *Video*, *Film Collector's World*, or the like.
8. Any *reputable* dealer will treat you right if the tape you get is defective or of a quality that is much poorer than you feel you had a right to expect. Call and/or send it back, requesting a better copy. If you have a bad experience and can't get any satisfaction, let us hear about it. But, *please* keep in mind that it is the rare prerecorded videotape that is as bright and clear as regular broadcast television. Seems to be a fact of life when you are talking about the transfer of film to tape and duplication to VHS or Beta format.
9. Be patient with the dealer. Many dealers have been experiencing a slow down in deliveries from their suppliers. If you want something really bad, it's best to call and confirm that it's in stock.
10. All dealers carry both the VHS and Beta II format, so far as we know. Those who have Beta I or U-Matic have been indicated.
11. *Above all, please, we implore you, nay, we beg you, take a few extra seconds and strokes of the pen required to mention that you found out about the dealer in The Videophile. It really helps!*



**Adult Video Corporation**, 18121 Napa St., Northridge CA 91325 (800-423-5599), distributes a selection of mostly lesser hard core porno titles (*Nattie's Pleasure Palace*), plus a few biggies like *Gums*, *Pro Ball Cheerleaders*, to other dealers. They may also deal directly with the public. A few soft core titles are also included in their attractive color brochure.

**All Star Video**, 3483 Hempstead Turnpike, Levittown NY 11756 (516-752-7898), offers a nice selection of concert tapes by such folks as Judy Garland, Frank Sinatra and Barbra Streisand, as well as others not commonly available elsewhere.

**American Films**, 4265 Marina City Dr., Marina Del Rey CA 90291 (213-822-9966), offers a mixed selection of exclusive and unusual titles, among them: *The Second Gun (Who Really Killed Bobby Kennedy?)*, *Soul Hustler* starring Fabian (?) and the ever popular *Shriek of the Mutilated*. Beta I format is available.

**American Video Tape Library**, 6650 S. Broadway, Littleton CO 80121 (303-798-3389), is a non-profit lending library that requires a \$79.95 membership and \$10 dues every two months. They offer titles from MV, NM, AA, M, VW and others including sci-fi/horror, silent films, comedies, cartoons, and soft core porno titles including those of Russ Meyer. Inquire for details. VISA and Mastercharge are accepted.

**AMH Film Distributors**, P.O. Box 164, Willows CA 95988 (916-934-7168), offers MV, VC, CP, P, M, NM, AA and a wide selection of public domain feature films, comedy shorts and musical concerts at competitive prices. Discount specials are also available. VISA and Mastercharge are accepted.

**Argross**, P.O. Box 521, Rego Park, NY 11374, offers hard core porno titles for sale, rent or trade. Ask for their free catalog.

**Astronics**, 90 Golden Gate Ave., San Francisco CA 94102 (800-227-3248), offers a catalog of both soft and hard core porno titles (eg. *Secrets* with Jacqueline Bisset and *Babyface*). They also offer sampler cassettes which indicate the nature of their other offerings. VISA and Mastercharge are accepted.

(\*)**Astro Video Electronic**, 504 East Main St., Lancaster OH 43130 (614-687-0629).

**Atlantic Coast Video Library**, P.O. Box 277, Lexington SC 29072 (803-359-4012), offers a wide selection of general interest and X rated features from various suppliers, to club members who pay an entry fee of \$98. Thereafter, you can exchange cassettes for \$7.50. Inquire for details. VISA and Mastercharge accepted.

**Audio-Video Productions**, P.O. Box 6231, Flint MI 48508 (313-233-4003), offers MV, NM, M, VW, QX a big selection of hard core porno tapes, both well known (*Behind The Green Door*), obscure (*Blazing Zippers*), and gay (*Fun Buns*) at competitive prices. VISA and Mastercharge are accepted.

**Bedtime Classics**, 1626 N. Wilcox, Suite 497, Hollywood CA 90028 (213-550-7188), offers several exclusive porno titles, among them "*Dracula Sucks*" at \$99.95, plus \$2.50 postage, which is too steep for my blood. (ouch!) VISA and Mastercharge are accepted.

**Blackhawk Films**, 1235 West 5th St., Davenport IA 52808 (319-323-9735), long known for its sale of 8mm public domain films, is now offering video. Their well illustrated catalog includes offerings from MV, AA, and NM as well as a selection of classic features, shorts and cartoons, at competitive prices. VISA and Mastercharge are accepted.

(\*)**Boyd Magers**, 1825 Mary Ellen N.E. #2, Albuquerque NM 87112 (505-292-0049).

**Brenda's Movie House**, 6736 Castor Avenue, Philadelphia PA 19149 (215-722-8298), offers NM, MV, AA, VC, CP, M, P and such other stuff as 21 Amos 'n Andy TV shows, 26 Abbott and Costello TV shows, B Westerns, rock concerts, sports, and public domain titles, at competitive prices. Catalog is \$1.00. VISA and Mastercharge accepted.

**Brentwood**, P.O. Box 990, San Francisco CA 94101, offers gay hard core porno, exclusively, at somewhat expensive prices (\$122). Selections include six titles billed as "*The Best of J. Brian*", VISA and Mastercharge accepted.

(\*)**Bruce Furman**, 3300 Storm Cloud St., Thousand Oaks CA 91360.

**Budget Video**, 4590 Santa Monica Blvd., Los Angeles CA 90029 (213-660-0187), offers MV, AA, NM, VC, M, CP a wide selection of old TV (26 Abbott and Costello shows), comedy shorts, other public domain items, and the Channel X package of soft-core XXX titles such as *The Pigkeeper's Daughter* (she brought a new meaning to the phrase "Driving a Hard Bargain"), at competitive prices. VISA and Mastercharge are accepted.

**Cable Films**, Country Club Station, P.O. Box 7171, Kansas City MO 64113, offers a nice selection of public domain classics (*A Star Is Born*, *It's A Wonderful Life*), Charlie Chaplin, suspense, westerns (10 John Wayne's), fantasy, and serials. Inquire about catalog and details.

(\*)**Celebrity Films, Inc.**, 325 Hope Avenue, Clifton NJ 07011 (201-546-6445).

**Centurians Home Video**, 12812 Garden Grove Blvd., Suite E, Garden Grove CA 92643 (714-534-9310), caters to the fetish and bondage crowd. Their two titles "*The Leather Mistress*" and "*Latex Slaves*" in "living sound" and "vivid color" would seem to be just the sort of thing that fans of this genre would find of dominant interest. Rated "X" but not porno (we're told), just good clean bondage. (?) VISA and Mastercharge are accepted. Tell 'em (God, help me.--Ed.) that *The Videophile* sent you.

**Champions On Film**, 745 State Circle, Ann Arbor MI 48104, offers instructional sports video cassettes on everything from Badminton, Soccer and Racquetball to Weight Training, Bowling, Basketball, Gymnastics and Defending the Wishbone offense. These are relatively expensive cassettes intended more for athletic directors at schools than for the average consumer. Tapes are available in U-Matic, Beta I, Beta II, and VHS formats. They have a nice color catalog.

**Cinema Alberta Entertainment**, 4-10228-97 St., Edmonton, Alberta, CANADA T5J 0L8 (403-477-7858), offers MV and the titles distributed by Niles and Reel Images, plus a selection of hard and soft core porno titles, including some that may be unavailable in the U.S. (*Greta*, *The Mad Butcher* with Dyanne Thorne). Prices are competitive with other Canadian dealers. VISA and Mastercharge are accepted.

**Cinema Resources**, Box 41325, Indianapolis IN 46241 (317-291-2407), offers P, CP, MV, NM, AA, VC, M and a selection of public domain items including Star Trek, Abbott and Costello and old TV shows, all at competitive prices. They often run specials and closeouts at discount. List of adult titles available on request. Mention "*The Videophile*" and get their \$2.00 catalog for free. VISA and Mastercharge accepted.

**Cinema Video Sales (TVX)**, 1643 N. Cherokee Avenue, Hollywood CA 90028 (213-462-6018) (800-421-4133), distributes a package of hard core porno titles to dealers and also sells directly to the public. Recent releases include *Sensual Encounters of Every Kind*.

**Concept Video**, 3125 West Burbank Blvd., Burbank CA 91505 (213-841-7030), offers a small selection of hard and soft core porno titles as well as some odds and ends titles relating to Disco lessons, Yoga, belly dance lessons and what not, at decent prices.

**Continental Video**, 353 Sioux Lane, Carol Stream IL 60187 (312-653-1654), offers MV, VC and CP at attractive prices. Until January 31, 1980 your tape will be sent in a sturdy AMARAY plastic case.

**DeMaio Video**, 20222 Morristown Circle, Huntington Beach CA 92646 (714-964-1979) and 2619 Broadway, Dubuque IA 52001 (319-588-3043), offers CP, NM, VC, AA, P, MV, M and some other public domain goodies (Dick Tracy vs. Cueball) at attractive prices. They sometimes have specials and also have an extensive 8mm film list. VISA and Mastercharge are accepted.

(\*)**Direct Video**, 1717 N. Highland, Suite 701, Los Angeles CA 90028.

**Discotronics, Inc.**, 50 North Main St., Cranbury NJ 08512 (609-655-0100), offers MV, P, AA, M, QX, VW some Beatles concerts and a wide selection of top grade hard-core porno (*Defiance*, *Wet Rainbow*, *Memories Within Miss Aggie*, etc.) and lesser grade "XXX" porno titles such as *Guess Who's Coming*, and *Hitler's Harlots*, at very competitive prices. This firm is well known for its reasonable cassette exchange program and also offers used titles at attractive prices. They also offer a UPS pickup service.

(\*)**Discount Video/Film**, P.O. Box 7666, Chicago IL 60680.

**Discount Video Tapes**, P.O. Box 7122, Burbank CA 91510 (213-843-3366), offers MV, NM, CP, possibly other packages, and has such things as Amos 'n Andy, Abbott and Costello, make-up-your-own double features, specials on overstocked titles and used tapes, and a trade-in policy. In most cases prices are below standard list. VISA and Mastercharge are accepted.

(\*)**DMD Video**, 5199 E. Pacific Coast Hwy., Suite 303A, Long Beach CA 90804, offers feature films, old TV, cartoons and "XXX" titles. They say to send for their free catalogue. We did, but have yet to see it. VISA and Mastercharge are accepted.

**Diverse Industries**, 7651 Haskell Avenue, Van Nuys CA 91406 (213-782-7201), offers 20 of the best selling hard core porno features (*Debbie Does Dallas*, *Deep Throat*, etc.) at \$99.95 (no bargain), but also has a few "XXX" titles of its own (*The Best of Ron Raffaelli's Classics*) apparently culled from their 8mm film offerings that are presented in two full color, extremely explicit, little catalogs. VISA and Mastercharge are accepted.

(\*)**Eastern Video Associates**, 1541 Middlesex St., Lowell MA 01853 (617-458-2563).

**Ed Rich Productions**, 1950 S. Ocean Drive, Hallandale FL 33009, offers a cassette of *The Miss Bikini USA Beauty Pageant*, taped in Miami.

**Entertainment Video Releasing**, One East 57th Street, New York NY 10022 (212-752-2240), offers a large selection of all types of films to members of its Ultimate International Video Movie Club. Inquire for details.

(\*)Famous Films, 600 Lincoln Road Bldg., Suite 25, Miami Beach FL 33139 (305-534-8281).

Films Incorporated, 733 Green Bay Road, Wilmette IL 60091, through its new "Home Vision" enterprise offers titles from MV and AA, but also features exclusive titles of the children's, fine arts and human interest variety at competitive prices. Of special interest is the exclusive offering of "The Shout" starring Alan Bates, Susannah York, John Hurt and Tim Curry. VISA and Mastercharge are accepted.

Fotomat Corporation, 64 Danbury Road, Wilton CT 06897 (800-325-1111) (800-392-1717 in Missouri), offers a really fine selection of feature films, primarily from Paramount, that includes *Days of Heaven*, *Chinatown*, *Serpico*, *Harold and Maude*, *Barbarella*, *The Great Gatsby* and *The Odd Couple*, as well as a group of Peter Sellers and Alec Guinness British comedies, and some concerts and classic boxing matches, through their "drive-thru movie" service, which is a 5-day rental service available thru the local Fotomat outlet. If you prefer they'll sell it to you. Call their toll-free number for details.

Four A, Inc., 3 Elizabeth Court, Brewster NY 10509 (914-279-2304), offers VC, MV and a few hard core porno titles at competitive prices.

(\*)Gaines Sixteen Films & Video, 15207 Stagg St., Van Nuys CA 91405 (213-781-0331).

The Golden Videocassette Library, 5415 Butler Road, Washington DC 20016 (800-638-8243), also known as Norman R. Selinger & Associates, Inc., publishes a very extensive (200 page) catalog that seems to include nearly every title from MV, P, NM, M, VW, VC, CP and a very wide selection of public domain titles, just about everything except hard core porno. Inquire about the price of the "VideoTex" catalog (It's like a phone book!). This is the largest selection of titles offered by a single dealer that we know of, however, we are a little wary of their return-of-defective-tape policy, under which you could get stung for 30% of the price simply because you opened the package before discovering the defect. On the other hand they offer a 50% of value trade-in policy for those who wish to exchange tapes. VISA, Mastercharge and American Express are accepted.

(\*)The Good Bag, P.O. Box 967, Mishawaka IN 46544, specializes in "Adult" home video entertainment. Inquire for their free catalog (and we hope you have better luck than we did).

Halcyon Films, 3827 N. Lincoln, Chicago IL 60613 (312-472-3334), offers AA, CP, P, MV, NM and a selection of soft and hard core porno titles at competitive prices. This is primarily a retail store, but does publish flyers on its specials and will deal by mail.

Hand In Hand Video, 356 West 44th Street, New York NY 10036 (800-223-7981), is a division of Quality X Video, offering gay titles exclusively. Full color and sound, all male cast hard core porno titles include: *The Idol*, *Left-Handed*, *Casey* and *The Back Row*, priced at \$85 each (4 or more are \$75 each). U-Matic format available at \$150. Inquire about Beta X-1.

(\*)Harry & Trink Thomas, 2848 Gattling Drive, St. Louis MO 63129.

(\*)Henwood Cinema Service, Box 376, Jamison PA 18929 (215-598-3198).

(\*\*)Highbridge Enterprises (also known as Audobon Video Sales), 850 Seventh Avenue, New York NY 10019 (212-581-5919), offers several of "adult" titles from Radley Metzger, possibly more.

Home Video Entertainment, P.O. Box 4266, Euclid OH 44132 (216-731-0537), offers P, M, VC, MC, AA, NM, plus some old TV, animation and a good selection of musical concerts, at attractive prices. A list of 300 "adult" titles should be available by the time you read this. Catalogues are \$2.00, refundable with first order.

IF Productions, Box 32005, Cincinnati OH 45232, offers a nice selection of Beatles, Elvis, Rolling Stones and other rock 'n roll concert tapes at \$50 each. Other titles from independent producers are being added. Some titles are also available in the European (PAL) standard. VISA, Barclay, Mastercharge and American Express are accepted.

Instant Replay, 4149 Bonita Avenue, Coconut Grove FL 33133 (305-666-6787), is a "magazine" on a video tape cassette. Each issue features a variety of news items, product reports and other material tailored especially to appeal to the home video enthusiast. Inquire for details, or check for their ad in nearly every issue of the very mag you are holding.

Intergalactic Enterprises, 1789 Carr, Troy MI 48098, offers a list of some of the better known porno titles (*Devil In Miss Jones*, *Babyface*) as well as some gay titles (*Hollywood Cowboy*) and low-rent offerings (*3 Cheers for B.J.U.*), most of which are at relatively low prices. VISA and Mastercharge are accepted.

(\*)International Cinema Equipment Co., 6750 N.E. 4th Court, Miami FL 33138 (305-756-0699).

(\*)International Home Video Club, 237 West 54th St., New York NY 10019 (800-223-0360).

(\*)Irving's Film & Video Service, 4231-33 Perkins Rd., Baton Rouge LA 70808.

(\*)Jim Hitt Films, 300 Rolling Oaks, Apt. 210, Thousand Oaks CA 91360 (805-497-2019), offers a selection of hard and soft core porno titles. A 64 page illustrated catalog (which we have not seen) is \$3.00, refundable with your first order.

(\*)L/C Films, Box 6263S, Santa Ana CA 92706.

(\*)Lifestyle Home Video, P.O. Box 16508, Columbus OH 43216.

(\*)Love TV, 681 Ellis Street, San Francisco CA 94109, offers a selection of "adult" titles.

Magnetic Video, 23705 Industrial Park Drive, Farmington Hills MI 48024, distributes the well-known package of titles from Twentieth Century-Fox, Viacom, Avco Embassy and other producers, described at the end of these listings, to other dealers. We list them here, so that you will know where to write demanding that they set aside a chunk of their advertising budget for multiple page spreads in the leading home video hobbyists magazine.

(\*)Magnum Video, Inc., 22148 Michigan Avenue, Suite 307, Dearborn MI 48124 (313-563-7087).

(\*)Maljack Productions, P.O. Box 153, Tinley Park IL 60477 (312-687-7881), offers VC and possibly other lines. A catalog is yours for the asking.

Marshall—Discount Video Service, 26535 Ecorse Road, Taylor MI 48180 (313-292-0361) offers MV, P, M, NM, AA plus a good selection of public domain features and shorts, old TV and most of the better known hard core porno movies, all at attractive discount prices.

MEDA, 7243 Santa Monica Blvd., Los Angeles CA 90046 (800-421-4500), distributes the package described at the end of these listings to other dealers, and also offers them for direct sale to the public.

Mid America Home Entertainment, 6900 Canby Ave., #108, Reseda CA 91335 (213-705-1024), offers QX and most of the other better known hard core porno titles including *Little Girls Blue*, *Mary, Mary* and *Candy Goes To Hollywood*, at decent prices. VISA and Mastercharge are accepted.

Midamerica Videomart, Box 27438, St. Louis MO 63141 (314-576-1990), offers M, possibly others, Beatles concerts, and a selection of "X-rated" titles. VISA and Mastercharge accepted.

(\*)Midwest Video Distributors, P.O. Box 455, Palos Park IL 60464.

Milestone Movies Corporation, P.O. Box 75, Monroe CT 06468, offers 8 very early public domain titles not generally available elsewhere (eg. Miriam Hopkins and Cedric Hardwicke in "Becky Sharp," billed as the first technicolor feature film made in Hollywood: 1935), each priced at \$49.95 plus postage.

(\*)Mind's Eye Video, 1680 W. 72 Street, Hialeah FL 33024 (305-944-07313).

Mitchell Brothers' Video, 895 O'Farrell St., San Francisco CA 94109 (415-441-1930), offers QX, M, and pretty much all of the better known hard core porno titles including their own package of Marilyn Chambers and other features, as well as over 30 gay titles, at competitive prices. A full color catalog is \$3.50 (they didn't send us one). Several of the more popular titles are available in Beta I format. VISA and Mastercharge are accepted.

(\*)Movie Memories, 9000 Sunset Blvd., Suite 305, Los Angeles CA 90069.

Mt. Hood Video, 407 S.W. 11th Avenue, Portland OR 97205 (503-222-4827), offers MV, NM, AA, M, CP, P, QX as well as titles from other suppliers which give them a very full range of public domain, childrens, concert, old TV, and hard and soft core porno titles at attractive prices. Credit cards not accepted.

National Video Cassettes, 1618 J Street, Modesto CA 95354 (209-577-5066), deals mainly in porno titles at attractive prices, but also has old TV, Elvis and other items. Send for their new, free, list.

(\*)Nebulae Productions, 31—90 140 Street, Flushing NY 11354.

(\*)Nelco Video, P.O. Box 256, Glendale CA 91209.

Niles Cinema, 1141 Mishawaka Ave., South Bend IN 46615 (800-348-2462), offers a selection of public domain features, rock concerts, children's programs, sports, cartoons and other items at competitive prices. A free catalog is available. Inquire about Beta I format.

Nostalgia Entrepreneurs, 707 S. Harvey, Oak Park IL 60304, offers rock concerts, and a package of public domain features. Assuming they still exist, they offered their items at decent prices.



**The Nostalgia Merchant**, 6255 Sunset Boulevard, Suite 1019, Hollywood, CA 90028 (213-464-1406), distributes the package described at the end of these listings to other dealers, and also offers them for direct sale. Send \$1.00 for complete catalog. VISA and Mastercharge are accepted.

**Ohio Home Video**, P.O. Box 42, Medina OH 44256, offers MV, AA, NM, QX, VW and possibly others at competitive prices. Also offers a selection of video reference books and VTR accessories (cables, adaptors, connectors).

(\*)**Pacific Home Video**, 24007 50th Place West, Mountlake Terrace WA 98043, features a selection of "adult X rates movies". Write for catalog.

**Pacifica Labs**, Box 813, Tarzana CA 91356 (213-343-0588), offers MV and NM titles. Inquire as to the possibility of special prices on titles in these packages.

**Public Domain Video**, 2009 Baltimore, Kansas City MO 64108, as its name implies offers a selection of public domain films. A buck will get you their catalog.

**Quality X Video**, 356 West 44 Street, New York NY 10036 (800-223-7981), distributes the package described at the end of these listings to other dealers, and also offers them for direct sale at \$85 (4 or more titles are \$75 each). Regarded as one of the top sources for quality porno offerings. U—Matic format available at \$150. Inquire about Beta X—I.

**Recycle Light & Sound**, 221 E. Liberty, Ann Arbor MI 48104 (313-665-7685), specializes in vintage rock and roll, and has as large a selection as we have seen. Artists include standard stuff like the Beatles and Elvis, but also Led Zepplin, Kiss, Patty Smith and others. They offer a free list.

**Reel Images**, 495 Monroe Turnpike, Monroe CT 06468 (800-243-9289), offers a wide selection of public domain feature films, cartoons, shorts, TV shows, documentaries and trailers at competitive prices. You've seen their large ads elsewhere, though they have successfully resisted the urge to run them with us. VISA and Mastercharge accepted.

(\*)**Reels and Reels**, 1532 Kennedy Blvd., Jersey City NJ 07305 (201-451-3310).

**Red Fox Video**, Route 209 East, Elizabethtown PA 17023 (717-362-3391), offers MV and lots of public domain, nostalgic sci-fi and comedy items, plus serials and more. Their catalog is \$1.00 refundable with first order. VISA and Mastercharge are accepted.

**R.G.O. Video**, 99—32 66th Road, Forest Hills NY 11374, offers a wide range of comedy, tragedy, horror, nostalgia and animated items. Their illustrated 52 page catalog is \$1.00, deductible from your first order.

**Rochester Video Awareness**, Box 4752, Rochester NY 14625 (716-338-7563), offers MV, P, CP, M and a variety of others at competitive prices. VISA and Mastercharge are accepted.

**Roll Your Own**, 207 W. Mason, Santa Barbara CA 93101 (805-965-2439), offers M, VC, MV, NM, plus some old TV, quite a few rock concerts and sports items, some animation, shorts, exploitation and other odds and ends, at competitive prices. VISA and Mastercharge are accepted.

**Scorpio, Etc.**, 22714 Ventura Blvd., Woodland Hills CA 91364 (213-884-6692), offers several of the better known hard core porno titles, a passel of forgettable lesser titles like "Head Plunger," and a selection of gay titles, all at very reasonable prices. Inquire about availability of Beta I format. VISA and Mastercharge are accepted.

**Selectatape**, 8750 Holloway Drive, Los Angeles CA 90069 (213-652-6552), distributes a series of hard and soft core porno titles, including *Screw-plays* and *A Coming of Angels* to dealers. Inquire about direct sale to the public.

(\*)**Select Video**, 115 W. 31st Street, New York NY 10001 (212-594-4450).

**The Sheik Video Corporation**, 1823—25 Airline Highway, Metairie LA 70001 (504-833-9458).

**Shokus Video**, P.O. Box 8434, Van Nuys CA 91409, offers a small but interesting selection of early TV, cartoons and movie trailers. Examples include: *I Married Joan*, *Winky Dink and You* and *This Is Your Life*. This outfit is run on a collector-to-collector basis, and is not a mass duplication dealer. All items are available in Beta I, Beta II and VHS format.

**Show/Tapes**, P.O. Box 610—686, N. Miami FL 33316 (305-940-6691) or 4430 N. Federal Highway, Ft. Lauderdale FL 33308 (305-771-9981), has a list of musical video tapes that, so far as I know is unavailable elsewhere. The selections include a variety of big band and vocal stuff from Pathe Productions featuring the likes of Les Brown, Frankie Carle, Nat King Cole, The Bobcats and Bod Wills. Also available is a big selection of country stars of the "Grand Ole Opry" among whom are Roy Acuff, Bill Monroe, Cowboy Copas, Faron Young, and many others. This firm also offers more commonly available titles such as the MV package, some Elvis and public domain titles. Ask for their "XXX" list, too.

**Studio Film & Tape, Inc.**, 6670 Santa Monica Blvd., Hollywood, CA 90038 (800-421-4496), offers M and a good selection of rock concert items (Rod Stewart, Jimi Hendrix, etc.) and others. Mention *The Videophile* and get their \$2.00 catalog free. VISA and Mastercharge are accepted.

(\*)**Super 8-16 Studios**, 230 Hyde Street, San Francisco CA 94102 (415-885-0881).

**TCA (Tape Club of America)**, 10 Penn Valley Drive, Yardley PA 19067 (215-493-1915), distributes a package of public domain film classics (*The Little Princess*), musicals, comedies, sci fi/horror (*The Day of the Triffids*) children's films, cartoons and a selection of both soft and hard core porno titles at competitive prices. They also feature the video cassette premiere of the Broadway play *Are You Now or Have You Ever Been*. They also sell directly to the public.

**Ted Reinhart Enterprises**, Edgewater Acres Resort, Alexandria PA 16611 (814-669-4144), offers a selection of public domain B—Westerns and serials at attractive prices. Keep watching Ted's columns and ads herein for details.

(\*)**Tel—Vue, Inc.**, 221 E. Gregory Blvd., Kansas City MO 64114 (816-444-0155), offers a catalog of 100 "adult" movies. VISA and Mastercharge are accepted.

(\*)**Thomas Video Movies**, 1800 W. 14 Mile, Royal Oak MI 48073 (313-549-1414).

**Thunderbird Films**, 3501 Eagle Rock Blvd., Los Angeles CA 90065, has a nice catalog which features a wide variety of features for kiddies and adults alike. Each title is described at length. Most are public domain and many are not regularly available elsewhere (eg. *Glen or Glenda* with Bela Lugosi). Subjects include Beatles concerts, Flash Gordon serials, "XXX" stuff, cartoons, horror and westerns. Inquire about Beta I and U—Matic formats. Tell Tom Dunahoo that we sent you.

(\*)**Ticket To Ryde, Ltd.**, P.O. Box 3393, Lacey WA 98503, may still be offering a selection of Beatles concert tapes.

**Time Life Video Club**, Harrisburg PA 17105, offers recent feature films (eg. *Eyes of Laura Mars*, *Meatballs*) that may not be currently available elsewhere; also concerts and other offerings at very competitive prices for club members. Inquire for details. **Time Life Multimedia**, Room 32—48 Time Life Building, New York NY 10020, offers a fine selection of concerts (*Chick Corea*, *Billy Joel*), feature films (*Caine Mutiny*, *A Raisin in the Sun*, *Butterflies Are Free*) shorts, drama (*Six Wives of Henry VIII*), sports and educational items for sale to schools, libraries and other institutions at very expensive prices in both 1/2" and 3/4" formats. These are not for sale to individuals, but the 34 page illustrated slick catalog is a nice one.

(\*)**Tom Page**, 5601 E. Orangethorpe, Anaheim CA 92807.

**Triple X Change Service**, 3125 W. Burbank Blvd., Burbank CA 91505 (213-845-0048), offers a list of over 100 hard and soft core porno titles ranging from the well known *Opening of Misty Beethoven*, *Debbie Does Dallas* to the obscure *Amorous Cuntessa* on an exchange basis \$9.95 following an initial \$17.95 one—year membership fee. Not a bad deal for those who don't want to keep their "XXX" titles permanently.

(\*)**United Video Club of America**, 230 Main Street, Box 186, Keansburg NJ 07734.

(\*)**Veto Stasiunaitis**, 7223 South Campbell Avenue, Chicago IL 60629 (312-776-7508).

**VidAmerica (The Videocassette Rental Club)**, 231 E. 55th Street, New York NY 10022 (212-355-1600) is primarily a rental service (based on a 7 day period) offering a wide selection of feature films, sports and specials from many sources, some of which are not initially available elsewhere. Current catalogs include: *Annie Hall*, *Semi-Tough*, *Return of The Pink Panther*, *Last Tango In Paris*, *Rollerball*, *The Maltese Falcon*, *Oh Calcutta*, *Coming Home* and *Lenny*. VISA, Mastercharge and American Express accepted. When you contact them, feel free to chastise them for not letting a piece of their fat advertising budget fall our way.

(\*)**Video Artists**, P.O. Box 9586, Minneapolis MN 55440 (800-328-8181).

**Video Book Exchange Club**, 6311 Yucca St., Los Angeles CA (213-465-0066), offers a variety of services to club members including cassette exchange and rental programs. Inquire for details.

**Videobrary**, 3518 Cahuenga, Suite 301, Hollywood CA 90068 (213-851-5811) offers MV, AA, VC, P, CP, NM, QX and a good selection of Hopalong Cassidy and other B—Westerns, as well as other features and comedies, at attractive prices. Catalog is \$1.00

(\*)**Video Cassettes Unlimited**, P.O. Box 801, Saddle Brook NJ 07662.



**Video Cassette Variety**, P.O. Box 537, Hollywood CA 90028 (213-995-7725), offers NM and MV at competitive prices. Their listings also include offerings of records, 8-track tapes and audio cassettes.

(\*)**Video Century**, P.O. Box 31, Bellmore NY 11710, offers a selection of "popular adult cassettes." Their list is \$1.00, or \$2.00 for the color illustrated catalog, refundable against your first purchase. If they had sent 'em to us, we could tell you more.

**Video Cinema**, 433 White Plains Rd., Bronx NY 10473 (212-589-6000), offers VC, NM and a good selection of B-Westerns, plus some of the more popular hard core porno titles.

(\*\*) **Video Cinema Center**, 927 Town & Country Village, San Jose CA 95128 (408-244-3848), offers MV, NM, AA and VC at the usual prices. VISA and Mastercharge are accepted.

**Video City**, 3371 Mt. Diablo Blvd., Lafayette CA 94549 (415-284-7312), offers titles from many suppliers, including an especially large number of soft and hard core porno titles. Catalog of complete listings is \$2.00.

(\*) **The Video Club of America**, Box D, Madison Heights MI 48071.

**Video Communications**, 6555 East Skelly Drive, Tulsa OK 74145 (800-331-4077), distributes the package described at the end of these listings to other dealers, and also offers them for direct sale. Write for 48 page color illustrated catalog. VISA, Mastercharge and American Express accepted.

**The Video Connection**, 1920 Sylvania Ave., Suite 101, Toledo OH 43613 (419-472-7727), offers MV, VC, the Fotomat package, a large selection of B-Westerns, serials, public domain titles, some old TV shows and most of the more popular hard core porno titles at attractive prices. B—Western double features (you pick the two titles) are a good buy here. VISA and Mastercharge are accepted.

(\*) **Video Deco**, P.O. Box 12707, Albuquerque NM 87195.

**Video Dimensions**, 43 East 10th Street, New York NY 10003, offers M, VC, MV, CP and a nice selection of other stuff including blooper reels, cartoons old TV, comedies and some hard and soft core porno titles at attractive prices. A complete catalog is \$1.00. Inquire about availability of Beta I format.

**Video Electronics**, P.O. Box 340307, Coral Gables FL 33134 (305-447-7076), offers part of the MV, NM and VW packages, as well as a wide selection of miscellaneous and unusual titles such as *The Tattooed Hit Man* and *Lemora Lady Dracula*. Also a good sized selection of hard core porno titles including such stuff as *Invasion of The Love Drones*, *Deep Throat*, and *Inside Marilyn Chambers*.

**Video Environment**, 580 New Loudon Rd. (Rt. 9), Latham NY 12110 (518-783-0376), offers MV, AA, NM, VW, M, QX, CP, VC, plus other westerns, shorts, old TV shows, sports and both soft and hard core porno titles, as well as a nice selection of foreign films. Their catalog also includes a full selection of hardware and accessories. All prices are competitive. VISA and Mastercharge are accepted.

(\*) **The Video Exchange**, P.O. Box 486, Marietta GA 30061 (800-845-4362).

**Video Gems**, 731 N. LaBrea Ave., Los Angeles CA 90038 (213-934-1141), offers the Pippi Longstocking series, other children's titles and a few other things like *Inside Laura Antonelli* and *Punk Rock* with Johnny Rotten and Sid Vicious. Inquire as to whether they sell directly to the public. VISA and Mastercharge are accepted.

**Video Go-Go, Inc.**, P.O. Box 763, Springfield VA 22150 (703-960-2175).

**Video House Entertainment**, P.O. Box 128, Bala Cynwyd PA 19004, offers M soft core titles, QX plus all the major 'XXX' titles such as *Deep Throat*, *Inside Jennifer Welles*, *Debbie Does Dallas*, *Erotic Adventures of Candy*, *Devil In Miss Jones*, and many others, including a dozen gay titles, priced from \$79.95 to \$99. VISA and Mastercharge accepted.

**Video Kicks**, 256 S. Robertson, Beverly Hills CA 90211 (213-659-4210), distributes a selection of lesser known hard core porno titles such as *Helen Bedd* (Yawn.) to dealers. Inquire about sale of titles directly to the public.

**Video King, Inc.**, 2480 Industrial Rd., Las Vegas NV 89102 (702-384-2940) (800-634-6143), distributes P, MV, CP, NM, public domain items, and a selection of hard core porno titles, (including the John Holmes "Masterpiece Series") (?), many of which seem to be exclusive with this firm (eg. Marilyn Chambers in *Insatiable*), to interested dealers. Inquire as to availability of titles for sale directly to consumers.

**Video King Time-Sharing Library Network**, 3907 56th Ave., Hyattsville MD 20784 (800-638-0921), is a club which, following payment of a membership fee and regular dues, offers to send tapes on a bi-monthly basis with prepaid mailers in which to return them. They offer MV, AA, M, NM and a selection of rock concert and better known hard core porno items, as well as some general interest and children's titles. Inquire for catalog and details.

(\*) **Video Library Company**, 10 Presidential Boulevard, Bala Cynwyd PA 19004.

(\*) **Video Magic**, 2009 S. 93rd Street, Milwaukee WI 53227.

**The Video Marketplace**, 4501 Cedros, Sherman Oaks CA 91423 (213-991-5026), offers AA, NM, MV, M and several lines of hard core porno titles. Catalog (50 pages) is \$2.00, refundable with first order. VISA and Mastercharge are accepted.

**The Video Place**, 1129 18th Street, Washington DC 20036, offers CP, P, QX, NM, VW, MV, VC a couple of other lines of hard core porno titles and a variety of titles from smaller suppliers.

(\*) **Video Productions**, 161 East Erie, Chicago IL 60611 (312-951-0774).

(\*) **Videorama**, P.O. Box 26576, Minneapolis MN 55426 (612-935-3168).

(\*) **Video Sales**, 1046 Market Street, San Francisco CA 94102 (800-227-3400).

**Video Service Center**, 1808B Tribute Road, Sacramento CA 95815 (916-922-4747) (800-824-7875), deals primarily in video equipment and blank tape, but can furnish many titles of both a general and adult nature. May still offer a special adult package. VISA and Mastercharge accepted.

**The Video Set**, 739 5th Ave., San Diego CA 92101 (714-231-6711), offers MV, NM a wide selection of public domain classic features and nostalgia, quite a few foreign films (eg. *Rififi*, *Rules of the Game*) and a short list of some of the more popular hard core porno titles, at competitive prices. Discounts up to 15% apply to orders of more than one tape. VISA and Mastercharge accepted.

**Video Specialties**, 11601 Katy Freeway, Suite 114, Houston TX 77079 (713-497-6336), offers MV, AA, NM, P, VC and a good selection of public domain and other items such as cartoons, comedy shorts and sports, at competitive prices. They sometimes have discount specials and publish regular "newsletter" supplements to their \$1.25 catalog. American Express cards are accepted.

**The Video Station**, 11906 Wilshire Blvd., Suite 8, W. Los Angeles CA 90025 (213-478-5007), tells us that they offer every brand of software manufactured (1500 titles) and have some 60—100 video station retail outlets across the country.

**Video Tape Electronics**, 4002 W. Waters Ave., Tampa FL 33614 (813-886-3680) (800-237-5389), offers a selection of some of the better known hard core porno titles (*Erotic Adventures of Candy*, etc.) at decent prices. VISA and Mastercharge are accepted.

(\*) **Video Tech Productions**, P.O. Box 12855, Kansas City MO 64124.

**Video T.E.N.**, 121 LaVeta Dr. N.E., Albuquerque NM 87108 (800-545-6580), offers a wide variety of titles both general and adult from various suppliers. They often have special discounts and offer to put titles on the tape you send for very attractive prices. They may still have their trade-in/exchange plan too. Catalogs are \$2.00, refundable against your first purchase. VISA and Mastercharge are accepted.

**The Videotime Corporation**, 629 West Merrick Road, Valley Stream NY 11580 (800-645-2317), offers MV and VW and offers several plans (including club membership) under which you can get a break on the purchase price of prerecorded and blank tapes. VISA and Mastercharge are accepted.

(\*) **Video Unlimited**, 5404 Touhy Ave., Skokie IL 60077.

(\*) **Video Varieties**, P.O. Box 1657, Studio City CA 91604, offers a selection of hard and soft core porno. Inquire about U-Matic format.

(\*) **Video Vendor**, 1066 4th Street, Santa Rosa CA 95404 (707-526-3891).

**Video Ventures**, Box 167, Durham NC 27702, offers MV, M, NM, some concert tapes, nostalgic items and a few soft core adult titles. They even offer *Attack of the Killer Tomatoes*. Prices are competitive. VISA and Mastercharge are accepted.

**Video Veritas**, 6067 Aspinwall Road, Oakland CA 94611 (415-339-2580), offers AA, MV, NM, VW, M, CP, QX, a broad selection of public domain classics (*Meet John Doe*, etc.) rock concerts, as well as many of the better known hard core porno titles (*Inside Jennifer Welles*, etc.) at competitive prices. Inquire about availability of Beta I and U—Matic formats.

(\*\*) **Video Vision**, 113 NW 43rd St., Boca Raton FL 33431 (305-368-4336), has an exchange plan featuring titles from MV, P and others, at a reasonable price. Inquire for details.

**Video Warehouse**, 500 Highway 36, Atlantic Highlands NJ 07716 (201-291-5300), distributes the package described at the end of these listings to other dealers, but may not be making them available for direct sale.

**Wonderful World of Video**, 6315 Hollywood Blvd, Hollywood CA 90028, offers many of the more popular hard core porno titles at (according to our latest info) expensive prices. They do have preview (samples) tapes available for \$29.95. Catalog is \$2.00. Beta I format is available. VISA and Mastercharge are accepted.



**World Television**, 1200 South La Cienega Blvd., Los Angeles CA 90035 (800-247-2160) offers VC and a mixed bag of educational, travel, humorous, Hopalong Cassidy, motivational, and public issue cassettes for sale (at good prices) or rent. Beta X-I format is available. VISA and Mastercharge are accepted.

The following titles are representative of those included in the packages offered by each of these major distributors. They each offer many other titles not listed here.

### **Magnetic Video (MV)**

The Sound of Music  
M\*A\*S\*H  
Patton  
The Agony & The Ecstasy  
Butch Cassidy & the Sundance Kid  
In Praise of Older Women  
The Graduate  
The Day the Earth Stood Still  
"Elvis Presley" Titles  
Carnal Knowledge  
The Day of the Dolphin  
The Grapes of Wrath  
The French Connection  
The African Queen  
"Charlie Chaplin" Titles  
The Hustler  
Hello, Dolly!  
The Lion in Winter

### **Allied Artists (AA)**

The Betsy  
Papillon  
The Man Who Would Be King  
The Story of O  
Friendly Persuasion  
A Man and a Woman  
Love in the Afternoon  
The Wild Geese  
Attack of the Crab Monsters  
"Charlie Chan" Double Features

### **Paramount (P)**

Saturday Night Fever  
Play It Again, Sam  
Pretty Baby  
War of the Worlds  
Barbarella  
Shane  
Charlotte's Web  
American Hot Wax  
Harold and Maude  
Chinatown  
The Godfather I & II  
The Great Gatsby  
King Kong (1976)  
Romeo and Juliet  
Lady Sings the Blues  
True Grit

### **Video Warehouse (VW)**

The Swingin' Stewardesses  
Sexual Freedom in Brooklyn  
Vuluptuous Vixens '76  
1001 Danish Delights  
Hanky Panky  
Congressional Playgirls  
Naughty Coeds  
Campus Pussycats  
Astro Zombies  
Schlock  
The Blob  
Cars That Eat People

### **Nostalgia Merchant (NM)**

Citizen Kane  
Suspicion  
High Noon  
Gunga Din  
Laurel & Hardy (many)  
King Kong (original)  
The Thing  
John Wayne (11 titles)  
Lone Ranger (5 titles)  
Astaire & Rogers (7 titles)  
Many western double features  
Adventures of Capt. Marvel (serial)  
Captain America (serial)  
The Crimson Ghost (serial)

### **Video Communications (VC)**

Dark Star  
Chariots of the Gods  
Rancho Notorious  
Western Double Features  
The Third Man  
And Then There Were None  
Life with Father  
It's a Wonderful Life  
A Farewell to Arms  
Chain Gang Women  
Other Horror, Comedy,  
Drama, Instructional and  
"Occult" titles

### **Quality X (QX)**

Opening of Misty Beethoven  
Barbara Broadcast  
Private Afternoons/Pamela Mann  
S.O.S.  
Honey Pie  
Naked Came the Stranger  
Felicia  
Marashino Cherry  
Kinky Ladies of Bourbon Street  
All About Gloria Leonard

### **Columbia Pictures (CP)**

Born Yesterday  
The Deep  
Here Comes Mr. Jordan  
The Harder They Fall  
Bye Bye Birdie  
Born Free  
Fun with Dick and Jane  
Sinbad & the Eye of the Tiger

### **MEDA (M)**

The Groove Tube  
Tunnel Vision  
Alice in Wonderland (X)  
Flesh Gordon  
A Boy and His Dog  
Fantastic Animation Festival  
The Clowns

Inquiries to the following "sources" were returned as "Not deliverable," "Unable to forward," by the postal service:

Daja Enterprises, Inc., P.O. Box 1387, Post Falls, ID 83707  
International Video, 1960 Carla Ridge, Beverly Hills, CA 90210  
KVC, Inc., 770 Lexington Ave., New York NY 10021  
Parker Video, One Penn Plaza, International Level, New York NY 10001  
Video Guild, P.O. Box 1745, Champaign, IL 61820  
Visiondisc Corp., Box 102, Cooper Station NY 10003  
Zayda-Max, P.O. Box 19173, Detroit, MI 48219

## **COMING UP IN FUTURE ISSUES:**

We are planning to do an extensive survey of all currently available blank videotape, providing direct comparisons on the basis of performance (including slow-speed tests), price, and dependability. While most of our tests have been completed, we'd like to hear from all of you on your experiences with blank tape, with specific brands mentioned as being the best or worst for the money. Please send a postcard with your choices to:

**VIDOPHILE BLANK TAPE SURVEY**

P.O. Box 480315

Los Angeles, CA 90048

The results will be tabulated and included in our report, which will be featured in our next issue (#24). We hope to have an exclusive in-depth look at the new longer-playing tapes, featuring tests on Beta L-750 and L-830 cassettes, and possibly including comparable VHS tapes as well, pending their introduction.

Also coming up soon is our report on a half-dozen large-screen projectors, which would have appeared sooner except for the difficulty in obtaining a sample Novabeam unit from Kloss Video. Reviews have already been written on Advent's 761 and 710

projectors, Panasonic's CT-6000 "CinemaVision" console, Sony's KP-5000 and KP-7200 projectors, MGA's VS-500U and 707 projectors, and GE's oft-maligned model 45YP9000W "Widescreen" console. We will also look at Heath's \$2100 6' projection TV kit, certainly one of the "best buys" in video today.

In addition, tests have just been completed on Panasonic's NV-8200 industrial VHS deck, the results of which will be published along with a comparison to Sony's new SLO-323 Beta deck.

In preparation are reports on the following: Toshiba's V-5425 X-2/X-3 programmable Beta deck, Sony's SL-J7H and SL-5600 programmable Beta decks; Toshiba's portable Beta deck; Sharp's VC-6800 SP/SLP VHS deck; MGA's all-solenoid SP/SLP HS-300 VHS deck; new cameras from Sony, Sharp, Hitachi and RCA; RCA's VDP-150 portable VHS deck; and a number of accessories and surprises. All of them will be well worth the wait—we promise. Readers' suggestions or comments on current or future Product Reports are welcomed.



# 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 Most Dangerous Game (RKO, 1932)

**Credits:** Cast—Joel McCrea, Fay Wray, Leslie Banks, Robert Armstrong. Directors—Ernest B. Schoedsack and Irving Pichel.

**Story:** This is the well known story of the mad Count Zaroff who, having become bored with the stalking of common game animals, arranges for helpless seafarers to shipwreck on his remote island where he can offer them escape only by eluding him in the hunt. The film was made at the same time as the original *King Kong*, using many of the same sets and people.

**Evaluation:** Campy, but enjoyable version of Richard Connell's famous thriller. The young Joel McCrea is well cast as the hero and Leslie Banks is suitably villainous. Feminists are sure to enjoy his socially sensitive dialogue, eg., "What is woman—even such a woman as this, until the blood is quickened by the kill? One passion builds upon another. Kill! . . . then love. When you have known that, you have known ecstasy." The tape was made from a pretty nice black and white print of this oldie, though it was a bit too high in contrast. The sound was fine. There were a few dropouts in the beginning, but overall a very acceptable copy. Maltin's *TV Movies* says this film is 65 minutes long. This version just fits on an L-250 Beta cassette, so it's possible that something is missing, but if there is, I didn't notice it. [Our review copy had the bonus of a 1/2 second of cable-TV stock market quotations about 45 minutes into the film.]—JL

**Source:** Video Dimensions

**Price:** \$39.95

### Instant Replay (Vol. 2, #2)

**Produced by:** Chuck Azar and his entourage.

**Content:** *Instant Replay*, of course, is the "magazine-on-a-cassette" a sort of *60-Minute* style of program tailored specifically for the home video enthusiast. We last reviewed one of their offerings in TV #19. This one is billed as a special "Flight" issue, and it is just that, featuring segments on frisbees, motorcycles, indoor kite flying (yes, I said indoor), the moon landing, a daredevil air show, and even a couple of flights of fancy. There's a product report on the Shelton Video Editor (color commercial eliminator) and a look at the "VISC" video disc system, among other things, adding up to 2 full hours of just the sort of thing that videophiles are wont to find of interest.

**Evaluation:** As usual, there's some fine stuff here that you won't see anywhere else. The highlights for me were a documentary piece on Evel Knievel, a rather unusual Citgo gasoline commercial-of-the-future, and a truly fascinating segment of "Astralvision" computer generated video art. Air show buffs should enjoy the 22 minute piece on Bob Hoover and the ambitious coverage of the International Air Race and Show in Homestead, Florida. Overall, I did not find the Flight Issue to be the equal of the Anniversary Issue, which we gave a rave review. The conversation with Matsushita's Tadashi Nagoska about the "VISC" was hard to hear, and a couple of the other segments fell flat with me. Still, there is plenty of interest. Our Beta format review copy had a few dropouts, the picture was generally quite good throughout, though not excellent. Considering the wide variety of source material, the



guys at Instant Replay continue to get surprisingly good edits and video levels. The 8 pages of lines notes and innovative packaging add to the professional approach being given to this very worthy project.—JL

**Source:** Instant Replay.

#### **Tales of Deputy Dawg** (Viacom, 1978)

**Content:** This half-hour program is made up of five Deputy Dawg cartoons:

1. *Law and Disorder*—A thieving fox tries to steal eggs from Deputy Dawg's henhouse.
2. *Friend Fox*—In a turnabout, Deputy Dawg attempts to save a small fox from fox hunters.
3. *Creek Mud Monster*—Deputy Dawg and his friends come across what they think is a prehistoric monster from the past.
4. *Penguin Panic*—A wayward penguin finds his way into Deputy Dawg's office and refuses to leave.
5. *Dragon My Foot*—Deputy Dawg comes across a baby fire-breathing dragon, but can't get anyone to believe him.

**Evaluation:** A mildly amusing group of cartoons, but nothing spectacular. They would probably be very entertaining to someone under 10, but for anyone else, forget it. Video and audio quality are great. Print quality about like usual TV prints. A fairly disappointing cassette that I wouldn't even own if not for Magnetic Video's free cartoon offer in September.—DS

**Source:** Magnetic Video Corp.

#### **Laurel and Hardy Comedy Classics, Volume 2** (Hal Roach Studios, 1978)

**Content:** A quartet of Laurel and Hardy comedy shorts from the early 1930's.

1. *Blotto* (1930)—Directed by James Parrott. Stan is a brow-beaten husband trying to get out of the house for the evening with bachelor Ollie. They devise a plan over the phone, which is overheard by Stan's overbearing wife. She allows them to leave, but soon sets her own plan in motion, starting with the purchase of a double-barrelled shotgun . . .
2. *Towed in a Hole* (1932)—Directed by George Marshall. Stan and Ollie are fish merchants who decide to increase their profits by catching their own fish and cutting out the middle man. They buy an old run down boat from a junk dealer and attempt to make it seaworthy, with expected disastrous results.
3. *Brats* (1930)—Directed by James Parrott. Stan and Ollie are babysitting with their sons (also played by Stan and Ollie). The kids manage to get into the same sort of trouble as their dads, and after several episodes are sent up to bed, after which they try to catch a mouse, flood the bathroom and cause more general mahem.
4. *Hog Wild* (1930)—Directed by James Parrott. Stan arrives at Ollie's house just in time to help in putting up the aerial for Mrs. Hardy's new radio. Up to the rooftop they go, cable and good intentions (temporarily) in hand. Their adventures at this time include broken windows, a broken chimney, Ollie in the fish pond, Ollie in the fireplace, and finally, a wild rise through the streetw with Ollie clinging to a ladder sticking out of Stan's runaway car.

**Evaluation:** Four fine examples of Laurel and Hardy's early comedy shorts. All four received "above average" ratings in the book *Laurel and Hardy* by John McCabe and Al

Kilgore. This is one of the long-awaited Roach titles from The Nostalgia Merchant, and lives up to my expectations. Video and audio quality are excellent, and the print quality was very good as well. Because of the age of the original negatives, the films are somewhat grainy, and the contrast a little too high, causing a loss of some detail in the darker areas. All in all, a minor complaint that really doesn't detract from the comedy genius displayed. My personal favorites: *Towed in a Hole* and *Brats*. Highly recommended for any comedy collector. Also available: Three more comedy short compilations, and five full-length Laurel and Hardy features.—DS

**Source:** The Nostalgia Merchant

#### **A Double-Feature Documentary**

**The Story of William S. Hart** . . . Featuring sequences from:

*Hell's Hinges* (Triangle, 1916) Color toned

*Tumbleweeds* (United Artists, 1925) Color toned

**Content:** From *The History of the Motion Picture* series comes this excellent documentary on the "Great Grandfather" of the Western movie. We see highlights of *Hell's Hinges*, including the town minister (who planned to turn the town of Hell's Hinges into a decent place to live) being seduced by the local dance hall queen. Hart goes into action to defend the honor of the innocent sister of the minister by burning down all the saloons. In *Tumbleweeds*, considered by many as the best silent Western ever made, we see a good portion of the most dramatic and compelling land rush sequence ever included in a Western movie. In 1939, *Tumbleweeds* was reissued with an added musical score and sound effects, plus an eight-minute prologue by Hart to precede the picture. Here William S. Hart looks very much like a genuine old Westerner, rather than the former silent movie cowboy. This marked the first and only time that Bill Hart ever spoke on film (all included in this documentary). Hart tells what making Westerns had meant to him . . . "It was the very breath of life to me."

**Evaluation:** Anyone who collects Westerns should have this videocassette. Here is a way to enjoy "a touch" of the silents, even if you were never a fan of silent movies. We are exposed to some of William S. Hart's best efforts, all tied up in a nifty little package, and brought up to date with an absolutely super sound track. The visual quality of this piece is outstanding. I really find it difficult to believe that movies of this vintage have survived in such excellent condition.

**The Sad Clowns**, color toned

**Content:** A trio of the silent movie greats . . . Charlie Chaplin, Buster Keaton, and Harry Landon, with added sound tracks and perfect musical scores, entertain the viewer with some of their finest laugh-provoking material. This co-featurette with the William S. Hart documentary is also a segment of the *The History of the Motion Picture* series.

**Evaluation:** A great little "short" that will please anyone who sees it. The overall quality is splendid.—TR

**Source:** Blackhawk Video.

#### **Correction**

In David See's review of *Gorgo* (Sept/Oct '79), he remarked that the video quality of this release was poor. He has since been informed by Red Fox Video (the licensed distributor) that our review copy of *Gorgo*, obtained through The Video Connection, was not a Red Fox dub. We've been assured that Red Fox Video's quality on *Gorgo* is much better, coming from a first generation ¾" master. Since we haven't seen an actual Red Fox dub, we can't make a comparison, but did want to set the record straight.

## Western Double Feature

**Bells of Rosarita** (Republic, 1945) Black and white.

**Length/Format:** Beta/ 68 minutes.

**Credits:** Cast—Roy Rogers, George Hayes, Dale Evans, and a slew of guest stars: Bill Elliott, Allan Lane, Don Barry, Robert Livingston, Sunset Carson, and Bob Nolan and the Sons of the Pioneers, Robert Mitchell Boy's Choir, and, of course, Trigger. Director—Frank McDonald.

**Story:** The movie star Roy Rogers comes to the aid of a circus whose owner (played by Dale) is in financial trouble. In a moment of inspiration, Roy calls his friends at Republic to come to the circus and guest-star in a benefit to save it. And when the villains steal the receipts, they are pursued across the familiar Republic countryside by almost the entire Republic panoply of cowboy stars.

**Evaluation:** This is what comic book fans call a team-up: Roy Rogers with Wild Bill Elliott, Red Barry, Sunset Carson, Rocky Lane, and Bob Livingston. While the comic books have done the idea to death (and TV seems on the verge of following their bad example with Mork and others popping up on several shows), this is a rare thing in movies and this film is a prime example.

There was more music than we'd remembered in this, and action fans may find the songs slow the pace just a tad too much. But the script is a weird double-level thing, with Roy Rogers and Bob Nolan and the gang in town to make a movie called *The Bells of Rosarita*. Many of the scenes with the "real" Roy and Bob and other Republic stars are delightfully self-mocking. (Roy shoots the chimney off a house to smoke out the baddies and comments, "I did that in a picture once!")

The problem with this (and with the partner on the double bill) is that the tracking was way off for our taper. The skew error was enormous on the top quarter of the screen, with no way to compensate. We assume that the source would replace the tape, if you ran into this problem. Aside from that, the quality looked pretty good—but it's really hard to judge with the top of the picture wavering constantly. Except for the technical problem, the movie is fun. It could have been a "must" if there'd been just a bit more of the guests and a bit less of the singing. But then, we always wanted fewer songs when we were members of the Front-Row Gang in the 40's, too . . . It's still a darned enjoyable movie.

**Twilight on the Rio Grande** (Republic, 1947) Black and white

**Credits:** Cast—Gene Autry, Sterling Holloway, Adele Mara, Bob Steele, Charles Evans—and The Cass County Boys and Champion, Jr. Director—Frank McDonald.

**Story:** Gene's partner is murdered, and Gene and his boys try to track down the people responsible. The plot involves, it turns out, smuggling jewelry over the Mexican border—and there is an assortment of law enforcers and even some bad guys who turn out to be good guys before the end. There's a minimum of gunplay, and the Mexican authorities refuse to permit Gene to carry a gun, cutting down on this sort of thing even further. There are several thrown knives, however.

**Evaluation:** This surprised us with its inventively amusing script. It's done with a very nice light tone and good pacing. However, the movie is badly flawed. In trying to fit this and *Bells of Rosarita* on the same tape—and including trailers for *The Painted Stallion* and *The Phantom Empire* (both from the 30's)—the tape producers dropped about a reel from *Twilight on the Rio Grande*. (Original time was 71 minutes; it runs about 53 here. That's cutting it to 3/4 its original time.)

[See Editor's Note below.] You miss (we gather) a knifing, an abandonment in the desert, a song with a possible clue, and considerable action. If the movie had to be cut, there's a rendition of "The Old Lamplighter" and one of "Great Granddad" left in, neither of which moves the plot forward a bit—though the latter is mild fun.

The double feature is of far better than run-of-the-mill Westerns—but flawed by the cutting. And we'll confess to some difficulty with it owing to our tracking problems.\* We recommend it—but with those reservations.—D&MT

\*[In fairness, I must say that this very same cassette performed flawlessly (no tracking problem) on my Sony SL-8200 and 15" Sony TV.—Ed.]

**Source:** The Video Connection.

**Price:** \$35.95.

[Editor's Note: This double feature is "custom made," that is The Video Connection offers you the chance to select any two Westerns from a list of many to be put on one tape. Check their ads, past and current, for details.]



### SOURCES

<p>Instant Replay 4149 Bonita Avenue Coconut Grove FL 33133</p> <p>Ted Reinhart Enterprises Edgewater Acres Resort Alexandria PA 16611</p> <p>Magnetic Video, Corp. 23434 Industrial Park Court Farmington Hills MI 48024</p>	<p>Video Dimensions 43 East 10th Street New York NY 10002</p> <p>Nostalgia Merchant 6255 Sunset Blvd., Suite 1019 Hollywood CA 90028</p> <p>Blackhawk Video 1235 West 5th Street Davenport IA 52808</p> <p>The Video Connection 1920 Sylvania Ave., Suite 101 Toledo OH 43613</p>
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Cont. from page 7.

computer disc and business hardware manufacturing, DiscoVision Associates has a very good chance of being able to supply the first reliable consumer videodisc player available in America. Further potential competition has been announced by Sony, who recently stunned industry observers all over the world with the surprise unveiling of their own industrial videodisc prototype capable of using discs from recently-defeated arch-rival MCA. Apparently, despite their legal differences with Universal on off-air recording, Sony is prepared to bury the hatchet and go along with Universal's vast program catalog, a definite advantage over other competing systems. We're hoping that a Sony consumer videodisc player will be forthcoming soon.

Meanwhile, there's RCA on the horizon. You'll forgive us if we're not looking forward to evaluating their SelectaVision videodisc. The chief engineer of a large Hollywood post-production firm was recently overheard remarking, "If you think the MCA disc is shit, wait till you see RCA's!" But we'll try to reserve judgment until the system is demonstrated publicly, hopefully at one of the upcoming conventions.

The past year has seen a great amount of activity with the videodisc, and all of us with *The Videophile* are frankly disappointed to have to report on the tremendous quality problems with the Magnavision players and MCA disc programs. Surprisingly, none of the other publications providing articles on DiscoVision (including *Mechanix Illustrated*, *Radio-Electronics*, *Stereo Review*, *TV Guide*, and *Video* magazine) have commented on these alarming shortcomings. As far as we're concerned, the videodisc has a long way to go before it will truly satisfy hard-core videophiles in terms of audio and video quality, and until they get all the bugs out of the system, it will remain one of those things that came close but just didn't live up to all the claims promised by its inventors. We'll continue to report on the progress of the videodisc, or the lack thereof, in future issues.—MFW.

[A fine article on further technical problems with the videodisc is in issue #16 of *The Absolute Sound*, \$5.00 from the publishers at P.O. Box L, Sea Cliff, NJ 11579.—Ed.]





## Ted Reinhart's

# Western Roundup

My sincere thanks to the "videophiles" who continue to communicate their encouraging expressions on this column. Your flattering comments may make it necessary to change my Stetson size.

I have much copy to include with this issue's Roundup, which makes it necessary to limit my dissertation on *The Best of the West* to a single title. To update those of you who may have dropped in on me for a first reading, my preceding columns have been listing the most outstanding of A-grade Western movies worth occupying space on the video tape collection shelves. All of these are programmed by numerous stations, so you can obtain them right off your 75 or 300 ohm lead-in.

To this point, my top three choices have included *High Noon*, *Stagecoach*, and *Shane*. A worthy selection for fourth spot is easily the 1962 MGM product, *Ride the High Country*, starring two all-time giants of the A-West . . . Randolph Scott and Joel McCrea (other McCrea material appears in the reviews which follow). It is difficult to accept the fact that a motion picture treated so sentimentally could be directed by Sam "the more the gore, the better" Peckinpah. This sentimental element flows quite naturally, when you are aware that this was the final movie for both principals (although McCrea did return from retirement to star in *Mustang Country*).

Most of us Western devotees agree that Randy and Joel, playing symbols of the Old West, may well have achieved their finest hours in this feature. McCrea is cast as an aging gunfighter caught up in the changing ways of the West. He finds needed employment from a bank to guard a shipment of bullion. Joel meets up with an old friend, Randolph Scott and, needing a deputy, offers him the job. Scott has been working with a cheap traveling show as a marksman, but accepts this new opportunity, harboring a plan to take the gold, with or without McCrea's approval. Other characters and situations are introduced to build a strong story line, climaxing with Scott rejoining McCrea after being foiled in his theft attempt, and participating in a shootout with a band of no-goods. The oldtimers win the battle, but not before a fatal bullet brings Joel down. Randolph Scott assures his dying friend that he will get the bullion to its intended destination. Extremely fine photography and impressive locations further add to this movie's stature. Next time *Ride the High Country* hits one of your channels, record it.

In order to sustain a living column, it is necessary that videocassette dealers comply with my request for "loan" review material. Too few are doing so. If it were not for the 100% cooperation of The Nostalgia Merchant and Blackhawk

Video, and the "sometimes" support of Thunderbird and Video Communications, Inc., *Western Roundup* would be round down. Obviously, most dealers are not aware of the effectiveness of this feature in promoting their software . . . unless they have just reason for *not* wanting their products reviewed. Take note of my coverage of *Rustler's Valley* (sold by one of my rejectors . . . I should not say rejected, just ignored.) Fortunately, I have scads of collector friends who are more than willing to loan me their purchased cassettes. If this is the way I must play the game, then so be it! (I'm wearing my black hat today.)

WANTED, DEAD OR ALIVE on Beta II or VHS: *The Red House*, (Edward G. Robinson), *The Wild North* (Stewart Granger), *Toast of New Orleans* and *That Midnight Kiss* (Mario Lanza), *The Firefly* and other titles with Jeanette MacDonald. I have much to trade.

As to the pitch for my own wares, I have a dandy double feature—see my display ad elsewhere herein.

Ted Reinhart  
Edgewater Acres Resort  
Alexandria, PA 16611

### Adventures of Red Ryder (Republic Serial, 1940)

Black & White

**Credit:** Cast—Don Barry, Noah Beery, Tommy Cook, Vivian Coe, Maude Pierce Allen, Bob Kortman.  
Directors—John English and William Witney.

**Story:** An organization of crooked businessmen and an outlaw gang learn that the Santa Fe Railroad will be built in Mesquite territory. The group, under the leadership of Calvin Drake, respected banker, and Ace Hanlon, saloon owner, plan to gain control of all lands in the area, in order to profit from the railroad venture. Red Ryder (Barry) and his father, Colonel Tom Ryder, band together honest cowboys and townspeople to prevent the outlaws from a takeover. Colonel Ryder and the Sheriff lose their lives, being gunned down by the henchmen. At this point, Red Ryder, aided by his youthful side-kick, Little Beaver (Cook) swears vengeance on the crooks and takes over the job of foiling their plans. Throughout each chapter, Ryder continues to thwart all the evil doings, and finally exposes the banker as mastermind of all the trouble. This clears the way for the railroad construction, which will benefit all the honest citizens.

#### Chapter Titles:

1. *Murder on the Santa Fe Trail*
2. *Horseman of Death*
3. *Trail's End*
4. *Water Rustlers*
5. *Avalanche*
6. *Hangman's Noose*



- |                           |                                 |
|---------------------------|---------------------------------|
| 7. <i>Framed</i>          | 10. <i>One Second to Live</i>   |
| 8. <i>Blazing Walls</i>   | 11. <i>The Devil's Marksman</i> |
| 9. <i>Records of Doom</i> | 12. <i>Frontier Justice</i>     |

**Evaluation:** Adventures of Red Ryder is one of the wonders of the serial world. Star Donald Barry openly admits that he fought "tooth and nail" to avoid being cast as the great comic strip hero. Barry maintained that he in no way matched the image of the tall, lanky red-haired cowboy. Don barely reached five-eight, and was not endowed with a thick, red mane, as crowned the head of Red Ryder. Barry's acting job was placed "on the line" by Republic Studio's top gun, Herb Yates, which resulted in Barry yielding. The mis-colored mis-cast Donald Barry not only acted, but acted greatly. Attired in a genuine looking Red Ryder outfit, plus a partial hair piece, the young actor became a star, and even though only playing Ryder in this 12 episode serial, the identification of actor with character became so strong, the moniker "Red" became a permanent part of Barry's name—Don "Red" Barry. This two cassette chapter play is one of the best serials ever produced. As a serial, I cannot find any weakness. Casting is character perfect . . . especially Noah Beery's role as Ace Hanlon. Tommy Cook is the "best ever" Little Beaver (how's that grab you, Robert Blake?). Story line is solid and picture and sound quality are absolutely superb. I lay my reputation on this one . . . buy it, you'll like it.

**Source:** Nostalgia Merchant.

#### **The Best of Saturday Matinee Serials, Volume I (Republic)** Black & White

**Content:** *Adventures of Captain Marvel* (Chapter 5), *Nyoka and the Tigermen* (Chapter 4), *Daredevils of the West* (Chapter 2), *Captain America* (Chapter 5), *Mysterious Dr. Satan* (Chapter 10), *The Masked Marvel* (Chapter 12), *Zorro's Fighting Legion* (Chapter 7), *King of the Rocketmen* (Chapter 12).

**Evaluation:** Here's a dandy two-hour potpourri of eight Republic serial chapters. This item should especially be appealing to the collector who prefers a "sampling" of episodic action, rather than what might seem to be the long drawn out complete chapter plays. This initial volume of *The Best of Saturday Matinee Serials* offers a varied menu of some of the better titles, which would have to include *Adventures of Captain Marvel*, *Nyoka and the Tigermen* (formerly titled *Perils of Nyoka*), and *Zorro's Fighting Legion*. I especially like the fine *Daredevils of the West*. Top-notch sight and sound quality enhance this product even more. I'm looking forward to future volumes.

**Source:** Nostalgia Merchant.

#### **The Story of the Silent Serials/Girls in Danger (Double Feature)** Black and White

**Content:** The first of this twin bill covers some of the silent products of Helen Holmes, Helen Gibson, and Pearl White, the "Queen" of the silent sagas, in a segment of her most popular thriller, *Perils of Paulene*. The latter portion displays various damsels in distress faced with hopeless situations from feature length motion pictures. Involved are the likes of Gloria Swanson, Ruth Roland, and Mae Marsh. This entire production is packaged in documentary fashion, which includes both narration and a musical score.

**Evaluation:** I particularly enjoyed the silent serial segment of this product. The varied "cliffhanger" moments are well staged and executed, particularly when considering the primitive working materials used during the era of production. *Girls in Danger* is somewhat of a "ho-hum" affair . . . not bad,

but really not worth a piece of your video tape budget. Had the entire 54 minutes been filled with serial spots, I'd say this would be a good one to get. Picture and sound quality is pretty good.

**Source:** Blackhawk Video.

#### **Rustler's Valley (Paramount, 1937) Black and White**

**Credits:** Cast—William Boyd, Russell Hayden, George Hayes, John St. Polis, Lee J. Cobb, Stephen Morris, Muriel Evans, Ted Adams. Director—Nate Watt.

**Evaluation:** After screening this video cassette for a mere five minutes, I reached the conclusion that it was the poorest quality tape that I have ever cast my eyes upon . . . let's include the ears, also. I have played better fifth generation items than this! Time is too precious, and I did not want to impair my vision, so the old VCR was immediately placed in "rewind" and the cassette returned to its jacket. Would you believe that focus "attempts" were made while this tape was being recorded? I hope the technician has paid a visit to his local optometrist—the damned picture never was properly focused. And the sound! I had to check to be certain I wasn't wearing ear muffs. In sending this cassette back to a friend who loaned it to me, I included the suggestion that he return *Rustler's Valley* to the dealer who "sold" him this product.

**Source:** I emphasize the fact that this tape was loaned to me by a friend. The dealer, The Shiek Video Corporation, has not provided me review tapes, a condition which now is fully understandable.

#### **The First Texan (Allied Artists, 1956) Color**

**Credits:** Cast—Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford, Abraham Sofaer, Jody McCrea, William Hopper. Director—Byron Haskin.

**Story:** *The First Texan* is one of the many screen versions of the Territory of Texas fighting for its independence from Mexico. A blend of fact and fiction involve authentic heroes Sam Houston and Davy Crockett pitted against Santa Ana and his powerful Mexican Army. After the fall of The Alamo, Sam Houston (Joel McCrea) rallies his fellow Texans into the Battle of San Jacinto and soundly defeats the Mexicans.

**Evaluation:** This movie does not possess the vast production scale of John Wayne's *The Alamo*, but I like it better. Joel McCrea, a life-long favorite of mine, carries the entire picture in his role of the great Texas liberator, Sam Houston. The viewer is aware that historical inaccuracies are the "rule," but this makes for better entertainment, and that's what *The First Texan* is about. All around quality rates a big star . . . Texas star, that is.

**Source:** Blackhawk Video.

#### **The Oklahoman (Allied Artists, 1957) Color**

**Credits:** Cast—Joel McCrea, Barbara Hale, Brad Dexter, Gloria Talbot, Michael Pate, Verna Felton, Douglas Dick, Anthony Caruso. Director—Francis D. Lyon.

**Story:** McCrea plays the part of a gun-totin' doctor, as good with his fists and trigger finger as he is with scalpel and sponge. A gang of crooked land-grabbers discovers oil on property owned by the Indians. The baddies first attempt to swindle control of the oil-rich land, then resort to force. McCrea goes to battle for the Red Man, saves his property, and wins Barbara Hale besides.



**Evaluation:** This is somewhat of a routine Western, nothing new is done, but any Joel McCrea fan will want this for the collection. A modest budget keeps one's attention more on character than plot and production. But with Joel and classy Barbara around, that's all you need. Picture and sound are great in quality.

**Source:** Blackhawk Video.

#### A DOUBLE FEATURE:

**Helltown** [formerly *Born to the West*]

(Paramount, 1937) Black and White

**Credits:** Cast—John Wayne, Johnny Mack Brown, Marsha Hunt, Monte Blue, Syd Saylor, James Craig, Jim Thorpe, Alan Ladd. Director—Charles Barton.

**Story:** John Wayne and sidekick Syd Saylor are drifting West when they happen upon a gang rustling cattle. Unbeknownst to Wayne and Saylor, they render help to the wrong group and are immediately pursued. Upon being captured, it is discovered that big Duke had erred, and his captor is none other than cousin, Johnny Mack Brown. Against his better judgment, Johnny hires his not-too-dependable relative to work cattle for him. Wayne meets Johnny's girl (Hunt) and makes his move to win her. Later Brown gives Wayne the responsibility of herding his cattle to market. Wayne becomes enticed in a poker game and begins losing all the money paid for the cattle. Brown arrives just before all the cash is lost, dismissed Wayne, and begins winning the money back. Wayne is later ambushed, but saved by Johnny and the ranch hands. Wayne comes up a winner, getting Johnny's girl, and a more beneficial position at the ranch.

**Evaluation:** The two "Johns" work well together—and should have been cast together more often. This Zane Grey story offers many thrills and much excitement, with a very strong supporting cast. *The Alan Ladd* is somewhere in this movie, but I've never yet picked him out. Picture quality is very good, sound is fairly good.

**Wyoming Outlaw** (Republic, 1939) Black and White

**Credits:** Cast—John Wayne, Ray Corrigan, Raymond Hatton (The Three Mesquiteers), Don Barry, Pamela Blake, LeRoy Mason, Charles Middleton, Dave Sharpe, Yakima Canutt, Elmo Lincoln. Director—George Sherman.

**Story:** *Wyoming Outlaw* is based on an actual story involving a small town waiter who kills a bandit who had been terrorizing the territory. This version has The Three Mesquiteers fighting a crooked politician who sells work jobs to poor ranchers. Barry, playing the son of one of these ranchers is drawn into crime for self-existence. The Mesquiteers finally expose the crooked political dealings and bring the culprits to justice, but not until after Barry is killed.

**Evaluation:** I'm saying a mouthful . . . this is the best of the entire Three Mesquiteers series, and pardon, that's comparing *Wyoming Outlaw* with some right fine material. A B-Western cast has never been better. This movie launched into stardom, Mr. Donald Barry, who would soon be tapped for the title role in the Red Ryder serial (see review above). Don almost steals the show. Also, the two best stuntmen in the business, Dave Sharpe and Yak Canutt were given supporting roles (Sharpe is the chap who does Barry in). Need I say much more? Video quality is fairly good, sound is good.

**Source:** Ted Reinhart

**A:** We printed several diagrams covering the set-up you describe in our May/June '79 issue (#19), featuring The Cable Works' "Bypass I" and "Bypass II" switcher/splitter systems for the very problems you mention. Both can be assembled from parts obtained from most Radio Shacks, or complete kits can be purchased from Audio/Video Craft (Attn.: Mark Phillips), 7710 Melrose Ave., Los Angeles, CA 90048, for around \$50.00 or so. Your cable company may also be able to provide the necessary equipment. As far as your signal losses, you might be able to convince your cable company to turn up the amplifier used to supply their signals for your building or apartment, which would preclude the use of accessory amplifiers. RF amplifiers are best used with antenna signals, since amplification is already part of the CATV system.

#### WINNER OF THE "MOST-OFTEN-HEARD RUMOR OF THE YEAR" AWARD

**Q:** According to an article in the July '79 issue of *Mainliner*, one of the magazines found onboard airplanes, Sanyo "...will soon be offering a dual format VHS/Beta video recorder." Why haven't you mentioned this yet in *The Videophile*?

D.P., Jr., Memphis, TN

**A:** The main reason is that it's just not true! According to Russ Mayworm, National Sales Manager of Sanyo Electric, Inc., not only does Sanyo have no plans to manufacture or market such a 2-format machine, but he doubts that such a machine would be possible to make at all—certainly not for less than the cost of two decks. He also reaffirms his company's plans to stick with the Beta format, citing good sales and a promising outlook for the future.

And just to do away with the other standard rumor that comes up every so often, Sony "definitely, absolutely" does *not* plan on manufacturing or selling a VHS-format VTR, according to Ed Addis, Vice-President of Sony Consumer Products and Bob Theis, Marketing Mgr. for the firm. They *are* considering coming out with VHS format cassettes, but these would not necessarily appear under the Sony brand name, rather, for industrial/duplicating use and for sale to other manufacturers on an OEM basis.

Puzzled readers may send their inquiries to:

Ask the Videophile  
c/o The Videophile  
2003 Apalachee Parkway  
Tallahassee FL 32301



#### 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)

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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.



## FOR SALE

A very unique video tape of XXX stags including Dogorama (with Linda Lovelace), Barbara S. (a famous singer/actress), more. If you want a true XXX collector's item, this is it! First \$125 gets this very rare VHS format tape. Charles Reed, 1595 Spruce Drive, Columbus, OH 43217.

VHS prerecorded videotapes—all originals, no copies. *Poseidon Adventure, Chicken Chronicles, Dirty Mary, Crazy Larry, Butch Cassidy, Skyriders, Night Watch, In Praise of Older Women, Instant Replay, Where Bullets Fly, Pretty Baby, Cry For Me Billy, Romance of Horsethief, She Beast.* \$28 each, \$1 postage. Sanford Sadow, 7106 Pebblecreek, W. Bloomfield, MI 48033 313-626-3083.

SONY Betamax SL8200 with timer—\$400 plus freight. Albear Singleton, 1602 Broadway, Galveston, TX 77550 713-762-4569.

SONY U-Matic ¾" Videocassette Recorder, Model VO-1600 with walnut trim case. Excellent for making masters to transfer to ½" mode. Factory installed remote pause. Separate auto-timer. Original carton and manuals. With 20 blank tapes. \$900 all or trade for new VHS possible. Raymond Nicoud, 713 Lantana Avenue, Sarasota, FL 33580 813-355-7005.

AMPEX VR-420 half-inch open reel Video Recorder. Used less than 50 hours. Assemble edit Dropout/Noise Compensator. Stereo sound/or dub on one channel. Cost \$1250.00 new plus \$100.00 for brand new spare video head assembly. Will sell both for \$400.00 and throw in about 20 nearly new tapes and some spare reels. Also included Service Manual and Owners Manual. Bob Myers, 5904 Shipp Dr., Ft. Worth, TX 76148.

## MINI-ADS



WANT TO TRADE Magnavox Videodisc player plus cash for used JVC 3/4" tape recorder (JVC 8300 preferred). Gary Baesel, 14416 Firmona, Lawndale, CA 90260.

Must sell to pay hospital bills: One Advent 1000A Projection TV, 7 ft. screen, excellent shape—Best offer over \$1,800.00. One Advent 750 Projection TV, 6 ft. screen—Best offer over \$1,100.00. Write or call after 3 p.m. til 6 p.m. Central Time. Hal Scheie, Box 2348, LaCrosse, WI 54601 608-782-2733.

MAGNAVISION Videodisc player. This unit is brand new, in original box. \$795. Five movies, \$24.95 each. Will ship UPS or air freight collect. Gary Baesel, 14416 Firmona, Lawndale, CA 90260 213-644-0197.

VIDEO DISTRIBUTION AMP. Device functions same as brightness control on TV to noticeably improve copies. Maximum adjustable gain of at least three. Price: \$45.00 (cheap) ppd. Mark Mitches, 209 Sutters Mill Lane, Knoxville, TN 37919. P.S. Stephen Feinberg, would you please, please send me the blank tape you have owed me for 5 months!

## BETA

Wanted uncut in Beta II format: the two films of Tobe Hooper, *The Texas Chainsaw Massacre* and *Eaten Alive* (also known as *Starlite Slaughter*). I have HBO and many channels from Houston and Austin. Craig Ledbetter, 306 Redmond, #124A, College Station, TX 77840.

Wanted on Beta X2: *The Night My Number Came Up* (1955 British, b/w, 94 min.); *Athena* (1954, 96 min., Jane Powell); *Sun Valley*

*Serenade* (1941, 86 min., b/w, Sonja Henie, that's right, Sonja Henie!) I will buy or trade from 400 hours of movies, TV, SF—but only for the above films. Contact: S. Nierenberg, 771 West End Ave., NYC 10025 212-749-3756.

Wanted: Betamax X2 excellent copies of *An American Guerrilla in the Philippines* w/Tyrone Power and *The Texas Chainsaw Massacre*, *African Addio*, *Mondo Cane*, and any of the *Mondo Cane* sequels that followed the original *Mondo Cane*. Trade? Robert Dorser, P.O. Box 11275, 2201 North Grand, Santa Ana, CA 92711.

Desperately seeking program which appeared on PBS, *The Intergame of Tennis* by Timothy Galwey or other by Galwey concerning tennis instructions, on the Beta 2 or U-matic, not tennis matches. Leo S. Roos, 1504 F.N.B.C. Bldg., New Orleans, LA 70112, or call collect 504-581-1817.

Any Walt Disney animated feature films, especially *Fantasia*. Also, *Allegro Non Troppo*, *The Ruling Class*, *Oliver*, *Fortune in Men's Eyes*, *Sound of Music*, *Fellini's Amarcord* and *Roma*. Will trade or buy. Have over 100 titles to choose from. Write for list or call (914) 647-8343. Rudy Varon, 34 Highland Terr., Ellenville, NY 12428.

WANTED: For trade, exchange, or loan; classic movies of the 30's, 40's and 50's on Beta II format. Makes no difference if with or without commercials, cut or uncut, good quality recording the only essential. If you have a collection and similar interests please contact: J.C. Rupp, 4509 Coventry Lane, Corpus Christi, TX 78411.



## 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 #24 - February 1 and Issue #25 - April 1.



Collector wants to exchange have/want lists. All ratings. Also interested in swapping TV Guides and developing ongoing contacts with different cable systems. Have HBO. Interested in similar systems (Showtime, Star Channel, etc.). Kip Boringer, 318 S. 4th, Apt. 3F, Mankato, MN 56001.

Have 60 Amos and Andy shows and need 18 more to complete the collection in Beta II. Also have 25 action serials, fine-quality and I'm looking to trade for more. Have all 14 Sherlock Holmes and 12 Charlie Chan/Warner Oland movies. Bob Wachtel, 1354 East 64th St., Brooklyn, NY 11234 212-763-1490.

Either X-1 or X-2, N.Y.P.D.—"Murder for Infinity"; N.Y.P.D.—"Joshua Fit the Battle of Fulton Street"; Adam 12—Pilot episode; Car 54—any episode; Alfred Hitchcock—"I'll Take Care of You"; Naked City—"A Death of Princes" and "Man Without A Skin." James M. Donohoe, 660 University Dr., Waldorf, MD 20601 301-843-6705.

Beethoven Piano Concerto #5 with Andre-Michel Schub and Boston Symphony Orchestra; Richard Tucker and Robert Merrill joint concert with Boston Pops; opera and symphonic music; Bing Crosby Montreal Olympics Concert—1976. Have for trade Birth of a Nation, The Jazz Singer with Jolson, Sinatra and Friends, Conversation with Winifred Wagner, Jesus Christ, Super Star, Fidelio, Aida with Toscanini, Tucker, Nelli (excerpts), nine Beethoven Symphonies, Mahler Symphonies, others. Bob Scott, P.O. Box 1694, Wayne, NJ 07470 201-696-1278.

Looking in Beta II for 2 Wild, Wild West episodes—"The Night of the Man-Eating House" and "The Night of the Undead," both with Hurd Hatfield. Also want one Night Gallery episode—"The Little Black Bag" with Burgess Meredith and Chill Wills. I have much to trade. Bob Wachtel, 1354 East 64th St., Brooklyn, NY 11234 212-763-1490.

WANTED. No trades. Beta II. Alfie, Arch of Triumph, Battles Round, Beau Geste (Cooper), Best Years of Our Life, Black Swan, Broadway Melody—36, 38, 40, Blue Skies, Constant Nymph, Champion (Douglas), Citadel, C. of M. Cristo, Double Life, Dead End, Five Miles to Cairo, From Here to Eternity, 4 Daughters, Garden of Allah, Going My Way, The Good, Bad, Ugly, Guns of Navarone, Immortal Sergeant, Journey for Margaret, Kings Row, Kismet (Colman), Lost Patrol, Love One, Long Day Dying, Mrs. Miniver, Notorious, Objective Burma, Portrait of Jennie, Petrified Forest, Prisoner of Zenda (Colman), Random Harvest, Rosalie, Rebecca, Story of Dr. Wassel, Stairway to Heaven, San Francisco, Shane, Sullivans, 30 S Over Tokyo, They Were Expensive, They Drive by Night, Words & Music, Wuthering Heights (Oliver), Wing & Prayer, Wake Island, Yankee Doodle Dandy, Zulu, and many more. Impossible to get in Mexico. Want about 200 old films. D. Elliot, Cerrada de la Campana 9, Mexico 10 D.F.

WANTED: Girl wrestling and fighting females on Beta X-1 or X-2. Scenes from feature films or TV shows, Pro matches off TV, amateur and pro matches from commercial 8mm films. Have much material on film and Beta tapes. Will dub for or trade. Also have HBO. Keith Lawrence, 1340 N. Summit, Apt. 11, Decatur, IL 62526 217-422-0687.

Some TV shows I would love to see again—Sirota's Court with Michael Constantine, all episodes. All of The Dumplings with James Coco. That's Life with Robert Morse and E.J. Peaker. Phyllis, the two shows where Cloris Leachman and Jack Elam sat on a park bench and drank wine. The Dean Martin Shows on which Joey Heatherton did spots. Sorry, no movies, but lots of other Beta tapes to trade. Jerry Mass, 1123 W. 4½ St., Davenport, IA 52802.

I have a large collection in Beta II of 35 Laurel and Hardy shorts, sound only, and movies, 11 Charlie Chans with Warner Oland and 25 action serials to trade for same. Only interested in fine quality. Bob Wachtel, 1354 East 64 St., Brooklyn, NY 11234 212-763-1490.

Your rewards will be great if you can supply me with uncut beta cassettes of the following movies: Body Love (X) (German); Don't Look Back; Duck, You Sucker; El Topo; Get to Know Your Rabbit; Greetings; Hi, Mom; Hieronymous Merkin; Holy Mountain; The Invisible Boy; Mr. Mike's Mondo Video; If . . . ; O Lucky Man; Patty (X); Pasolini's Decameron; Prime Cut; School-girl Brides (X) (German); Texas Chainsaw Massacre; Real Life; almost anything by Mike Jittlov; Last Picture Show. Also the following TV shows: Captain Midnight; The Champions; Dobie Gillis; Electrawoman & Dynagirl; Search; Thunderbirds. VHS is okay if that's all you've got. SP preferred. My generosity is overwhelming. Contact Mark Kernes, Apt. 909, 3900 Chestnut, Philadelphia, PA 19104.

WANTED: The Cage, original Star Trek pilot, Beta X-2 (X-1 or VHS acceptable), uncut animated episodes and third season bloopers; Bette Middler HBO special and 1975 special with Middler, Cher, Elton John. Interested in top quality X-rated films. Will exchange have and want lists. Charles Rose, 1900 Highland Terrace, Ottawa, Ontario, Canada.

Beta II format wanted: Great Waltz (1938); Al Jolson films; Singing Fool; Say It With Songs; Mammy; Big Boy; Wonder Bar; Go Into Your Dance; Singing Kid; Hollywood Cavalcade; Swanee River; Rose of Washington Square; Best Things in Life are Free; Jolson Story; also wanted Halloween; Martin; Eraser Head; Tourist Trap; Dr. Jekyll & Mr. Hyde (F March) & Let The Good Times Roll. Prefer to trade and have many rare jems. Contact Dr. Donald Cohen 26 Gaylord Dr. No., Brooklyn, NY 11234, 212-RN30190.

An ad in The Videophile did help me locate some first season tapes of The Muppet Show. My thanks to all who wrote. I am still looking for Rita Moreno's award winning guest appearance with the Muppets, and several other first year Muppet shows. I have Muppet spots from The Tonight Show, Mike Douglas, 60 Minutes, and The Muppets Go Hollywood, plus other tapes to trade. Beta Format. Jerry Mass, 1123 W. 4-1/2 St., Davenport, Iowa 52802.

Wanted: Scrooge with Albert Finney in Beta 1 or 2. Also obscure Hammer films. Have lots of HBO and horror classics to trade. Paul Allen, 3749-A Oakwood Dr., Greensboro, NC 27407 919-855-6726.

Adult cassettes, dubs exchanged for only \$2 each to cover return shipping. Beta only. Have hundreds of titles. Will also trade one XXX rated cassette for two used cassettes. Also want Amos

& Andy, Smith and Dale. Have oldies, Chaplin, Keystone Cops, cartoons, serials. Hal Wallace, 8633 N. Springfield, Skokie, IL 60076 312-676-1771.

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, AZ 72023. Call 501-843-6031 between 6-10 p.m.

Videophiles interested in animation, especially WB & MGM cartoons. Tex Avery, Bob Clampett, Jay Ward, etc. Have over 20 hours to trade. Also Wanted: Burns and Allen, Dobie Gillie, Red Skelton, and Kovaks; etc. Let's exchange lists. Have cable/Z channel and ON. Mark Linett, 3830 Evans St., LA, CA 90027 213-660-1129.

Bill Frankel has moved to LA to escape snow. He's still trading wierd video in the Beta format only. Write him at 650 Ocean Park Blvd. #2, Santa Monica, CA 90405 213-396-5197. Send a list and he'll do the same.

Beta 2 format wanted: Superman the Movie, CE3K, Rocky Horror Picture Show, The Omen, Moonraker, Lady Sings the Blues, Phantom of Paradise, Dawn of the Dead, 2001, Hair, Star Wars, The Mysterians, Deathrace 2000, Zardoz. Warren Endicott, P.O. Box 862, San Francisco, CA 94101.

## VHS

Tired of that prerecorded XXX tape you purchased. Want to see some new faces without spending any more money? Write and tell me the titles and manufacturer of your tapes. I'll reply with my offer and list of 200 available titles. VHS format only. P. Gordon, P.O. Box 825, Framingham, MA 01701.

Wanted: Umbrellas of Cherbourg, Fearless Vampire Killers, Hellstrom Chronicle, Camille 2000, Peter Pan (Mary Martin), Sleuth, A Place Called Today, If . . . , Music Man, Vixen, Medium Cool, Walkabout (uncut!), Blow Up, Captain Video. Will exchange lists. Stan Sieger, 848-C Berkley St., New Milford, NJ 07646 201-967-9740.

I am looking for the movie Bolero with George Raft and Carol Lombard. LP or SP O.K. VHS only. Please call or write M. Small, 300 E. 54th, New York, NY 10022.

WANTED: Anyone who has VHS tape of Judith Light's performance as Karen Woleck during the trial on One Life to Live which took place early-mid 1979. Also willing to trade TV Guides. I'll tape for you, you for me. Steve Pecoraro, 14140 Mulberry Dr., 205, Whittier, CA 90605.

Wanted on VHS: Faithful in my Fashion, Night of the Quarter Moon, Teresa, Never Say Good-bye (with Rock Hudson and Cornell Borchers), Lady Takes a Flyer, Fraulein (with Dana Wynder), Because of You, The Jazz Singer (both versions). J Kessler, Box 160533, Miami, FL 33116.

SP copies from SP originals of 1950's rock 'n roll movies; TV Westerns; old science fiction shows such as Tom Corbett and Rocky Jones; Camera Three episodes on Stephen Foster; Vincent Price Special on Edgar Allen Poe; Ali-Forman fight; Time Machine (1960). Steven Feinberg, 3815 Atlantic Ave., Seagate, NY 11224.

Looking for Tucson, Arizona videophile with good TV reception to tape channel 11 movies. Must be reliable. Have good trades. Ron N. Paul, P.O. Box 32425, Phoenix, AZ 85064 602-246-7714.

Wanted VHS format: *Beauty and the Beast*, *Camelot*, XXX movies, *Maverick* series. Have long list to trade. Send your list and I will send mine. S.W. Wilkens, 4621 Hogan, Corpus Christi, TX 78413.

Desperately wanted on VHS. Prefer first generation recording. I want Bruce Lee's four movies. There were: *Enter the Dragon*, *Return of the Dragon*, *Fist of Fury*, and *The Chinese Connection*. I am desperate, will swap one on one for any or all of his films or make you a deal! Send me your list and I'll send you mine. Will answer any and all replies. Also looking for musical specials from HBO. Mainly The Bette Midler and Kiss special. I have cable TV and HBO. We could work something out! Send replies to Larry Faught, P.O. Box 127, Nyersburg, TN 38024.

Looking for LOS ANGELES AREA TV subscribers. On-TV, Showtime, Theta, 'X'. Also NYC subscribers. Have interesting trades and Showtime Video equipment. Ron N. Paul, P.O. Box 32425, Phoenix, AZ 85064 602-246-7714.

Wanted on VHS: Adult XXX tapes *Ecstasy Girls*, *Legend of Lady Blue*, *Winter Heat*, *Joy of Fooling Around*, *Feelings*, *Sweet Secrets*, *Desires Within Young Girls*, *Heavenly Desire*, *Joy of Letting Go*, *Pretty Peaches*, *All Night Long*, *Expectations*, *Untamed*. Prefer people who could dub for me. Send your list and I'll send mine. Send to Halleck Peterson, 10554 Decatur Ave., S., Bloomington, MN 55438.

Want to trade adult and non-adult tapes. Have long list of titles. Also have HBO. Send your list and I'll send mine. Brett Miller, 1922 South 1700 East, Salt Lake City, UT 84108.

Desperately wanted on VHS: *Rear Window*, *North by Northwest*, *To Catch a Thief*, *The Court Jester*, *The Mark of Zorro* (Tyronne Power), *Rio Bravo*, *Champagne for Caesar*, *Prisoner of Zenda* (Colman), *Abbott & Costello Meet Frankenstein*. No facilities for copying, but will barter, plead, cajole, and wheedle—you name it. George Fowler, Box 254, Woodinville, WA 98072 206-821-3777.

Want movie: *Cyrano de Bergerac* (Jose Ferrer). Opera: Live from Met—*Pagliacci*—*Cavalleria Rusticana*, *La Boheme*, *Barber of Seville*. Kenneth Serra, Laguna Gardens #2, Apt. 3B, Santurce, P.R. 00913 809-791-1219.

Fellini *White Sheik* with subtitles; Langdon, *Strongman*; any Keaton; foreign films with subtitles (not dubbed) in general. Nothing to trade. William Leach, 47 Great Jones, New York, NY 10012.

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.

WILL TRADE original Magnetic Video tapes *M.A.S.H.* and *Loves and Times of Scaramouche* like new for certain bought tapes (Magnetic Video, Nostalgia Merchant, etc.) or 2 blank 2/4 hr. VHS tapes for each. Also wanted various films, especially musicals such as *Athena*, *Babes in Toyland*, *Carefree*, *Dubarry was a Lady*, *Duchess of Idaho*, *Honolulu*, *Roberta* (Astaire), *Three Little Words*, *It's Always Fair Weather*, certain Faye, Grable, Durbin, O'Connor. Have excellent reception, Philadelphia area, and 2 machines. Let's trade lists. TV Guides. Linda Bushyager, 1614 Evans Ave., Prospect Park, PA 19076 215-534-4392.

Zacharia, *Having a Wild Weekend*, *Harrad Summer*, *Harrad Experiment*. Wanted on VHS. Also wanted: *Dark Shadows*, *Mary Hartman*, *Love Me or Leave Me*, *Tunnelvision*, *Mame* (Lucille Ball), Beatle appearances, Blondie appearances and Olivia Newton-John and Talking Heads appearances. Have lots to trade: *Jaws*, *Outer Limits*, *Casablanca*, *Psycho*, *Magic*, *China Syndrome*, *Tommy*, both versions of *Invasion of the Body Snatchers*, and about 150 more movies, and about 100 television episodes. Brian Gray, 5711 S. Gary Pl., Tulsa, OK 74105.

BARBRA STREISAND VHS tapes wanted. Any interviews, award presentations, appearances, concerts, specials, etc., on VHS format. Write: Randy Emerian, 5824 East Hamilton Ave., Fresno, CA 93727.

Trade XXX, X, R and other films. Over 200 titles to swap. Send trade list or call. Especially would like Russ Meyer's *Ginger*, *Ilsa*, and similar films. Also Gloria Leonard, Candy Sample, Candy Strippers, Chesty Morgan, James Bond, Pam Grier, Len Schenker, 2744 Riverside Dr., Wantagh, NY 11793 516-785-2185.

Desperately want the following in SP mode only—Movies: *Foul Play*, *10*, *Viva Las Vegas* (Elvis), *Meatballs*, *Animal House*, *Time Machine 1* (1960), *Moonspinners* (Walt Disney). TV shows: first year of *The Man from U.N.C.L.E.* (black and white), original *Smothers Brothers Show*, original *Laugh-In*, *Adventures in Paradise*, PBS's *American Dream Machine*, 1960's cartoon *Top Cat*. Specials: Barry Manilow's first two specials, Lily Tomlin's special, Paul Simon's special, Chevy Chases's specials (prior to National Humor Test); on HBO: specials and nightclub acts, including *On Tour* on: Barry Manilow, Chevy Chase, Robin Williams, George Carlin, Steve Martin and Billy Joel. Contact Bill or Susan Bain, 11050 SW 46 St., Miami, FL 33165 305-221-9749 after 6 p.m. Wanted VHS SP: The most unbelievable feature made—*La Grande Bouffe*. Also *Man from Planet X*, *It! The Terror from Beyond Space*, *Texas Chainsaw Massacre*, *The Outlaws* (old TV Western), *Dementia* (55 min., b/w). *Toys are not for Children*, *Burmese Harp*, *Claire's Knee*, *Africa Addio*. Quality copies essential. Steven A. Feinberg, 3815 Atlantic Ave., Seagate, NY 11224.

Wanted in VHS format: GOOD quality copies only of: *Alien*, *Dr. Phibes*, *Halloween*, *Prophecy*, *Dawn of the Dead*, *Close Encounters*, *They Came from Within*, *Torso*, *Life of Brian*, *Star Trek—The Movie*, *JC Superstar*, *The Black Hole*, *The Empire Strikes Back*. Have interesting list of items for trade. Mark Mitckes, 209 Sutters Mill Lane, Knoxville, TN 37919.

Want *My Name is Barbra* (1965), *Color Me Barbra* (1966), *Flash Gordon* serials, *Amos and Andy*. Will tape from HBO and cable. Have a few movies and XXX to trade. George V. Booth, 9260 Blom Blvd., Shreveport, LA 71118.

Wanted—VHS format—any and all of the *Untouchables* series. Will trade anything for it. Edward R. Bieiecki, 21796 Peterson, Sauk Village, IL 60411.

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.

A video hobbyist in Switzerland desires to purchase all kinds of American prerecorded 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.

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), *Cimmeron*, Bogart and Wayne titles. Let's trade lists. N.R. Hettinger, P.O. Box 201, Holt MI 48842.

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*. George Blair, 305 W. Torrance Blvd., Carson CA 90750 213-973-6888 (home).

## JUST PLAIN WANTED

Desire excellent *uncut* copies of *Close Encounters*, *Dr. Zhivago*, 2001, and *Apocalypse Now*. Have many worthwhile trades and Showtime Video equipment. Ron N. Paul, P.O. Box 32425, Phoenix, AZ 85064 602-246-7714.

Help! I'm looking desperately for the *Green Hornet* TV show from 1966 with Bruce Lee as Kato. I know it has been on Channel 51 in Ft. Lauderdale, FL, area this fall. Can handle any format: VHS, Beta and 3/4 inch. If anyone can help, please contact me. Heather Nachman, 409 Lakewood Dr., Richmond, VA 23229 804-288-8056. Call between 11pm & midnight. Can call collect.

Wanted Beta or VHS: *Fiddler on the Roof* (1971), *Magnum Force* (1973), episodes of *Mod Squad*, *Route 66* with George Maharris, *Ben Casey* with Sam Jaffe, *Whirlybirds*, *Rescue 8*. Will trade or make other arrangements. Carol Huffman, 1804 Barron Lane, Ft. Worth, TX 76112 817-451-7380.

WANTED 625 50 PAL in Beta and VHS format. Quantity possibly between 20 to 50 cassettes each per title available. Family movies, rock busters, cartoons, concerts, fictions, dramas, etc. No X-rated, please. Interested parties send offer to C.C. Loke, UBM PTE Ltd., 438 Serangoon Rd., Singapore 0821.

Diana Rigg! I am looking for any episodes of *The Avengers* starring Diana Rigg. I can use Beta II or VHS LP or SP. I have two dozen titles to offer in trade or will be happy to transfer or make other arrangements. Andrew Teton, 749 South Burnside Ave., Los Angeles, CA 90036.



Will swap Beta X-2, VHS, or Quasar 1000 cassettes or will trade for blank tape. I have over 500 movies, uncut, and no commercials ever. As shown on HBO, Showtime, QUBE, and Z channel. Write for trade list. Fred Kline, P.O. Box 324, Janesville, WI 53545.

For those of you with "Super Cable" systems, (and other sources) high quality: unedited versions of the following: *Alien*, *Animal House*, *Silver Streak*, *Heaven Can Wait*, *Jaws*, *Coma*, *Cuckoo's Nest*, *Midnight Express*, *Halloween*, *Car Wash*, *The Sting*, *Superfly*, *Deer Hunter*. Also willing to swap Adult tapes. Have much to offer. Let's trade lists. Gary Moore, 4622 SE Llewellyn, Milwaukie, OR 97222 503-653-2277.

**VIDEO FREAKS!** I have many major motion pictures plus numerous drag racing tapes (my specialty) to trade, lend, borrow or ?. I also have access to 3/4" machine. Send me your list, I'll send you mine. Contact Bob, P.O. Box 714, Englishtown, NJ 07726 201-446-6331 daytime 10 a.m.—4 p.m.

**WANTED:** *Tomorrow the World*, *Miracle of Marcelino*, *Midsummer Night's Dream* (1935), *The River*, *Triumph of the Will*, *How to Succeed in Business Without Really Trying* (uncut), NBC special on Jonestown, Moiseyev Dancers on Ed Sullivan Show, 1958. Prefer Beta, but VHS o.k. William Bergfeldt, 119 E. 51st Terr., Kansas City, MO 64112 816-561-9015.

I have 700 titles including many uncut no commercials from 30's, 40's and 50's. Able to dub in either format. Looking for Buster Keaton feature silents. Also Harry Langdon, Harold Lloyd. Also *Counselor at Law* (Barrymore '32), *Scarface* (Muni '32), *The Chase* (Robert Cummings '46), *Invitation to the Dance*. Want to trade HBO originals for same on Select and QUBE. Tony Kasday, 4528 W. Charleston, Las Vegas, NV 89102 702-458-6470.

Wanted on VHS: Mitzi Gaynor TV specials, Joey Heatherton TV appearances on Dean Martin and Bob Hope Shows. Her own *Joey and Dad* TV show. Fred J. Fields, Box 47, Limerick, NY 13657.

A source for an uncut tape of *Magnificent Seven*. I also need a source for the 1967 show *He and She* starring Paula Prentiss. VHS or Beta X-1. Send info to C. Bucsi, 1801 E. 12, Apt. 1917, Cleveland, OH 44114.

Wanted any format: any *Have Gun, Will Travel* series. Will buy or trade. Have many movies for sale or trade from silent to latest. Have 4 movie channels plus 22 local channels from New York & PA. Have over 30 Charlie Chan movies plus many early series. Have TV movies *Rich Man*, *Poor Man*, Book 1 complete, *Roots* I and *Mr. Horn & Freedom Rd.* I can tape what you need the way you like it. Write with want list or in a hurry, call after 9 p.m. Carl Mami, 2747 Hooper Ave., Bricktown NJ 08724 201-477-4140.

Wanted any format: *Life of Brian*, *Jabberwocky*, *King of Hearts*, *Exo-Man*, *Strange Case of the End of Civilization*, *Sleeper*, *Pinocchio*, *Steam Bath*, uncut *Easy Rider*, James Bond movies, Kung Fu series, U.N.C.L.E. series, *Pretty Baby*, *Dr. Strange*. Send your lists, I'll send mine. Lee Amirault, 21 Westside Dr., Exeter, NH 03833 603-778-7106.

Want to trade that prerecorded XXX original tape that you're now tired of??? I can use VHS or Beta and have many, many titles to trade. No money involved. Let me know what you have!! Jack Laydon, 1427 S. 9th St., St. Charles, IL 60174 312-584-4988 before 6 p.m.

VHS or Beta: Old time movie serials, TV shows (Steve Allen, *The Invaders*, *Time Tunnel*) *Diabolique*, *King of Hearts*. I have hundreds of tapes to trade for the items listed above. Send me your list and I will send mine. Les Pototsky, 9826 Marriottsville Rd., Randallstown, MD 21133 301-655-5737.

Want to borrow, rent or buy films from House of Milan, Rosslyn News, Tao & etc. Can transfer to videotape. Have others to trade on tape (Beta X-1 or X-2 or VHS). Bob Chase, 4131 Phoenix St., Concord, CA 94521 415-689-8228.

Rolling Stones: anything and everything, any format. Also wanted in Beta: *Get to Know Your Rabbit*, *Hi, Mom*, *Greetings*, *Coonskin*, *Heavy Traffic*, *Gable and Lombard*, *Won Ton Ton*, any other Jill Clayburgh, Jane Fonda or Madeline Kahn. Much to trade or deal. Tim Davis, RD 2, Cincinnati, NY 13040.

Wanted on Beta or VHS: *Tales from the Crypt*, *Asylum*, *Vault of Horror*, *House that Dripped Blood*, *Dracula*, A.D. 1972, *Fearless Vampire Killers*, *Tourist Trap*, *Rabid*, *Laserblast*, *Sisters*, the *New Avengers* episode with Peter Cushing and any episodes of the *Planet of the Apes* TV series. Also I'm looking for someone in the Baltimore area to trade with. Have lots to trade and access to cable. Please contact: Joe Welch, 4516 Sturbridge Pl., Alexandria, VA 22310.

Sony TV 17" vertical slimline model no. 1724 in, at least, like new condition. Prefer someone within New York City area. Will pay top dollar. Need on VHS SP: *Fra Diavolo* and other Laurel & Hardy features. Also, info on Hitachi VCR's, pamphlets, brochures. Steven A. Feinberg, Ph.D., 3815 Atlantic Ave., Seagate NY 11224.

Desperately need to contact people who would like to place a free ad in our club newsletter. Please limit ads to 50 words. For a sample copy please enclose \$1.00 to help cover expenses. Especially looking for people in the VA area. V.T.E.C., 303 Leatherhead Ct., Richmond VA 23223 804-737-5982.

## MISCELLANEOUS

Video Request, Inc., P.O. Box 3201, N. Las Vegas, NV 89030. Newsletter and Club membership—still only \$2 a year. Subscribe now. Thanks to Videophile for the help in forming this club.

## PERSONAL

**WANTED:** Video enthusiasts to form company to sell prerecorded tapes at reasonable prices. Have contacts already established. Write P.O. Box 167, Harrington Park, NJ 07640.

### Movies on ¾" Master Tapes for Sale

Manufacture your own ½" tape for resale from ¾" masters. We have for sale, including artwork.

### Movie Memories

9000 Sunset Blvd., Ste. 305  
Los Angeles, CA 90069  
213-550-6869



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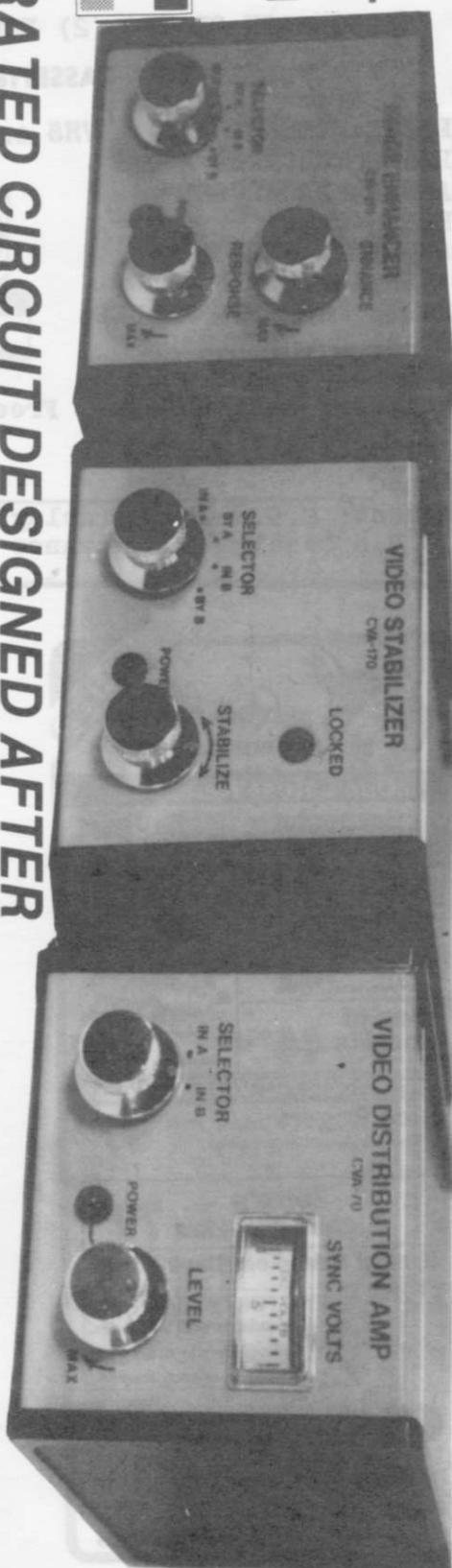
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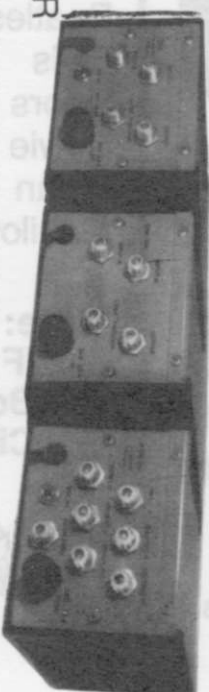
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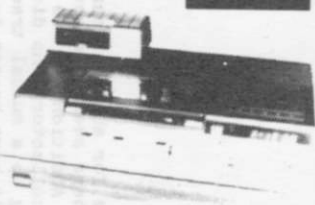
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A competitive Directory Service found it fit to make mention of our "extra services" as if we were ripping off our members. Our annual membership rate was \$20.00, while their annual rate, without making these "extra services" available, was \$27.50. It is now \$39.50. \$39.50 seems a bit steep for this type of service.

But reluctantly, we must inform you that our Directory Service has no longer been in service as of this past December 31, 1979.

We have decided to focus our attention to a number of video-related publications we have been preparing. It wouldn't be fair to our members and readers for us to give divided attention to any of these projects. We may attempt to re-activate the Directory Service in the future. I apologize for any misunderstandings.

Sincerely,

John Conte  
VIDEO TAPE RESPONSE

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First issue Feb/Mar 1980  
Among the featured articles in our first issue are:  
JIM LOWE ... FATHER OF HOME VIDEO  
A DAY AT THE MUSEUM OF BROADCASTING

**V.T.R. Classified** is a bi-monthly strictly advertisement-oriented publication. What better means of placing your ad than in a publication specifically designed to feature advertisements. Subscription is \$5.00 per year. First issue is Feb/Mar. 1980. Included is a free mini-ad (limit 25 words.)

Address checks or correspondences, in reference to The Video Collector to: The Video Collector.

Address all checks or correspondences, in reference to V.T.R. Classified to: VIDEO TAPE RESPONSE.

Address of both is: P.O. BOX 878, NORTH ARLINGTON, NEW JERSEY 07032

### THE SERIAL SCOOPS OF THE CENTURY

... (list of serials) ...

### CLASSIC MOVIES OF THE GOLDEN AGE

... (list of movies) ...

### WESTERN ROUND UP

... (list of westerns) ...

### OTHER CLASSIC FILMS


... (list of films) ...

### THE BEST IN ADVANCE

... (list of films) ...

### THE VIDEO COLLECTOR

... (list of films) ...



**SOS COAST GUARD**  
BANK YOUR COAST GUARD





## HOME VIDEO CENTER PRESENTS

17071 Magnolia  
Fountain Valley, CA 92708

## VIDEO CASSETTE EXCHANGE CLUB



Any movie for  
only \$9.95 per  
exchange

Home Video Center is Southern California's largest store of its kind distributing Panasonic, Advent, G.E. and Cinema TV large screen T.V.s. We invite you to view video recorders, color cameras and the new video disc system in any of our four viewing rooms.

**Hundreds of Video Tapes** to choose from. Simply purchase two "G" or "R" movies at \$75 each, and you may now exchange these two movies for any other "G" or "R" movies as often as you wish at only \$9.95 per exchange. Purchase two "X" movies at \$80 each and you may now exchange these two movies for any two movies in our library, either "G", "R" or "X", for only \$9.95 each. You may keep the movies from either category as long as you wish.

Video tapes may be picked up here or we will U.P.S. them to you. All video cassettes are **guaranteed** against defects in **quality, color, clarity, definition and skew**. Should you receive a tape with any one of these problems, we will replace the tape at no charge.

**Extra Club Benefits** — purchase RCA 4-hour VHS tapes at special club pricing. Special video tape cases available at \$1.75 each to members (Beta or VHS). Additional club benefits available on a periodic basis.

**24 Hour Reservation** — Order a tape and we'll have it ready for you the next business day.

Video cassettes available in either Beta or VHS formats.

"Movies ... for a thousand and one nights"

☐ Please send your "G" - "R" catalog. Enclosed is \$2.00 which will be deducted from my first purchase.

☐ Please send your "X" catalog. Enclosed is \$5.00 which will be deducted from my first purchase.

☐ Please send information on Video Tape equipment.

☐ Please send information on large screen T.V.

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

ATTENTION: VIDEO CASSETTE RECORDER OWNERS

# EliminateCommercials Automatically



with

## "THE EDITOR"

**GUARANTEED TO ELIMINATE COLOR OR BLACK & WHITE COMMERCIALS AUTOMATICALLY!**

Simply plug "THE EDITOR" into your video cassette recorder and relax. "THE EDITOR" is at work for you, automatically putting your machine into pause mode during each commercial and each station break. "THE EDITOR" kills over 95% of all commercials instantly, and takes but a few seconds to detect wanted programming and restart your tape. **SAVE MONEY TOO!** A four hour cassette will hold more than five hours of programming without commercials. A protect circuit limits pause duration to protect your machine from head and tape wear.

**ORDER YOURS TODAY! 14 DAY MONEY BACK  
GUARANTEE!**

★ One Year Limited Warranty ★

## SHELTON VIDEO EDITORS, INC.

P. O. Box 860 Vashon, WA 98076

Yes! I want "THE EDITOR" Enclosed is my check for \$249.95 or ☐ VISA ☐ MASTER-CHARGE Account No. \_\_\_\_\_ Expiration Date \_\_\_\_\_

My machine format is ☐ BETA ☐ VHS.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

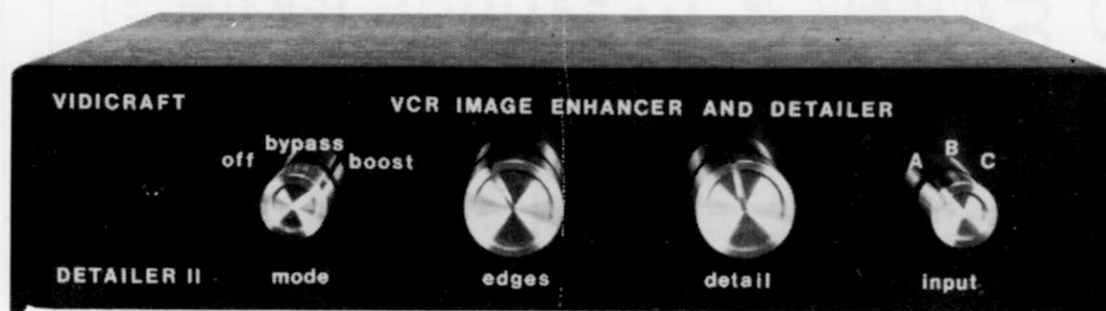
Please allow four to six weeks for delivery.



# IMPROVE VIDEO DUBS

Vidicraft introduced the first detail enhancer to the home video market in September 1979. Now we are proud to announce the "DETAILER II" which will set new standards of video quality in the home.

## Introducing the "DETAILER II" For The Discriminating Videophile



- Adds sharpness and detail to video dubs
- Improves multigeneration tapes
- Improves low cost video cameras
- Separate detail and edge controls for the proper ratio of sharpness to detail
- Less chroma noise and sparkling edges than other units
- 3 switchable inputs
- Built-in distribution amp gives you 4 outputs
- Uses standard phono pin connectors — no special cables required
- All Metal cabinet finished in permanent anodized colors

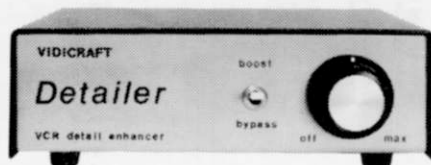
Low cost VCR's have several picture impairments. While picture sharpness is usually acceptable, there is a severe loss of detail. Grass lawns look like green asphalt. Trees become cartoon drawings. Vertical lines disappear in brick walls, fences, and some clothes.

While the original DETAILER was designed to correct only detail loss, the "DETAILER II" substantially sharpens your picture while restoring lost detail. Its separate controls allow you to adjust edges for a very sharp picture, then add the proper amount of detail to give a very pleasing result.

Take advantage of our full refund guarantee. If after using the DETAILER II for 10 days you are not entirely satisfied, return it for a full refund. Compare performance, features and guarantees before buying.

**Price \$229.00**

**For the economy-minded videophile, the original  
DETAILER provides a substantial picture improvement.**



- Restores lost detail
- One input and 3 outputs
- Uses standard phono pins
- Wide enhancement range
- NEW LOW PRICE \$140.00

**VIDICRAFT**  
P.O. BOX 13374  
PORTLAND, OREGON 97213  
(503) 233-8295



# HOME VIDEO CENTER PRESENTS

17071 Magnolia  
Fountain Valley, CA 92708

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NAME \_\_\_\_\_

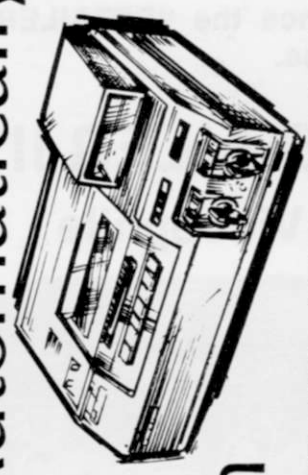
ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

If you are ordering any X rated material, please sign below:  
I declare that I am an adult being 21 years of age or older. I desire to receive and use this material for my own personal use only. I also believe that such material does not offend the standards or laws of the community in which I live. I am not a postal inspector nor a member of any police agency, nor am I looking to entrap anyone.  
Signature \_\_\_\_\_

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My machine format is ☐ BETA ☐ VHS.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please allow four to six weeks for delivery.



# For a Few Dollars More

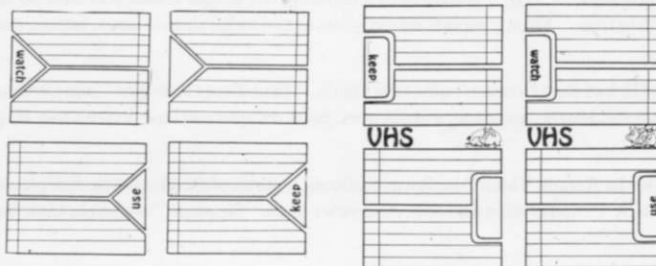


## t-shirts

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
Women's Blue "piggie" design	\$7.00
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.

Order From: **THE VIDEOPHILE**  
2003 Apalachee Parkway  
Tallahassee, FL 32301

(Florida residents add 4% sales tax)

We now accept Visa and Master Charge. Charge it!

☐ Visa ☐ Master Charge Expires \_\_\_\_\_  
Card # \_\_\_\_\_ Account Name \_\_\_\_\_



This film is legend among gentlemen who suffer (?) from a particularly common human weakness. This is the only version of the original "X" rated theatrical release available 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.]



## 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.
- #22:** Featuring our reviews of the new longer-playing VHS and Beta recorders, news about the happy conclusion of the "Betamax" copyright lawsuit, and an unbiased ("hee-hee") evaluation of the other available video publications. Also reviews of home video accessories, and much more.

### sub rates

Six issues for \$14 in the US, Canada & Mexico (US funds). If you prefer First Class Mail, the same six issues are \$20. Foreign subscriptions are \$24 (air printed matter).

### THE VIDEOPHILE

2003 Apalachee Parkway, Tallahassee, FL 32301

Inspiration! Perfect gift for:

Just what I've been looking for! Here's my \$\$\$, Subscribe me:  
☐ Regular ☐ First Class. Start me off with the current issue.

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And say it's from me: \_\_\_\_\_

