October 1980





★Fourth Anniversary Issue★

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- How to turn your films into video tape



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Amos 'n' Andy 13



Video Tape Reviews 35

Editor/Publisher: Jim Lowe

General Manager: Joyce Hilliard

Technical Editors: Marcus F. Wielage Joe Mazzini Kirk Leonhardt

Circulation Manager: Lois Watson

Assistant to the Editor: Sharon Wright Office Staff: Jeanne Porch Keith Holland

Contributors: Gary Bourgois Martin Greim Alan Hutchinson Mark Lamberti The Big Nate Ted Reinhart David See Art Vuolo

Cover Photo/Model: Steve Leukanech Rion Hilliard

UIDEOPHILE

THE VOICE OF VIDEO FANDOM

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tv wiggles

With four years of publishing now under our belt, the world of videophilia, becoming more and more visible to the eye of the general public, and our own little publishing effort having grown from a 4-page duplicated newsletter to the semi-professional product that you are presently cradling in your claws, we cannot help but say . . . "Where will it all end?"

New technology is rushing at us at a dizzying pace. New ¼" format VCR's, rear screen projection TV's, automatic focusing color TV cameras, video discs and more video discs, all with staggering price tags. Well, we never said it wouldn't be semitough. The only real choice is to drop out or hang on, and that's an easy one if you, like us, still have the sense of wonder about it all. So, as we enter our 5th year of serving the world of home video enthusiasm, we do so with our same old mixture of fascination, trepidation and bewilderment. We sincerely hope that you will stick with us and continue to recruit others as well. We kind of think that the best is still ahead of us.

It's sort of been two steps forward and one step back around *The Videophile* this Summer. A combination of lawsuits, burglaries, personal crises and other considerations and demands have continued to remind us that we still are unable to be everything that we're trying to be. As a result our product report section is on vacation this issue and some other anticipated reports are still on hold. On the other hand "Ask the Videophile" is back, the first in a new series of "how-to" articles is presented, and our long awaited interview and other data relating to *The Amos'n' Andy Show* is finally in print. We've also brought back "For Beginners Only" in recognition of the fact that our readership has tripled or more since we last attempted to keep things simple for all the newcomers.

Those of you who have already ordered it (and waited so patiently) are now enjoying *The Videophile's Annual: 1979*. To those who haven't, I encourage you to order a copy now. The limited edition of 1,000 copies will never be reprinted. Within its snappy folder you'll find a full reprint of the 100 page U.S. federal court decision in the famous *Universal Studios/Disney v. Sony* "Betamax" copyright infringement, an exhaustive index to our first 19 issues, facsimile reprints of issues #7 and #8 of *The Videophile Newsletter* (perhaps your last chance to see what those early issues were like) and, last (possibly least) of all, a 10 page interview with your's truly. I think you'll enjoy this package. Besides, we *really* need the money.

In case you missed it, there was a really great question and answer in PARADE magazine a couple of months back, as to whether independent presidential candidate John Anderson used to play the role of the father on *Dennis the Menace*. He didn't, of course, but there is a remarkable resemblance to Herb Anderson (no relation), the actor who did.





Fourteen Days In July, or The Morton Grove Saga: A Chronicle

A little over a year ago (TV #20) we reported the rather distressing news that we had been requested to stop using the name "The Videophile" by the Roscor Corporation (of Morton Grove, Illinois), due to the fact that it was publishing "Videophile", an advertising newspaper, and had secured a trademark registration for that name. Several months of correspondance followed. The last we had heard from them was in April 1980. Then came The Fourteen Days in July:

Wed., July 9 (6:10 p.m.) I arrive at my folks house in West Virginia, to spend a few days of leisure.

(6:11 p.m.) Am told to call Joyce in Tallahassee.

(8:30 p.m.) I call Joyce and she informs me that we have been sued by Roscor for trademark infringement, that they are seeking \$40,000 in damages, and that a hearing on Roscor's request has been set for 9:30 a.m., Fri., July 11. Am somewhat concerned at having only 37 hours notice.

Thur., July 10 (10:45 a.m.) I call their attorney in Chicago, explain my situation and get an agreement for an extension of time on the hearing. I offer to pay an annual license fee that is less than ½ what they want.

Fri., July 11 We talk again. He ups the ante. I demur. Am informed that hearing on preliminaty injunction has been rescheduled for 9:30 a.m., July 23.

Wed., July 16 (5:50 p.m.) Having cut my vacation short, I arrive back in Tallahassee.

Thur., July 17 I confer with legal subscriber in South Florida, who also happens to be a trademark attorney. He gives me valuable advise and sends copies of much needed legal materials by special delivery.

Fri., July 18 I advise Roscor's attorney that I expect to proceed

with the case and will be in Chicago for the hearing on Wednesday. He seems surprised. Advises me that it will be harder to settle the case in the future. I inquire about buying the name outright, but make no firm offer. Am informed that they are not interested.

Mon., July 21 (5:00 p.m.) Following several days of intensive legal research and preparation I call Chicago one last time to confirm that I will be there for the hearing. As a last ditch effort at settlement, I offer to buy the trademark at a stated price or change the title back to "The Videophile's Newsletter", a name which was in use prior to the time they were granted a trademark registration.

Tues., July 22 (Noon) Seven hours before my flight leaves, a call comes from Chicago with a counter offer to license the use of the term "Videophile" to me for a one-time fee, upon certain other conditions. I accept.

Thus ended the 14 days in July. What kind of days were they? They were days like all days — filled with the events that alter and illuminate our times — and I was there.

It's just such stuff as this that takes valuable time (and \$) away from the already restricted amount that we have to devote to the further development of this little publishing effort. When only 3 or 4 folks are primarily responsible for this darn thing, and two of them have full-time *paying* jobs to look after, a personal problem

or two can really wreck havoc with the ability of our grasp to match our reach.

An Open Len *** George Lacal

Next issue we expect to have some product reports of particular interest to the more avid among you. We have on hand three units being sold by Vidicraft which defeat copyguard and enhance pictures. We also have the "CB-4" cable by-pass unit from The Cable Works. We'll have full reports in our usual call-'em-like-we-see-'em style.

Thanks are due, once again, to the great many of you whose letters, clippings and assorted suggestions and encouragement are always welcome. Among those deserving a special "hello" are Dave Miller, Ken Allen, Ed Miller (and you, too, Jack), Issac George Prevette, Ron Novinson, and George Theophiles. An extra special thanks and a complimentary subscription go to Dick Dixon for service and advice above and beyond the call of duty. Until next time—

P.S. For those of you who have wondered how I happened to get newsstand distribution for this mag . . .









GUEST EDITORIAL: An Open Letter to George Lucas

I am not going to tell you how fantastic Empire is, as the box office receipts prove you have what, in the trade, is referred to as a "hot property." To my knowledge, your control over the 35mm prints has been tight enough to eliminate what happened with Star Wars. But you and I both know that sooner or later, someone is going to slip, and before you blink your visual receptor, there are going to be a million pirate dubs of Empire sitting on the shelves of video enthusiasts around this small planet. You can't stop it. You have something that the Sci-Fi freaks want, and they are going to get it, come Denuvian ice storks or high ammonia seas. And when it happens, your press agents will cry, and Variety will say that you lost \$xx,xxx,xxx in box office receipts due to those pirates, who make Darth Vader seem angelic by comparison.

But consider. Just who are the people who buy those pirate tapes? Common everyday folk, who just can't get enough of your wonderful movies. Yes, Mr. Lucas ... the people who have those dim and wobbly 16th generation dubs of *Star. Wars*, on the shelf are the same people

who have gone to the theater at least ten times and paid their way to bask in the reality of a universe long ago and far away. And when it comes back again and again they will go again. And again. And again, regardless of the fact that they could stay home and watch their illegal tape. The "Millenium Falcon" on a 19" screen just isn't the same as 70 millimeter film and quad sound.

You must be an S.F. freak yourself, as no one could possibly have made *Star Wars*, *Empire*, or *THX-1138*, for that matter, without an intimate knowledge of the genre. You also know that Sci-Fi'ers are the most loyal and zealous of all moviegoers. They buy the books, the posters, the Darth Vader dolls, laser swords, everything. And they will pay \$100 for a copy of your film that wiggles and shakes, and looks like someone put heavy cream in your visine. But when the film comes to town, they go again. And again. And again.

So, Mr. Lucas, I ask that you give us a break. I have waited patiently. I do not have a pirate dub of *Star Wars*, even thous ALL my friends do. I want a clean LEGAL

copy. And after *Empire* has made its first and second run, why don't you release it to the videocassette market????

You would be nurturing those of us who need a "fix" until the film comes to town again. I am sure you would make countless millions of additional income, and still not hurt your box office. And you would make a lot of your loyal fans very, very happy.

I am sure you have heard this before, but after seeing *Empire* for the third time, I know I am going to have severe withdrawal when it leaves town. I would prefer to deal with my neighborhood legal video dealer instead of "Midnight Bob, The Rubber Dubber." I want to give *you* my money, you deserve it . . . you got me out of the sol system and made me a kid again.

Please reconsider your marketing strategy . . . before the pirates handle your video distribution again.

With awe.

Gary Bourgois Marquette, MI





The Videophile's Newsletter CLASH OF THE FORMATS

Is the end of the $\frac{1}{2}$ " VCR format at hand? No, not for a couple of years at least, but several recent developments indicate that $\frac{1}{2}$ " may not continue its dominance of the consumer market much longer than that. Scoff if you will, but recall how $\frac{1}{2}$ " was scoffed at by 3/4" buffs just four years ago, and consider the following:

-- You probably saw mention in your local paper about the "Video Movie" system announced by Sony. The prototype model which has been demonstrated for the press is a one piece, single chip CCD color camera/VCR combination that weighs only about 4.4 pounds. The extremely compact unit, which uses 8mm tape, is not expected to go on sale before 1984, but Sony is apparently showing its hand at this early stage in an attempt to rally support for adoption of a worldwide standard for hand-held combo units. Sony Chairman, Akio Morita, pointed out that Sony does not want "confusion in the future." Compact system is made possible, in part, by fact that it does not play back the tapes, except by insertion of entire unit (less handle) into the companion "Home Editor". Sony hopes to be able to price the entire package at under \$1000. The ultrasmall (see picture) 20-minute cassette would cost about \$10. Camera has 3-1 zoom, and uses 570 by 490 element CCD chip. Battery will provide 40 minutes of recording time. Those who saw the demonstration were impressed, but noted that there were too many dropouts and the scanning feature was not nearly as good as in the full size Betamax. Sony has stressed that it is not locked into this system and is willing to negotiate with all other manufacturers who are similarly interested in establishing a single system which could be agreed to by all in advance of mass consumer marketing.



-- By the time you read this, the previously announced 4" tape portable VCR from Funai Electric of Japan will be on the market under the "Technicolor" brand name. Where? We're not sure, but initial shipments are expected to be made to some 100 dealers in about 30 markets. The VCR weighs only 7 pounds and can get 30 minutes on an \$8.95 cassette, which resembles the familiar audio cassette (small enough to put 6 of them in a VHS cassette box). Conventional cameras are being used with it at the present time, but Funai is said to be working on an "evolutionary" small color camera, as well as a one piece camera/VCR which (naturally) would be incompatible with Sony's Video Movie. Funai also hopes to market a combination VCR/TV set (7") early next year, and says that a 60 minute tape should be available in 1981.

Those who saw the Funai unit demonstrated in New York, in August, report that its picture and sound quality are comparable to Beta and VHS. Special features include still frame, variable speed advance (slow motion to 1.8 times fast forward), memory counter and dropout compensator. The portable system can record up to 40 minutes on one battery charge; play back twice that.

-- We've also learned that ABC is evaluating the idea of using an industrial/editing version of the Funai recorder which would allow news cameramen to record and edit their tape in the field with a complete system that would be both compact and reliable, not to mention inexpensive. Can ¼" tape be of broadcast quality? The way technology is marching forward, you had better not bet your grandmother's dentures that it can't. Indeed, it's already happened in Japan, where transfer of ¼" tape shot on Mt. Everest expedition was broadcast July 17.

As we see it, if video is ever to replace 8mm film as the primary medium for "home movies", a standard format is almost a must. Adoption of such a standard would allow home movie buffs, tourists and others to purchase cassettes at specialty shops and drug stores, throughout the world, as easily as they now purchase 8mm film cartridges. This makes perfect sense, of course, but that is no guarantee that it will come to pass. The ½" VCR format struggle continues to be a frustration, the forthcoming video disc format war promises to be even worse. Can Sony, Kodak, Matsushita, Funai and others that are certain to be involved in camera/VCR combo development avoid a similar fate? What we need is a little enlightened self-interest by these corporations instead of the same old short-sighted approach.

Toshiba's LVR (4") format is still alive too, it seems. They have announced plans to introduce a recorder which can record 2 shows at the same time. So far, plans are to offer it to the industrial and educational markets sometime in 1981. (Two shows at once? Does that mean two 1/8" tracks? The mind boggles.)



The specifications for this unit include: Signal/Noise ratio of 45 dB (color), horizontal resolution of 340 lines (B&W) and 240 lines (color), Audio S/N ratio of 45 dB, and audio frequency response of 50Hz to 10 KHz. The SLO-383 has full editing capability, direct drive, forward and reverse with fast and slow motion from 1/20 to 2 times normal speed in both directions. There is also Betascan at 8 times normal speed. The unit has

dual audio tracks for stereo or bilingual recording. Rotary erase heads provide field by field erasure to assure clean editing inserts. Sony claims that "smooth, professional inserts and assemblies are performed without disturbing the visible video signal." Special connectors provide for dubbing from other 1" as well as 3/4" U-Matic equipment. We will do our very best to have a product review of this unit in the near future. (It should go without saying, but if not, the 383 is a single speed -- Beta X-1 -- recorder, and would require an external tuner for off-the-air recording.)

Of interest to VHS folks, is introduction by RCA of new 4-head VCR which, among other features, has 12 function remote control and both forward and reverse scanning at 9 times regular speed in SP and SLP, or 4 times in SP. Check with your dealer for details. We imagine it's similar to the ultimate VHS unit from Panasonic that we discussed in our previous issue.

THE DISC

News of the video disc comes only in snippets this issue, so let's get to them:

Sanyo has decided to play both sides of the fence. They'll produce RCA's CED disc player for the U.S. market and the MCA/Phillips optical disc player for the European market.

Magnavision has temporarily reduced the price of its player to \$695 in Dallas and Minneapolis outlets. By coincidence (un-hunh), these are the two markets in which the compatible Pioneer player is also offered.

The "third" disc format, JVC's VHD system, has enlisted another team member. Nippon Gakki Co., maker of Yamaha stereo components, pianos and organs has announced its intention to manufacture both players and discs in the VHD format.

Does the JVC disc have "freeze frame" capability? Public demonstrations certainly seemed to show that it does. Yet, we've been told that a special demo disc has been used to create the illusion of still frame. Perhaps the prototype doesn't but the marketed version will, so they figured "What the heck, let's just"

Korean brand "Gold Star" has joined the optical camp, and will begin marketing its version of the MCA/Phillips disc player in this country next year (Also watch for Gold Star VHS recorders). Both Sears and Penney will be offering a videodisc player in late 1981 which will be a member of the RCA group. Both Hitachi and Toshiba seem poised to do the same.

Any day now Pioneer Artists should be releasing its first stereo video disc. They hope to have several available before Christmas. The first one will be a live recording of a yet-to-be-announced female artist, possibly a concert show previously shown on pay-TV.

Canadian videophiles take heart. The Magnavision disc player is on its way to you soon. Probably even sooner than you can save up the whopping \$1300 list price in Canada. Discs will be priced in the area of \$40-\$45.

How many consumers own a video disc player right now? Nobody knows for sure, but if you have one, you can be secure in the knowledge that you are one of fewer than 10,000 who do. Imports from Japan and Europe total maybe 15,000. Others are assembled here, but many of these are for industrial market and others are unsold.

CABLE/PAY-TV NOTES

In a close 4-3 vote, the FCC has voted to drop its limitation on the number of distant broadcast signals that a local cable TV service may import. This is good news for many systems which will now be able to drop duplicative regional channels and bring in, for example, the WGN-TV Chicago superstation instead. FCC action is subject to court challenge, but is part of overall deregulation-of-industry policy, which appears to be in vogue these days.

To update last issue's report on "Premiere", the U.S. Justice Department has, indeed, brought an antitrust action against the consortium of movie studios (Columbia, Universal, Paramount and Fox) and Getty Oil, which is planning to launch a pay-TV network this coming Jan. 1. Action is based on studio's announced intention to withhold films from other pay-TV systems for 9 months following first showing on Premiere. Studios have countered that HBO has a virtual monopoly now and that competition would be good for the public. The Justice Dept. has come up with a series of memos that suggests that the studios have been plotting for years to halt the growth of HBO, either by purchase of Showtime or other means.

HBO has begun operation of a supplementary service, "Cinemax", an all-movie pay-TV service that will run about 18 hours a day. Over 100 of the HBO affiliates are expected to have added Cinemax as an option for those who are willing to pay the additional \$7-\$9 monthly, by the time you read about it here.

CBS Cable plans to offer a daily 12-hour schedule of satellite pay-TV beginning in June of 1981. Since FCC regulations prohibit CBS from syndicating network shows, everything offered on the new cable service will be new to the U.S. CBS Cable intends to emphasize cultural shows, both of foreign and domestic origin, will produce some, buy some, and farm out some to freelancers. Aim is to offer "palatable" cultural shows that are not subject to the restrictions of Ordinary broadcast TV.

Yet another pay-TV producer, to be known as "Rainbow", expects to begin service (via satellite) on October 27. Programming will consist of 6 hours nightly (movies and other "performing arts" features). Of particular interest is Rainbow's tie-in with Carnegie Hall, and its monthly "Sneak Preview" of a current movie not being shown on other pay-TV systems. First 3 of these will be "Cruising", "Carny" and "Being There".

ON-TV, the Los Angeles STV operation, has purchased a package of "adult" movies from Quality Cable Network. QCN has also acquired the distribution rights to "Midnight Blue", the infamous New York City public access channel show that is considered by some to be pornographic.

Look for "Superman" on HBO and others, sometime between October 1 and March 1.

SATELLITE NOTES

Among new Earth stations of interest is an innovative item called "Antrella", a satellite receiving terminal that weighs under 35 pounds and costs only \$3995 for the 10' version. This price includes the dish, the mount, the low-noise amplifier, the receiver and 50' of cable. How can this be? As the name suggests, the antrella is a dish-type antenna that folds up like a large beach umbrella. We haven't seen or tested one, but as we understand it, the only real drawback is that the unit is so lightweight that it really should be placed in a tent or

dome in order to shield it from the wind. You can get more information from ... (on second thought, we're only going to give you this if you promise to say that you read about it in *The Videophile*, and that you think they should take out a nice two page ad, or maybe even send our editor one as a present ... O.K., now that that's understood ...) American Value, Inc., 4613 Kingswalk, Suite 2D, Rolling Meadows, IL 60008.

Backyard earth stations is a subject of such complexity that we have not been able to do it justice in this magazine. Those with the \$\$ who want more info might want to get the 34-page (\$12) magazine-format book "Direct-to-Home Satellite Broadcasting" by John P. Taylor (It's published by Television/Radio Age whose address we don't have, so direct inquiries to Edward L. Taylor, Southern Satellite Systems, P.O. Box 45684, Tulsa, OK 74145) or perhaps even subscribe to Coop's Satellite Digest, the monthly mag that has everthing about this subject. It's steep too (\$50 for 12 issues) from: P.O. Box G, Arcadia OK 73007.

Latest rage among earth station buffs is attempting to pick up signals from the Soviet Molniya satellite. Those able to do so were watching the Olympic coverage that the rest of us were not. Russia was beaming its signal to Cuba, we're told, so reception in South Florida was pretty good.

VIDEO & THE LAW

The Motion Picture Association of America (MPAA) is helping to fund the efforts of a young engineer on the West Coast (not MFW) who is developing a method for electronically restricting the ability of home VCRs to record off-the-air broadcasts. We doubt that the networks would ever use such a thing, because it would prevent VCR owners from watching their shows via "time shifting", but the pay-cable systems should certainly be interested in the anti-piracy angle of such a system. They care little about "time shifting" since most programs are offered several times a month anyway. Earlier anti-piracy effort (copyguard/stop-copy) has been only marginally successful, especially now that the improved circuitry of so many newer model VCRs can defeat it.

The FBI "MIPORN" operation produced its first conviction in early June when Mickey Manos of M&M Video Systems (Houston) pleaded guilty to copyright infringement and dealing in stolen property. Among his indiscretions were the sale of bootleg copies of "Snow White", "Star Wars", "Grease", and "Heaven Can Wait".

Meanwhile, Ralph Smith (subject of Feb. '79 segment on "60 Minutes") was convicted in Houston of 36 counts of criminal copyright infringement and related charges. His company, Televideo Corp., had taped movies off the air and sent them out for viewing by oil rig workers.

In a rather stunning decision, a federal court in Los Angeles has ruled against Oak Industries in its suit to halt the sale of bootleg pay-TV decoders (see back issues). The case is being appealed, and will be reversed, if decisions from other parts of the country (eg. Detroit and Pheonix) are any indication. Or other parts of the L.A. area for that matter. An Orange County judge has enjoined "Pirate TV" from selling decoders capable of receiving the "Z" Channel pay-TV signal. Such is life in Tinseltown, as Marc likes to say.

Northern Songs, holder of rights to Beatles music, has settled out of court its action against Video Communications, Video Tape Network, and MEDA, for selling

Beatles concert tapes without copyright permission as to soundtracks. MEDA will have to cough up 13 monthly payments of \$27,000, as a result of having sold 3000 tapes. The two other firms will make smaller payments. Apparently all the subject tapes are being withdrawn from distribution, thus making potential collector's items of the following titles: "The Beatles Live in Tokyo", "The Beatles Live at Shea Stadium", "The Beatles' Magical Mystery Tour", "Around The Beatles", "History of The Beatles", "Magical Mystery Tour", "Rock Garden", "The Beatles Show" (I & II), and "Welcome To Pepperland."

On July 24, the leading industrial newsletter, Television Digest, brought suit against the publisher of the monthly newsletter "Video World", charging it with copyright infringement for having copied "substantial parts of Television Digest's works." Suit was settled five days later when defendant (Videotone International of San Rafael, CA) agreed to a permanent injunction and went out of business.

This seems like a good place to mention that Television Digest (published weekly) is, indeed, the most comprehensive, current (and expensive) source of late-breaking information relating to the television and consumer electronics industries that you will ever find. Wealthy would-be subscribers can get more information from: Television Digest, 1836 Jefferson Place, NW, Washington, DC 20036. But, unless you want to pay over \$400 a year, you may as well save the 15¢ stamp to begin with. Incidentally, Television Digest also is peddling a 60 minute tape that demonstrates all of the existing videocassette and videodisc systems, and all those announced, but not yet available. It's \$250 in Beta I or II, VHS or 3/4".

PROGRAM NOTES

Magnetic Video has acquired the rights to 250 titles from United Artists. Of these, 50 are older Warner Brothers titles, and 50 are films to be produced in the future. Not everything can be released right away, but likely candidates for early release would seem to be: "One Flew Over the Cuckoo's Nest", "Rocky", "Fiddler On the Roof", and films from the James Bond and Pink Panther series, as well as some Woody Allen titles. Don't expect them before 1981, because MagVid has its hands full right now trying to release 88 titles acquired from ABC. Some of these are: "Duel in the Sun", "Portrait of Jenny", "Charly", "Take the Money and Run", "Straw Dogs", "Since You Went Away", "They Shoot Horses Don't They", "The Killing of Sister George", and Alfred Hitchcock's "Notorious", "Rebecca", "Spellbound" and "The Paradine Case". All 88 should be available within the coming 18 months.

Columbia Pictures has secured the rights to 42 titles from Cinema 5. Among them are: "Gimme Shelter", "The Man Who Fell to Earth", "Harlan County", "Pumping Iron", "Scenes From A Marriage", "Seven Beauties", "Swept Away", and "The Sorrow and the Pity".

Walt Disney Productions has been so pleased with its rental experiment, that it has decided to offer some of its titles for sale. Soon to be on your dealer's shelf will be: "The Black Hole", "Davy Crockett", "20,000 Leagues Under the Sea", "Snow White", and "Fantasia". (Just kidding about those last two folks. Hee-Hee.)

Other titles becoming available on tape include: "A Clockwork Orange", "Every Which Way But Loose", "An Unmarried Woman", "The Rose", "Saturn 3", "Summer of '42", "The Tamarind Seed", "Klute", "Putney Swope", "The Tall Blond Man With One Shoe", and "Marjoe".

Allied Artists Video has gone the way of its bankrupt parent and folded its operation. We could have predicted that when they first released their package of tapes with unduly high prices on such titles as "Attack of the Crab Monsters". The video rights to the AAV package will be offered to other companies, but in the meantime such titles as "The Betsy", "Papillon", "The Wild Geese", "Story of O", "The Man Who Would Be King", and the Charlie Chan double features, may be scarce.

MISC. . . .

Hitachi and Fuji have combined forces in the development of an automatic -focusing video camera. System is based on the triangulation focusing method found in certain 35mm SLR still cameras. The camera is now on sale in Japan at the equivalent of just under \$1000.

Stereo big boy "Pioneer" reportedly plans to enter the color TV set market in 1981. In addition to conventional sets, they may have a projection unit as well.

Kloss Video has increased the price of its 2-piece projection TV set (reviewed last issue) from \$2500 to \$2995. It's still a bargain by comparison to the competition. We understand that they are selling these units faster than they are making them.

Kloss Video called us the other day to announce that they will soon be introducing a 6-tube projection TV that will provide a 10 or 15 foot picture on an ordinary movie screen. They are claiming 400 lumens brightness, and the projector will be priced at a relatively inexpensive \$6000-\$8000.

Industry figures indicate that ownership of VCRs by home users will reach about 1.8 million by the end of this year. (Gee, in the spirit of public service, we think those folks would be ever so much better off if they each had a subscription to this magazine.) Of course, that may only represent a million or so actual owners since so many of us have more than one of 'em. According to Consumer Electronics Group, dealers bought 336,914 home VTRs in the first 30 weeks of this year, up 64.6% over the same period last year.

We'll be having another survey of the "other" video mags one of these days, but until then you may be interested to know that there are 4 (count 'em, 4) new trade mags seeking to serve the home video business world:

- -- Video Store, P.O. Box 19531, Irvine CA 92713 (714-549-4834)
- -- The Video Retailer Magazine, 100 Lafayette Drive, Syosset, NY 11791 (516-364-3686)
- -- Video Retailing Magazine, 60 E. 42 St., New York, NY 10017 (212-682-7320)
- -- Video Product News, P.O. Box 1069, Los Angeles, CA 90028 (213-874-4331)

We eagerly await reciprication of these mentions.

"Instant Replay", the Videocassette Magazine (which is actually a "videocassette" not a "print" magazine) is offering a 12-hour test tape ("IR Test Tape") that features color bars, color fields, crosshatch pattern, center cross pattern, and other goodies to help you check out your equipment. Also included is a 10-sec. countdown, 10 minutes of black (to use when you want to erase something and have a clean black field) and more. We haven't seen the tape yet, but it seems like a good idea. Inquire at Instant Replay, 2980 MacFarlane Road, Suite 210, Coconut Grove, FL 33133.

LOOKING BACK: The Amos 'n' Andy Show

The Amos 'n' Andy Show may well have been the most popular radio show of all time. Those who are now too young to have experienced those days can never really appreciate just how great a grip on the attention of the listening public such a show could have. In the earlier days of television.

Milton Berle's Texaco Star Theater and The \$64,000 Question had similar mass appeal. In recent times broadcasts of Roots or Holocaust have approached it. But, at its peak (though the tale may have grown some in the telling), everyone from the White House on down tuned in to Amos 'n'



The stars of Amos 'n' Andy. From left, Amos (Alvin Childress), Kingfish (Tim Moore) and Andy (Spencer Williams) stand on the steps of the lodge hall of the Mystic Knights of the Sea.

Andv.

The tale is oft-repeated that even certain movie theaters made it a practice to stop the film for 15 minutes, at 7:00 p.m., so that the show could be piped in to an audience which might otherwise have chosen to stay at home.

"Amos and Andy" were the creations of Freeman Gosden (1899and Charles Correll (1890-1972). In 1926, the two men, using black dialect in comedy routines, went on the air at WGN in Chicago as Sam and Henry. The show was a local hit and Gosden and Correll wound up, in 1929, with a network show for NBC.* Fifty years later, both the radio show and the television version that sprang from it are fondly remembered and eagerly sought after by radio and video tape collectors.

Amos 'n' Andy, along with many other popular radio shows, made the leap from radio to television in the early 1950's. Gosden and Correll, who many listeners mistakenly assumed to be Negroes, could not very well continue to star as Amos, Andy, Kingfish, Van Porter and others, so a mostly new cast of Negro performers was assembled to play all the characters.

The television show premiered on June 28, 1951, and ran on CBS for two years, through June 11, 1953, thereafter being available in syndication. According to the A. C. Nielson

^{*}Delightful accounts of Gosden and Correll's partnership and The Amos 'n' Andy Show on radio are provided in two books to which we commend you: Tune In Yesterday by John Dunning (Prentice-Hall, 1976) and The Great Radio Comedians by Jim Harmon (Doubleday, 1970).

Company ratings, *The Amos 'n' Andy Show* was the 13th highest rated show during its first year on the air. For that same season (October 1951-April 1952) the top-rated show was *Arthur Godfrey's Talent Scouts*. Others listed above*Amos 'n' Andy* included: *I Love Lucy* (3), *The Red Skelton Show* (4), *The Jack Benny Show* (6), and *You Bet Your Life* (9).

Though criticized for its raciallybased humor, the context of the times in which it was broadcast is often overlooked. Contemporary shows which utilized ethnic exaggeration or played up the gullibility of its characters included Mama, Life with Luigi, and The Life of Riley, all of which were among the top 20 shows of the day. It's safe to say that these shows were as popular, if not more so, among those viewers whose lifestyles most clearly resembled those of the characters being portrayed, as they were with the general public. But with the long-overdue emergence of the civil rights movement and increased sensitivity to racial and ethnic discrimination, it was no longer stylish to laugh at stereotypical comedy, even if its creators did not intend the shows to be representative of an entire race or group.

In early 1966, the CBS Films division of the Columbia Broadcasting System withdrew *Amos 'n' Andy* from television syndication, saying that the program was "outdated." After nearly 40 years on radio and television, a show applauded by some and damned by others had come to the end of the road.

At the time, The Amos 'n' Andy Show was still running out its contract on a few stations—no more than five. CBS Films declined to identify the stations, although it confirmed that the show no longer was for sale. Asked the reason why, the distributor said: "CBS Films reviews its catalogue every year and retires those shows it feels are outdated. Among those retired last year were Mama, My Favorite Husband, Life with Father, Mr. Adams and Eve, Trials of Jeffrey Jones, Crown Theater and The Brothers."

Aside from the statement by CBS Films that *Amos 'n' Andy* was outdated, a spokesman also said "We didn't get the demand" for the show any more.

Just when the demand for Amos 'n

Andy started to drop is not easy to establish. It's something that CBS Films didn't want to talk about. Less than three years before, the distributor was saying that Amos 'n' Andy was among its most widely circulated shows, not only in this country but overseas as well. The show's gross income for CBS Films was many millions of dollars, although the company has never said how much.

According to one source, the undoing may have occurred in the latter part of 1963, when CBS Films announced that Amos 'n' Andy had been sold in two African countries—Kenya and Nigeria. Soon thereafter an official of the Kenya government announced a ban. The show would not be televised because it might be "quite misleading" to people in Kenya. As it turned out, no Amos 'n' Andy films were shipped to Africa.

In the Summer of 1964, there were protests from Negro civil rights spokesmen when a Chicago television station announced it would present reruns of *The Amos 'n' Andy Show*. It's easy to surmise that this sort of protest contributed to CBS Films' decision that the show was "outdated."

When the National Association for the Advancement of Colored People, long an opponent of *Amos 'n' Andy*, was informed that the show was at its end, a spokesman said: "That's worthy of editorial comment. It makes a nice obituary."

Six years later, on January 14, 1972, Sanford and Son premiered on NBC, and quickly became the 6th highest rated show for the October '71-April '72 season.

Politics, cultural history, and its radio origin aside. The Amos 'n' Andy show is regarded by many as one of the very best television situation comedies of all time. The conniving George "Kingfish" Stevens, the gullible Andrew H. Brown, the steadfast Amos Jones, the longsuffering Sapphire Stevens, the ebullient counselor Algonquin J. Calhoun (who was always quick to remind that "You know, I ain't no bona fide attorney . . .), and the guintessential battle-axe mother-in-law "Mama" were characters so well defined, with scripts so well written and so well executed that they have left an indelible impression on the minds of their fans that far transcends any misgivings that one may have about the arguably marginal taste sometimes attributed to the characterizations. Only the part of "Lightnin" could successfully be said to be offensive, and there is little doubt that even he had real life counterparts that one could point to if need be.

Each of the featured actors and actresses were excellent and talented performers, whose work was so good that it will probably never be fully appreciated. The subconscious urge to assume that "that's the way they really are" is, in truth, a testament to their acting skills, though admittedly not the one they deserve.

George Stevens, the "Kingfish," head of the Mystic Knights of the Sea lodge, and the lovable scoundrel at his most lovable, was played by Tim Moore, an under-recognized comic genius if ever there was one. Tim had paid his dues on the old black vaude-ville circuit along with such stars (who also later came to the attention of white audiences) as Mantan Moreland and "Moms" Mabley. Surely the pride of any video tape collection would be the appearances that Tim Moore made on the old Jack Parr Tonight Show prior to his death in 1958.

Spencer Williams, Jr., was Andrew H. Brown (trivia buffs: the "H" stands for "Halt"). No one could have been more perfectly cast. But Mr. Williams, in real life, was far from the simple minded soul that he portrayed, having come to the show as an accomplished actor and director of many feature films made for consumption by black audiences. Mr. Williams died in 1969 at the age of 76.

The wonderfully entertaining Johnny Lee played the slightly unethical legal counselor, Algonquin J. Calhoun, whose advice was apt to get you into about as much trouble as it could get you out of. Prior to being cast as Calhoun, his delightful voice was featured as that of Br'er rabbit in the Walt Disney movie Song of the South. Mr. Lee passed away in the mid-1970's.

Amanda Randolph was "Sapphire's Mama." She had played the same role on the radio show and was known to have a pretty short fuse when it came to putting up with that "low-down, good for nothing" George Stevens. Miss Randolph was also a film actress

having appeared in At the Circus with the Marx Brothers and She's Working Her Way Through College with Ronald Reagan, among others. Miss Randolph died in 1967 at the age of 65.

Andy's longtime girlfriend, Madam Queen, was played by the fine character actress, Lillian Randolph. Among her many film credits were It's a Wonderful Life and Hush, Hush, Sweet Charlotte. Miss Randolph can still be seen from time to time in television commercials. [If my failing eyesight can be trusted, she also appears in a crowd scene in The Blues Brothers.— Ed.]

Horace Stewart played "Lightnin'," the slow-moving janitor at the lodge hall. Mr. Stewart, who was billed at the time as "Nick O' Demus," had also worked in *Song of the South* as the fabulous voice of Br'er Bear. More recently he was featured as the proprietor of the shoe shine stand with Gene Wilder in *Silver Streak*.

In addition to the regular cast members, the fine character actor Roy Glenn, appeared in several episodes (notably "The Boarder"). Mr. Glenn's career ran the gamut from the Tarzan films to the part of Sidney Poitier's father in *Guess Who's Coming to Dinner*. He died in 1971 at the age of 56.

There were, of course, two other fine performers on the show (which brings us to the subjects of this issue's interview)—Alvin "Amos" Childress and Ernestine "Sapphire" Wade.

In the Fall of 1979, Editor Jim Lowe (accompanied by Joyce Hilliard and

Lois Watson of the Tallahassee office), realized an ambition of many years by visiting with Miss Wade and Mr. Childress at her lovely home in Los Angeles. Two more gracious people could hardly be imagined. More than two hours passed in the twinkling of an eye. Seldom does a fan have the opportunity to be so comfortable in the presence of those whose work he has admired for so long. Midway through our conversation Miss Wade adjourned to the kitchen and returned to serve us some sherry and tasty "false pecans," and put us even more at ease than we already were. We can only hope that the following transcription of our tapes retains enough of the delight of those brief moments that each of you can share part of that rare experience.

Complete list of the 78 Amos 'n' Andy Show titles

- 1. Abduction, The
- 2. Adopted Son
- 3. Amnesia
- 4. Amos Helps Out
- 5. Andy Falls in Love With an Actress
- 6. Andy Gets a Telegram
- 7. Andy Gets Married
- 8. Andy Goes Into Business
- 9. Andy Needs Glasses
- 10. Andy Plays Santa/The Christmas Show
- 11. Andy Woos a Widow
- 12. Anniversary
- 13. Antique Shop
- 14. Arabia
- 15. Arbadella's Crush/Godfather
- 16. Ballet Tickets
- 17. Best in Town/Call LeHigh 4-9900
- 18. Birthday Card
- 19. Boarder, The
- 20. Broken Clock, The
- 21. Chinchilla Breeder
- 22. Classified Ad
- 23. Convention
- 24. Counterfeiting/Kingfish Rents the Basement
- 25. Cousin Effie's Will
- 26. Diner, The
- 27. Engagement Ring, The
- 28. Father by Proxy
- 29. Fur Coat, The
- 30. Getting Mama Married-Part I
- 31. Getting Mama Married—Part II
- 32. Girl at the Station/Sapphire Gets Jealous
- 33. Girl Upstairs
- 34. Gun, The
- 35. Happy Stevenses
- 36. Hospitalization
- 37. Income Tax
- 38. Insurance
- 39. Invisible Glass

- 40. Jewelry Store/The Robbery
- 41. Kingfish Becomes a Press Agent
- 42. Kingfish Buys a Chair
- 43. Kingfish Finds a Ring/Kingfish at the Ballpark
- 44. Kingfish Finds His Fortune
- 45. Kingfish Gets Drafted
- 46. Kingfish Goes to Work
- 47. Kingfish Has a Baby
- 48. Kingfish Sells a Lot
- 49. Kingfish's Last Friend
- 50. Kingfish's Secretary
- 51. Kingfish Teaches Andy to Fly
- 52. Leroy Lends a Hand
- 53. Leroy's Suits
- 54. Light Blue Car, The
- 55. Lodge Brothers Complaint
- 56. Madam Queen's Voice
- 57. Meal Ticket
- 58. Mister Jackson Comes to Town
- 59. New Neighbors, The
- 60. Piggy Bank
- 61. Quo Vadis
- 62. Race Horse, The
- 63. Rare Coin, The
- 64. Ready Made Family/Uncle Clarence
- 65. Relatives
- 66. Restitution
- 67. Sapphire Disappears
- 68. Sapphire's Mysterious Admirer
- 69. Sapphire's Sister
- 70. Second Honeymoon/The Marriage Spat
- 71. Seeing is Believing
- 72. Society Party, The
- 73. Superfine Brushes
- 74. Turkey Dinner, The
- 75. Traffic Violations
- 76. Uranium Mine 77. Vacation, The
- 78. Viva La France

Most television series have titles for the individual episodes. These titles can be found on the "leader" of the 16mm film prints and in certain reference sources. This is as near an accurate list of the Amos 'n' Andy episode titles as we have been able to assemble. In some cases an alternate title, by which the episode is also known, follows the slash mark.

Alvin Childress is best remembered as "Amos" of the Amos 'n' Andy television series, but his acting, writing, and other experience in the entertainment business prior to that, and continuing to the present time, is quite extensive.

Born in Meridian, Mississippi, in 1907, he attended Rust College where he performed in such productions as Romeo and Juliet, Damon and Pythius, and Faust. In 1931, at the urging of his former drama teacher, he set off for New York City in hopes of developing a professional stage career. As he told us:

"This show I went up there for was called 'Wharf Nigger.' Never was produced. We used to go down to Greenwich Village—they gave us car fare to go down there, to rehearse, rehearse, rehearse, . . . 'til it finally just ran out. Nothing. That was in September of '31, and in December I got a part as a fighting boy at a picnic in a show called 'Savage Rhythm.' Well, that was a flop. It ran two weeks . . bomb! I was ashamed to go back home be-

cause I'd turned down a good job as a Farm Demonstration Agent before I went to New York. Well, I stayed there and I almost starved to death."

Alvin survived, however, writing public school assembly programs for the Service Bureau for Education and Human Relations at Columbia University, appearing in other plays like George Abbot's Brown Sugar, ultimately catching on with the Federal Theater as a "play doctor," rewriting scripts and appearing in productions such as Haiti.

"That was one of the biggest shows—Orson Welles was head of Federal Theater in Harlem. It was at the Lafayette theater, where the old Lafayette Players used to work."

In the '30's he worked in motion pictures, among them Harlem is Heaven, Dixie Love, and Keep Fighting. In recent years he has appeared in Bingo Long's Traveling All Stars and Motor Kings and Day of the Locust. Following a successful national tour of Anna Lucasta, which had been rewrit-

ten for use by the American Negro Theater group, Mr. Childress heard that CBS was going to cast the popular Amos 'n Andy radio show for television. He was interested.

Ernestine Wade had no acting experience, except as a child, prior to 1939 when she auditioned for the Amos 'n Andy radio show. However, she was a member of her church choir and through the friendship of a childhood schoolmate made the contact that would lead to an acting career.

As she told us: "My church choir had just presented me in concert and about two days later, Leon Renee—whose work you certainly know, "Sleepy Time Down South," he and Clarence Muse and Leon's brother Otis wrote the number together—called me. Leon's wife and I were children together on the same street and went to grammar school together. He called and asked me if I would be interested in auditioning for Amos 'n Andy—the radio show—so of course I said yes."

A Conversation with Ernestine Wade and Alvin Childress

TV: Many people recollect that Mr. Gosden and Mr. Correll did all the radio voices themselves, but this was not really the case, was it?

Miss Wade: I was on the radio show. They didn't do any women's voices. They referred to women all the time and talked about Sapphire and how she couldn't be fitted in anything—



they had nothing large enough in Macy's or Gimbel's, so he thought about putting them together. Maybe they could find something to fit Sapphire. So

everybody thought I was a big black woman and were amazed when I stepped out on the stage because I was skinnier than I am now. Oh, I guess maybe 10 pounds anyhow.

So when they came out here, they were going to do a segment where Andy was going through one of his perennial engagements-he was going to get married. They wanted a group quartet to sing some wedding music at the bachelor dinner, and again at the wedding. So we went out there to audition-there were four of us, two men and two women-and we sang a couple of songs and then Gosden said, "Can either of you gals do lines?" And I said, "Yes." No one had ever given me any to do, but I was confident I could do them if they did. So the other girl, Evelyn Burwell, had worked on Broadway. And I had never even been on Broadway. But that didn't bother me at all. I was sure if he gave me something to say I would not forget to say it. So the upshot of it all was I only had to say two words-"I do." This was a jitterbug wedding. Or at least Andy was marrying a jitterbug type and he indicated the way he wanted the

lines delivered and I said, "O.K., I know what you mean." In those days, the studio plus the control booth wasn't any deeper than this room and it was divided in half and we were in the outer half with a hanging, round mike and one or two standard mikes. Most of the time we sat at the table and did our reading. Unless we had a large number-I mean four or five-then we had to get up and cluster around the standing mike. He sent Corrella into the booth to hear how I came over and we were cued by pointing when they wanted you to speak. When he pointed to me I said, "I do" with one of those things (expression). So he asked Mr. Correll how was it and he said, "That's

So I started out not as Sapphire, but as Beletta Green, the gal that was supposed to marry Andy. The wedding broke up in a shooting match. One of his jilted friends came and tore up the wedding. Then, if you remember, they used to get one thing going and play with it for a good two weeks because there was eight minutes of commercial and seven minutes of show. That way, they could just stretch it out indefinitely. The woman who shot up the wedding was going to sue the Kingfish and the girl who was left at the wedding was going to sue him too, because she wasn't sure whether she was married or whether she wasn't. She had said. "I do" and I don't know if he had-I can't remember now it has been so longbut anway they had a nice little exposure in Time magazine weighing the merits of this almost-wedding. So, by degrees we went through the court scenes and we had different people to come on and we had judges and women to testify about their amorous adventures with Andy and what not, and a lot of people got to work who otherwise never had been on the inside of a radio station.

After three or four years, I was given the part of Sapphire. Aside from Sapphire, I had two other regular roles. Sara Fletcher (the old maid) and Mrs. Van Porter, who was the wife of Van Porter, played by Charlie Correll. Gosden played Brother Crawford and Amos and the Kingfish. Mr. Correll only played two and I had three parts. When I first started with them we didn't have an audience, but after we got an audience I was told by Gosden that it would confuse the viewing public. Of course it wasn't my show, so I didn't arque. And other people would get some work too. you know.

I was really glad that they took a chance on me. But, when they were getting ready to do the television show they auditioned just about every woman that could *speak*, for the part of Sapphire.

TV: So you didn't automatically get the part?

Miss Wade: No. I imagine that if they could have found somebody with the physical attributes—I use the term loosely—that they had in mind, I would never have gotten to be Sapphire. But, fortunately, they couldn't, so they had to settle for me.

TV: Tell us how you happened to get the part of Amos.

Mr. Childress: This was in 1949. I

went down to read for the show. You know this [rubbing his skin] has always been against me. Size has been against me. But when they wanted an actor, if people were tolerant enough. I got a job. Well, I read for James Fonda. I never will forget that man's name. Incidentally, he's a Mississippian, too. I read all the parts. I didn't go down there to read one part, but what I'd done was I had an old fashioned disc recorder. where you had to put the small disc on it. I listened to that show every night. and certain parts I would record. When I went down there that man said. "What part do you do?" I said, "Any of them. I can do all of them." Well, to prove it, he let me read four or five just for him. I didn't even go in there where Freeman and Charlie were. He said, "No, you're O.K." He asked for my background real



fast. He called out and said, "Now, I have the man for Amos, but he can play any part." He told them, "Now, he's not going to be your 'type'." He told them that. "But this man's an actor."

Anyhow, they hired me one year before starting production. I was a scout looking for Kingfish and Andy. I was given a letter so I could go in anybody's television station—if I wanted to set up an audition I'd walk in there and request one. I went up and down the East coast—Delaware is as far as I went down and Massachusetts is as far as I went North—then I went over in the midwest . . . Cab Calloway, you ever heard of him?

TV: Oh, sure.

Mr. Childress: I auditioned Cab Calloway. Gosden liked Cab Calloway (see, I'd audition and then send the stuff out here). Mr. Gosden called and said, "Al, I like Cab. That Cab's all right. I know he's got experience." He said, "Would you tell him to kink his hair?" I said, "No, sir, Mr. Gosden, you tell him. I ain't going to tell him." You know Cab. He has straight hair.

Miss Wade: Who else did you see besides Cab?

Mr. Childress: Well, there was Lucky Millinder. I auditioned him.

TV: He was a band leader, was he not?

Mr. Childress: Yeah, a band leader. All these people, big shot people, they wanted the part.

Miss Wade: I'm sure they did.

TV: How did the two of you feel about the scripts for the television shows. The characterization of the racial stereotypes?

Mr. Childress: You know Amos was never involved too much. He was a straight character.

TV: Well the two of you were really the solid citizens on the show.

Mr. Childress: Right. And then I was never involved with the shenanigans of Kingfish and Andy. To tell you the truth I had no attitude about it at all. I know I was very disappointed that they took it off the air.

Miss Wade: I was, too, and I thought the reasoning behind it was very frail, but then that was their show and they felt that they would run the risk of losing clients that they might not be able to recapture.

TV: Well, it went into re-runs for several years.

Mr. Childress: 13 years.

TV: But CBS then withdrew it from syndication altogether. If they were to put it back on would you be pleased?

Mr. Childress: It wouldn't mean anything to us financially.

Miss Wade: If it would mean anything to us financially, we would be very pleased and happy and interested.

Mr. Childress: It's better than anything they got on now.

Miss Wade: It certainly is—head and shoulders.

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TV: Well, I don't feel that it is any more offensive than Sanford and Son.

Miss Wade: It's not nearly as offensive.

Mr. Childress: Not nearly so.

Miss Wade: Actually I never was of the opinion that there was any intention or projection of racial overtones - not to my way of thinking. Just about everyone who saw the show, regardless of race, creed or color, identified with somebody on the show or knew someone in the family. I have been on escalators going up or coming down and people - "OH, I know who you are, I got an uncle just like your husband." Another time I was making a purchase and my saleswoman was talking to me and another woman a few feet away had her patron. She didn't want to be rude and talk over our conversation. but finally she came out, "You know I want to ask you something." I said "What is it?" and she said "I know who you are and I want to ask you is that your real husband?" I said "How could you ask me that?" And this woman who was waiting on me said "That's what I want to know." We had a lot of fun with that show.

TV: So, the show was popular with black audiences?

Miss Wade: Of course it was. It was popular with everybody.

Mr. Childress: And white too.

Miss Wade: It had a universal appeal and one thing that was very nice too, the appeal was general. It could please the youngest to the oldest and it didn't rely on anything that was not suitable or in good taste. It was well written. And though I might not be considered modest for saying so, it was well acted. I think we did have just about the best writers in the business, at that time anyway, and the direction we had was excellent too.

TV: Did you have input into the scripts at all?

Miss Wade: Yes, both mediums. When we first went there they felt that since we were Negroes we would have a closer approach to anything that bordered on it than they would. So they were very receptive to whatever we might have to say and always said that if there was anything that we would like to change, as long as it didn't bother

the cue, we were free to do whatever.

TV: So, if you thought it would be funnier to do it a little different way—

Miss Wade: Or easier-or something shouldn't be done, we would do that too. One time I remember the Kingfish was going to a marriage counselor, and it opened up with the marriage counselor and the Kingfish in a confabulation there, and when it was time for him to go, the counselor said "Would you leave by the side door please, Mr. Stevens?" So I was sitting next to Charles Correll and I leaned over while the others were talking and I said "This will be a stumbling block if you don't do something about it..." to tell a black man to leave by the side door. And so as soon as they finished reading he said "Ernestine's got a point over here." So then Joe Conelly, who was one of the writers then, said "Well, the reasoning comes out later. Sapphire is in the ante room and if he

"I never was of the opinion that there was any intention or projection of racial overtones."

goes out the door he came in she will see him." I said "Well that could be taken care of visually but I don't know how it is going to be taken care of with people listening. All they're going to hear is a white man telling a black one to go out by the side door and that will not do." So they reshaped that. And that was the way they were always willing to accomodate any possible misunderstanding.

I have never regretted a moment I spent with the cast nor do I regret or resent any of the dialogue that we had because, as I said, whatever we found in need of adjustment we could have taken care of.

Mr. Childress: Oh yes, and clean it up. We cleaned up a lot of that really exaggerated stuff. You know Gosden used to wear that old hat turned around like this, you know, those kind of things, emphasizing the stereotype. We cleaned up a lot of that. Just like he wanted Spencer to shuffle. Spencer refused to shuffle, you know.

Miss Wade: It didn't come across. And that is another thing that's so stupid. People look at us and you see more colors in our race than you will find any place else. Why they think everybody is going to be black and have a large nose and thick lips I don't know, because they see Negroes every day of the world and there is no way to mistake us. Here are two sitting here and we are just as unlike as possible. So it's stupid. It is very frustrating to be a Negro and have people think, if it is a woman, she is supposed to be large, fat and black. We have as much variation in our race as you would hope to find in any race.

Mr. Childress: More than any race. Especially the American Negro. Because the white man is responsible for that, too. You see what I mean? But look how he resents it. They still want to perpetuate that shuffling and "yassah, yassah."

Miss Wade: Yes sir, they don't know us when they see us.

Mr. Childress: I know one time they had Amos what I thought was all out of character. He was going to slap Algonquin J. Calhoun. Amos wasn't that type of guy. In fact he was only carried on that show for the name. He really didn't have any work to do hardly, except the Christmas show - that was the only show he acted all the way through. Gosden was in love with Kingfish and he was the one that he kept his boys working on. So I was just a namesake—that's all. "Amos 'n' Andy."

TV: You said that the show was well acted. There is no question about that. You and Tim Moore were every bit as effective as the Bunkers or the Honeymooners. Our impression is that Mr. Moore was just a genius at comedy. How did you feel about him? Was he easy to work with?

Miss Wade: Yes. We had a very good rapport with each other and the entire company. Everybody liked to come to Stage 8. That was our permanent location at Hal Roach Studios. The grips liked to rotate so that everybody on the lot would get a chance to work at least one time on Stage 8 with the Amos and Andy Show. So Tim and Spencer, everybody on the show was very agreeable. Charlie Barton [the director] was sort of the hub of activity

there as far as the cast was concerned.

Mr. Childress: Charlie was great.

Miss Wade: He operated a tight ship, as they say. Everything got done in the proper time, in the proper way without any strain or stress as a rule. Tim was a panic. He kept everybody in stitches when they weren't working and he enjoyed it. He enjoyed being on. The other men played pinochle much of the time and he didn't play so he was around regaling whoever would listen with the experiences of his youth, and other periods in his life, because he had a very varied career.

TV: We know he had been a boxer.

Miss Wade: And a jockey, and an actor, and I don't know what else.

TV: Well, he was certainly perfect for the part.

Miss Wade: He was, he was.

TV: Spencer Williams was perfect for his role too.

Mr. Childress: Yes, Spencer was.

Miss Wade: Even though the men might not have been, physically, exactly what they were looking for . . . I think Andy was. Andy was the physical type that they were seeking in every respect, except that he wouldn't shuffle when he walked.

Mr. Childress: The first show we did, do you remember? They had me made "down." And I cried, I said "Lawd have mercy. You didn't tell me you were going to do this to me." Charlie said "Don't worry about it, Alvin. Don't put any make-up on Alvin." And I went natural. It was that "nickel" thing wasn't it?

Miss Wade: Yes.

TV: We have a copy of that show on tape ["The Rare Coin"]. We weren't able to bring the equipment or we could have shown that to you. That was a very clever show where Andy lost the nickel in the telephone.

Mr. Childress & Miss Wade: Yes, it was.

TV: Spencer Williams was also an actor and director in films before he was on the show.

Mr. Childress: That's right.

TV: Johnny Lee is another who we

think was just wonderful.

Miss Wade: He was, he was. And he just loved "Al-gon-quin J. Cal-houn". No one could say it just like that. I think everyone of us was in love with the part we had.

Mr. Childress: And lazy as I am, I was in love with mine because I didn't do nothing.

Miss Wade: Well, I was crazy about doing Sapphire. I really enjoyed it.

TV: We know that Johnny Lee played the voice of Br'er Rabbit in the Walt Disney animated film "Song of the South".

Mr. Childress: Oh he did?

TV: We're quite sure he did, yes.

Miss Wade: He might have, I can't remember. I was that late butterfly.

TV: When your show was on the air, it was one of the top rated shows of the

time. Did you get a lot of fan mail at that time?

Miss Wade: I got some, but I wouldn't say I got a lot. The mail went to the studio because the people wouldn't know how to reach us individually. Only those pieces of mail addressed to us in care of CBS did we ever see. There were occasional letters, even as late as this year, I got a couple of letters requesting photos.

Mr. Childress: I just sent—from Florida too—the guy sent a self-addressed envelope and had a picture of Tim and Amos and Andy, you know, and asked me to autograph it and send it back to him, and naturally I did that and I put in two more pictures. Imagine that, after all these years.

TV: Someone else is about to ask you to do that before we leave because we have a copy of that same photo.

Mr. Childress: Oh that is the one,



That is the one. Just like that.

Miss Wade: Oh boy that's a good one, isn't it? That's just like them all.

Mr. Childress: And I was the baby of that whole group.

TV: Was either Spencer Williams or Tim Moore anything at all like the characters they played?

Miss Wade: Oh no. I don't think any of us were like what we were interpreting

TV: Do either of you watch much network television today?

Mr. Childress: I don't. Miss Wade: Yes.

TV: If you watch the black shows, we'd be curious to know what you think about *Sanford and Son*, *The Jeffersons* or some of the others?

Miss Wade: I like The Jeffersons fairly well. I don't care for Sanford and Son.

Mr. Childress: The Jeffersons is about the only one that is worth watching. It is the better of the current shows.

TV: We've seen you on The Jeffersons, haven't we?

Mr. Childress: Yes, I played Mama's boyfriend on *The Jeffersons* Christmas show a couple of years ago. I played the part of a drunk—a wino—and I had more fun! What's that guy's name, the white man that plays the drunk so well?

Miss Wade: Foster Brooks.

Mr. Childress: That's him! Fos-ter (hic) . . . Well, one of the producers came up—I wasn't trying to imitate that man—I did it my way. He came up and said, "aynawaahwaahwanah" . . . and I said, "No, this is Alvin Childress." He got mad. You know that show had three or four producers, but this little guy never did like me. I worked on the show before. I guess he was wondering why he was getting me.

The director was pleased and that is the only person I'm going to please in anybody's show—the director. But anyhow, then I played on Fish. I played a preacher on Fish. One of these activist preachers, you know. "We want to get some money for our neighborhood" and all that, you know. That's the show where Fish got arrested and put in jail—we all went to jail. And let's see

what else I've done. Good Times, I played a preacher. Sanford and Son, I played a preacher.

Miss Wade: Goodness, you're cast as a preacher.

Mr. Childress: For a while there, I was the Negro preacher out here on television. I just recently did a movie, Cheech and Chong Go Hollywood.* I'm a pinochle player in this one. That was right down my alley. I love pinochle. It was a bit part—I didn't even have any lines.

TV: Are either of you currently working on something or do you expect to be? We've seen you, Miss Wade, in some commercials over the past few years.

Miss Wade: You probably have, I never see myself in them. Well, I did see myself in the Greyhound one. And I saw myself in two that I did for McDonalds. I think I have done three or four for them. Some of these people, these young people that they have working now, are something else. Did

"The Jeffersons is about the only one that is worth watching. It is the better of the current shows."

you work on That's My Mama, Alvin?

Mr. Childress: No. They wouldn't take me on that. I went down there but . . .

Miss Wade: Lucky you.

Mr. Childress: Yes, I remember he said something about cameras, did I know how this and that. Well, that was such a stupid question for him to ask me. I've only been acting since 1931, and I've been in motion pictures with Bing Crosby, Alan Ladd, those kind of people. I guess the way I answered embarassed him.

Miss Wade: Was he a little man the director?

Mr. Childress: Yes. He was just getting rid of me.

Miss Wade: Well, I went to one and they told me I was too elegant. So I said well maybe you're right because this isn't my style.

*Now in release as Cheech and Chong's Next Movie.

Mr. Childress: You know they've changed on Good Times. I was on there once as a preacher. They had a wedding recently, several months ago, and I went out there to play the same preacher. Different people are producing you know. And they said I wouldn't do. I had already been on this show as a preacher. Now I can't marry these folks. Not the right type! Can you imagine that?

Miss Wade: There was this show on Good Times, when Esther Rolle and John Amos were still on, and their son had been arrested and they were sitting in the police station waiting for daybreak or something. Anyway, they hated to leave without their son, and he fell asleep and there was another woman sitting there on the bench waiting and he was between his wife and this other woman and he kept on leaning over toward the other woman. Jane Murray, who was doing the casting, called me out on interview for that. I was to be this odd woman you know. So I reacted according to what she gave me and she thought it was great. and so she went and called this little dandy-that is the director, you know. So he sat down to take the part that John Amos would play and when it was over, well, he said "That was wonderful, but you're too elegant".

Mr. Childress: I know. They want you to emphasize blackism. Niggerism.

Miss Wade: Their idea.

Mr. Childress: Yes, their idea which is altogether wrong. Just as wrong as wrong can be.

Miss Wade: That is where the hitch comes, because what they think is black is not black.

TV: So you feel that today's shows are more offensive than the old shows?

Miss Wade: They are to me. I don't know about everybody.

Mr. Childress: Some of them are.

Miss Wade: Some of them are very, very offensive. I don't even play them. And Redd Foxx heads the list.

Mr. Childress: I don't even look at them. You know I played on Sanford and Son a couple of times but I never did care for the show. I was just after the money, that's all. Strictly the do re

Miss Wade: I won't even go. My

agent said he wanted to get me on that show and I said "I don't want to work on that show." He said "Well, that's one of the big numbers now." I said "I don't care how big it is, I don't want to work on it because it represents everything that I find reprehensible".

Mr. Childress: It gives them a shock when you turn down something. I went out to try to get on Roots. I went out there and the casting director said: "Oh, I'm gonna get you on this show." Well I read, and the producer turned me down. Three different parts he called for and I went out there and I read them beautiful. And each time the producer nixed me out. And, then they finally had a preacher part. They called me for that, and I told them I didn't want it. You know, not vicious, I was having some dental work done. It wasn't that there wasn't enough in it. And, they couldn't understand that.

TV: It's too bad they didn't have a part for a drunk.

Mr. Childress: Oh, if they had a part for a drunk—Oh Man—Great day in the morning. I like that. I get a kick out of that, because I used to be a drunk once in my life.

Miss Wade: Talking about turning things down. I was out here one day pulling up some 4 o'clocks and shaking them out. I was pulling one out that was deeply rooted and the earth flew every which way. And some of it got into my eye. So I came upstairs immediately and washed my eye, flushed it well, I thought. But the next day I had a swollen place like a sty, and I called to make an appointment out there at UCLA, and before I could go out there my agent called to tell me that I had a court show. You know, when they used to do the courts.

Mr. Childress: Oh yeah, I did about 5 of those things, Day Court, Night Court, Divorce Court. Yeah.

Miss Wade: This was going to be Night Court, I think, so I said "I don't know if I can go. I have a swollen eye and I have to go to the doctor tomorrow." So, he said "What it is, you're a tenant in an apartment and you've had a run-in with your landlord and he is trying to evict you and you are taking him to court or he is taking you to court. Anyway, it's in court and it's all about a wrangle over housing accommoda-

tions." So I go out to UCLA and this doctor does everything he can. He was going to try to get the offending item out of my eye, but it developed that he had to do a little light surgery, which resulted in my eye being patched, and I had to come all the way from UCLA with a patched eye, and driving, and not used to that at all. So when I got home I guess I had the car in the garage about 10 minutes and had gotten upstairs and Dick Seagall called up to tell me that I had the job. I said "Well, I don't think I can go, Dick." He said "Well, why?" I said "Well, my eye is patched." "Oh, that's fine, that's great, that'll really cinch it. This will just add so much color." I said "Yes, it'll add so much that I just won't be going. If you think I am going to stumble through the streets at night with one eye, the way these people drive, no indeed." He said "Well, it would just mean so much." I said "It might mean so much to them, but it won't mean anything to me 'cause I'm not going." They do expect that you do almost anything.



As the doctor prepares the "operation instruments," patient Spencer Williams looks on nervously and Tim Moore (The Kingfish), looks on sympathetically.

TV: So you still have an agent?

Miss Wade: Yes, I have a couple of them. I have one for commercials and one for regular theatrical work. But, I have the same problem that Alvin does. Although there's a great deal said about stereotypes being in the background and all such as that, it isn't true.

Mr. Childress: No it isn't.

Miss Wade: It isn't true at all. Now, of course, the Mexicans are complaining. I guess you've read or heard about that. They are up in arms about these two offerings that have appeared recently, almost in the same week I guess, of Elizabeth Montgomery in this rape bit and JoAnn Woodward in *The Streets of L.A.* Now, I didn't see Mont-

gomery, but I did see Woodward. I don't know what they're screaming about. They weren't shown any worse than they are.

TV: Well, the Italians screamed about The Godfather.

Miss Wade: These young people. There is not a weekend that you don't hear of at least one Mexican being shot down someplace. At a wedding or standing in front of his own house or anyplace.

Mr. Childress: That's right. Or stabbed.

Miss Wade: They commit at least one homicide every week and usually more than that. Why, if I was a Mexican I wouldn't go to a wedding. They couldn't pay me to go to one. They couldn't pull me to one.

Mr. Childress: They are a major minority in this town.

Miss Wade: Just to show you now how things go in the pecking system. the Mexicans are screaming about the way they're depicted. I don't know what they would say about this. By degrees, the Mexicans are moving into different neighborhoods and some of them are not the most welcome neighbors, insofar as the pride of the neighborhood is concerned, to keep the places looking respectable so that you don't feel, when it is time to come home, "Gee I wish I had some place else to go." And, there was a Negro woman whose property was next to that of a Mexican, and she was trying to tell him that she didn't appreciate the condition in which he was maintaining his yard. And he told her: "Why don't you go back to Africa!" [Laughter] Now, Africa isn't her home anymore than it is mine. This is our home. By duress, at the outset, because it is just like Roots showed you. We were brought here by force. We didn't elect to come. But since we are here, it is our home and we don't expect the Mexicans or the Iranians or anybody else to tell us to go back to Africa. Because that is not our home. It might be our place of origin from many generations, but the people who raise all this hue and cry are on the other hand trying to oppress somebody else and they're not being shown in any worse a light than other people are being shown. It is just like you said. The Italians hollered about The Godfather. Some of the Jews hollered about *The Goldbergs*. I don't know who hollered about *Lum and Abner* or what not.

TV: The Beverly Hillbillies?

Miss Wade: Yes, right. When I hear people talk about our show, *The Amos 'n' Andy Show*, being stereotyped and all such as that, I have always said this. None of these shows are documentaries. They are strictly for entertainment.

Mr. Childress: That's right.

Miss Wade: Who looks at a comedy show to get an idea of how any race or any group or any sect might live it's life? Nobody! I mean, to assume that people are so dumb as to take that source for information, it's an insult to the people who are tuning in. So. I don't really know what the people are complaining about. If you stop and examine it, everybody is being lampooned, not unkindly, but it's just like when you see a cartoon, you don't expect to see an exact replica of the thing or the person about whom the artist is talking. It is exaggerated so that it will be very clear to you who is being lampooned. So, I think that people haven't examined their positions very well when they condemn a show simply because it depicts a certain race or a certain group or a certain nation. For the people who belong to that race or that nation, or what have you, to raise a lot of sand and say that it isn't true is to deprive many people of entertainment and other people of work and, I think, themselves of growth. Because if you once get to the place where you can laugh at yourself, see your faults and laugh at them. you have gone a long distance toward being able to live a satisfactory life in this world.

Mr. Childress: True.

Miss Wade: But, they would rather kick than applaud, I guess. So, they've done some tall kicking about everything.

TV: Everybody likes to say we've made a lot of progress. We undoubtedly have, to an extent, but we'd like to know how you feel about discrimination in the entertainment business today. Has there, in fact, been as much progress as some people would like to say?

Miss Wade: There hasn't been financial progress.

Mr. Childress: No, not for the blacks.

Miss Wade: The black man has the most talent and the least pay.

Mr. Childress: Right. They still keep us down economically as far as the profession we're in. I pay the same dues as any white person, as the biggest white star. I pay the same dues to my union as they pay. Basically. They make more money, so naturally it's going to be a little higher. You pay according to your earnings.

TV: Was your pay not comparable to the other top performers that were on?

Mr. Childress & Miss Wade: It was not.

TV: Even though your show was one of the top shows?

Mr. Childress: Nowhere near it.

Who looks at a comedy show to get an idea of how any race or group or any sect might live its life?

Miss Wade: In the radio shows some of us *were* paid over scale, but nothing like it would have been had we not been black actors.

Mr. Childress: There you go! A few dollars over scale and you are going to be raising sand, because most people work for scale.

Miss Wade: And they feel like, which is true, even at scale that it is better than other work that is not in the entertainment field.

Mr. Childress: It is good money.

Miss Wade: Just the same, your ability and your talent should be the criterion for the amount of money you get. I think. You take Sammy Davis, Jr. for instance. You won't find anybody more talented than he. But he would certainly get far more than he gets if he were not a black man.

Mr. Childress: Yeah, if he was white and had all that talent he would be making triple what he is making.

TV: We saw Sammy Davis, Jr. on The Mike Douglas Show several years ago and apparently he is a very big fan of *The Amos 'n' Andy Show*. In fact, he was saying that he would like to buy the rights to the show from CBS and put it back in syndication again. Do you know anything about that?

Miss Wade: No, I don't know anything about that. I doubt if CBS would turn it loose anyhow.

Mr. Childress: I don't know what kind of deal they had there but Gosden and CBS got something--you know they book that stuff. They won't let nobody have it. But it's a big black market business. Somebody is reaping a bonanza. We only had residuals for 21.

Miss Wade: Yes, I know that was true. A minor, minor number.

TV: Apparently most of the shows were never registered for copyright, so they're in the public domain.

Mr. Childress: They are, huh? Oh, that's it. I never thought of that--public domain.

TV: We would love to see CBS do a revival of the show, a one-time special. They've been doing that with several of the other shows. Of course, they would have to cast the other's parts. We think that Roscoe Lee Brown would be a good Kingfish.

Miss Wade: He's quite elegant.

Mr. Childress: Yeah, talking about elegant, he is too elegant. I don't know whether he would do that type of dialect or not. Some people just can't do it.

Miss Wade: And some don't want to.

Mr. Childress: Yeah, some don't want to, they're above it, you know?

Miss Wade: Yes.

Mr. Childress: They won't say "this here" and "that'ere," you know. And most blacks today, they resent that type of dialect, even if it is set back in the times that they used that. They don't go for that.

Miss Wade: You never know who will or who won't.

TV: James Earl Jones has done it.

Mr. Childress: James Earl Jones will do it for a fee, yes. Definitely, for a fee.

Miss Wade: Well, I'm like Mr. Jones, I quess.

Mr. Childress: I am too, baby. It doesn't bother me. If the money is right

I'll do it just like they want it. I don't care.

Miss Wade: It's art for money's sake, not art for art's sake, as far as I'm concerned. The thing of it is--this is something that I discovered when we went to Texas--they had been talking about Negro dialect - that is not Negro dialect - that is southern dialect. When I was down in Texas, I had every impulse in this world to ask the people "Who writes your script?" They sounded like they were reading our script written in dialect.

Mr. Childress: Yeah, we went to Lubbock, Texas and, you know, they had segregation, but all the restroom signs have been removed, drinking water signs have been removed. You know what I mean, where it says "white only" and all that jazz. All that was removed. And they gave us--you got your boots? Miss Wade: Yes, I still have them.

Mr. Childress: I have mine too, girl. I wear 'em every now and then. Some boots. They're hand made by a Negro bootmaker, and . . . oh, man, oooh ooh.

Miss Wade: They're really elegant.
Mr. Childress: And a hat. I wear it
every now and then. And I'm a life time
member of "Yellow Cab" in Texas.

TV: Would you be interested in a part in a regular series if one came along?

Mr. Childress: Series? Well, I'm pretty old.

Miss Wade: I don't know. The reason I say that is because on some of these live shows they use three cameras and if there is a fluff or something some place and you happen to be in that scene, even if you don't make the fluff, you have to stay there while they do it over. You may not get to leave there until 2 or 3 o'clock in the morning. That is not for this old lady. If it's a film series. We would both do a film series. But not one of these live babies!

Mr. Childress: A film series, sure. Not a live one, no.

TV: Is The Jeffersons a live show?

Miss Wade: I think all these shows are taped before a live audience now.

TV: Do they tape those shows more than once and then edit them?

Miss Wade: No, they tape it once

and then they edit it.

Mr. Childress: Then if they have any "pickup" you can't leave. They say "Oops. We've got a last little pickup." The pickups are done when the audience is gone.

Miss Wade: And sometimes they keep the audience if it's not too long because they want reaction.

Mr. Childress: It depends. Depends on where the pickup is.

Miss Wade: It could be that you're in a couple of scenes, and that means costume changes. It's a mess. I don't like those.

TV: On your old show, at least some of them, they showed the film to a live audience and had a live "laugh track" rather than the mechanical laugh track.

Miss Wade: Yes, that was a headache, too. You remember, Alvin, the annoyance of those previews.

Mr. Childress: Yes, oh, yes.

Miss Wade: They would have a free preview. People would come and they would record the laughs and they wanted us to be there. That was the main drawing point, I guess. They'd introduce us and we'd walk out on the stage and hardly be introduced and bow and go on and then they would show the film. Sometimes they'd show more than one. And they would record the laughs. But that was a bore, too, for me anyway. Well, you see, this again is something that can grate against a person. On Thursday morning for somebody to tell me we're having a preview tomorrow night at seven. Well, they're dealing with adults, they're not dealing with children. They know before Thursday that they're going to have a preview, see, because they have to distribute the tickets and be sure that they have an audience, so they know. But they don't tell us until fifteen minutes before they expect us there. And I don't like that at all. I don't like to be treated like a child, because it's been a long day since I was one. But we finally got that ironed out too. But, again, what you were asking us--if we saw any differences in the way we were treated and the way others were treated. I don't know other shows, because this is the only one that I was involved in. But I do know that they weren't very considerate sometimes about our time, be-

cause the attitude seemed to be "They

haven't got anything to do anyhow, so just tell them when you have too."

TV: What was the rehearsal and shooting schedule like on *The Amos 'n'* Andy Show?

Mr. Childress: It was lovely. Monday through Wednesday we rehearsed.

Miss Wade: On Wednesday we would do the walk through. By Wednesday, we had everything down. Then we would get the action. Then the next two days we would shoot.

TV: And that was easier than it would be the way things are done today?

Miss Wade: It is for me.

Mr. Childress: Much easier.

Miss Wade: I can't stand those three cameras. I don't like the live shows, I prefer the films. At this late hour in the day I don't feel like pushing myself.

Mr. Childress: I don't either.

Miss Wade: (Wistfully) Well, I enjoyed working as a member of the Amos 'n' Andy cast.

Mr. Childress: Oh, it was really something.

TV: We really appreciate both of you spending this time with us. You have no idea how much we've enjoyed it

Mr. Childress: It's been a pleasure.
Miss Wade: Indeed it has.

Mr. Childress: I haven't seen my friend here in a long time. Several years.

TV: We were hoping that you two would enjoy seeing each other as well.

Miss Wade: Well, we have done just that.

* * The Players * *

Amos Jones—Alvin Childress
Andy Brown—Spencer Williams, Jr.
George "Kingfish" Stevens—Tim Moore
Sapphire Stevens—Ernestine Wade
Algonquin J. Calhoun—Johnny Lee
Sapphire's Mama—Amanda Randolph
Lightnin'—Horace Stewart
Madam Queen—Lillian Randolph
Ruby Jones—Jane Adams
Arbadella Jones—Patty Marie Ellis

Ask the Videophile

TOO MUCH OF A GOOD THING

I've been noticing that there's enough of a highend loss in my videotapes that I can see it very plainly on my set, comparing it to the signal I'm recording. Is there a way to set up a patching system that would allow me to use an enhancer on the video going into the deck's record amplifier, and then again on playback from the VTR? I would think that this would compensate for all the loss I'm seeing on my GE IVCR-005W VHS recorder. Also, do you think it's possible that manufacturers could eventually release a VHS machine optimized for the LP (4-hour) mode? Since there isn't that much difference between the 2 & 4-hour speeds, I'd think that a machine designed to work only at LP would perform very well.

G.R., Downey, CA

On your enhancing idea: sorry, but it's a no go.

This would be somewhat akin to Dolbyizing an audio signal going into a cassette deck and then Dolby-encoding it again as it plays back, which will result in over-equalizing the signal. With video, you'd be magnifying the details and white level (gain) as you enhance the input, then over-enhancing it on playback which we guarantee you, will look very, very noisy and grainy.

Secondly, we disagree very strongly with you on the differences between SP and LP. If all you've ever seen is a GE 2/4-hour VTR, then you've never seen how good VHS can really be--on a 2-hour machine optimized for the SP mode (like the NV-8200). Because of the design compromises inherent in 2-speed (or 3speed) VTR's, these machines are for the most part already optimized for their slowest speeds, by virtue of their narrow-gap video heads. The only thing a single-speed LP recorder would gain for you would be lower cost, because of the elimination of the speed-control circuitry. Note that the few X-2-only Beta decks that have been released (ike Sony's 8600 and Sanyo's 9100) most definitely did not perform significantly better than the previous 2-speed models. Our advice is now, and has always been, to record all the programs you plan on keeping indefinitely at the fastest possible speed, and rely on the slower speeds only for delaying lengthy shows ("time-shifting"). Otherwise, you're only cheating yourself of experiencing the best possible performance your VTR is capable of providing.

THE BLONDER-TONGUE BOX, REVISITED

I subscribe to an over-the-air pay TV service that uses a Blonder-Tongue box [discussed in #21]. I've had no problem hooking up and recording on either my RCA VCT-200 at SP or on my Zenith JR-9000W at

X-1, both providing excellent first-generation copies on either machine at the fast speeds. However, when I record off the decoder at LP or X-2, I get several noticeable and annoying vertical bluish lines running from the top to the bottom of my screen (usually on the far right or far left). Adjusting the tracking control only moves the line to the opposite side of the screen, right to left and vice-versa. A friend of mine with a similar set-up has gotten the exact same results. Any suggestions?

S.E.S., Ferndale, MI

Ah, the mysterious Blonder-Tongue box. Readers will recall our past discussions of this off-air decoder box which uses an internal speaker and silent RF video output, designed to thwart VTR owners who want to record a Pay TV system's feature films. Only by opening up the box and attaching an audio line from the speaker output or volume potentiometer can you feed an audio signal to your deck, with the video coming from an auxiliary tuner or additional VTR. Blonder-Tongue now offers a new mode, the 4161, that has a separate audio output ostensibly for connection to stereo receivers, which might facilitate a VTR connection more readily.



But getting back to your question: we'll be damned if we know what could be causing this strange form of interference, though it would seem that it is probably unintentional. It's possible that an anti-anti-copying device (like CVA's "Video Stabilizer" or Vidicraft's "Copyguard Stabilizer") might strengthen the video's sync levels enough to a point where they could be recorded without this phenomena. Alternatively, perhaps your pay-TV serviceman could adjust the decoder to perform properly. You might also try using a different deck or tuner before feeding it to your recorder, to see if this makes any difference. Otherwise, you may just have to resign yourself to recording all these decoded movies at the fastest speeds--which is, of course, the best way to go anyway, albeit the most expensive one.

YOU CAN TRUST SOME CABLE TV INSTALLERS ONLY AS FAR AS YOU CAN THROW THEM

My local cable TV service provides both HBO and Showtime, but because of their decoding box I've found that I can't record one premium channel while watching the other. Even worse, I can't tape a standard channel while watching the premium, or vice-versa. Would something like the Home Video Patch Bay advertised in #20 solve my problem, or would the Bypass II discussed in #19 be better?

My installer told me that the convertor box depended on a certain amount of signal strength to do its job and that if I used signal splitters it would make the box burn out. While I'm dubious as to that, I'm still chicken to try out one of my home-brewed contraptions, since a new box costs \$275

M.K., Grant's Pass, OR

This sounds like a typical case of overly-cautious technicians going out of their way to keep electronics as mysterious as possible, probably due as much to ego and job-security as it is to avoid having customers tamper with the installation. While we can understand and appreciate the latter, it still doesn't warrant handing out outright lies like this "burn out" story. The only thing that weak signal strength will do to a CATV convertor box is result in a slightly noisier picture-that's all. The Distrivid or Bypass systems both do essentially the same job and will work very well with almost any cable TV/VTR system, except for the slight loss discussed in an earlier review. Each is designed to allow taping from a premium channel while watching another (or vice-versa), though you will most likely need another convertor box to record HBO while watching Showtime (or vice-versa). [Unless, of course, you have a TV set with electronic tuning that can tune the pay-cable channels on the mid-band between channels 6 and 7.-Ed.]

FM vs. TV

Whenever I turn my TV or my VTR's tuner to channel 3, it knocks out my FM tuner's radio signal. I thought this must be because of the close proximity of the equipment, but found out that my B&W TV upstairs does the same thing. Both TV's are hooked up to cable, but if I use the sets' rabbit ears the same thing happens. I've already tried switching the plugs to different electric sockets, and that doesn't help either. This phenomena doesn't hurt anything, but I would like to know why it's happening.

W.M.G. III, Raleigh, NC

All U.S. FM broadcast frequencies are located between 88-108 MHz, right between the bands used for channel 6 (82-88 MHz) and channel 7 (174-180 MHz). Our guess is that your VTR's channel 3 RF output or the tuner in your set is somehow leaking spurious RF interference to your tuner, and aside from moving the equipment around or using heavily shielded cable or shielding the tuner itself, we can't think of any solution to your problem. There is one question we have,

however: why would you want to listen to your radio and watch tapes at the same time? (Actually, your crazed Technical Editor has been known to do the same thing during dubbing, but the problem generally disappears when the TV set is turned off, which leads him to think that the problem is interference from the set rather than the VTR.)

IT'S EITHER A WASP INSIDE YOUR SET OR. . .

I own a Sony SL-8200 and an RCA VDT-625. When I dub from the VHS machine to Beta, my resultant copy often has washed-out flesh tones and audio buzzing, but this doesn't happen when I dub from Beta to VHS. And if I take that washed-out Beta copy and dub it back to my VHS machine, I get a 3rd generation copy that restores the flesh tones and eliminates the buzzing. How come?

M.S., Lawrenceville, NJ

You didn't mention in your letter whether you're dubbing via the direct (video-to-video) or RF (channel 3/4) method, which may affect the results of your transfers. Off-hand, it would appear that your VHS machine may have an excessively high video output, which can distort when fed to another machine. Most VTR's are set up to provide an output of one volt peak-to-peak and if this is exceeded by more than 10%, it can result in the same "buzzing" symptoms you're describing. The washed-out flesh tones and lack of details you describe are often present in 1/2" dubs, regardless of format, though it is true that in certain cases 2nd and 3rd generation recordings can appear at first glance to look better because of the significant roll-off of high video frequencies resulting from multigeneration dubbing. Upon closer examination, you'll find that the excessive noise and poor color fidelity generally makes a 3rd generation dub look worse, overall, than a 2nd generation. Our advice: have both machines' inputs and outputs checked by a technician to make sure the levels are properly set. In addition, you might try to use an Enhancer or Distribution Amp to help control the signals more fully.

MULTIPLE-SET VIEWING

How can I hook up several Beta decks to several TV sets, and still be able to switch them back and forth? I'm also interested in patching in stereo sound to my receiver, too.

D.T., Norridge, IL

By an amazing coincidence (chuckle), we just reviewed Kappa Video's "Distrivid" RF switcher in the last issue, and it should almost definitely take care of the VTR/TV monitor switching set-up you ask about. As far as hooking up VTR's to your stereo, keep in mind that the low-quality audio of most consumer Beta decks (and VHS, for that matter) often suffers when heard on large speakers, requiring some adjustment of your tone controls to help filter out excessive hiss, noise and hum from most tapes and broadcasts. We discus-

For Beginners Only

When our earliest issues were published, all of us were beginners, and this fact set the tone for nearly all the contents of those issues. The regular feature, For Beginners Only, last appeared in TV #17 (contact our Back Issue Dept., . . . please). Effective with this issue, we are reviving that department in response to the many inquiries from new readers who are currently just as bewildered as we were several years ago.

To re-inaugurate this feature, we have chosen to expand the glossary of fundamental terms, last seen in *TV #17*. So, as a special gift to you *novices*, here's the secret code:

- 1. Beta-One of two most prominent types of 1/2" VCR's. The Beta format has been adopted by Sony, Zenith, Toshiba, Sears, and Sanyo. Tapes designed to be used with one of these will play on all recorders using that format, but will not be able to be played in a machine designed for the VHS format. Note that Sanyo had an earlier system (V-Cord II) which we consider to be obsolete. It is not compatible with Beta or VHS. V-Cord II is still being offered in some areas at drastic discount. Videophiles who still own them occasionally place ads in our mini-ad section.
- 2. B&W-Black and white, of course.
- Copyguard—A process by which prerecorded tape manufacturers "encode" their tapes with a special signal which is designed to prevent the successful duplication of the tape by the purchaser who wants to hook up two VCR's and run off a "free" duplicate of the tape.
- Dropout—Simply put, dropouts are those little horizontal white streaks that flash across the screen when you are

- playing back a video tape. They are most often the result of minor defects in the tape, and are most noticeable in tapes which are less carefully manufactured (i.e., cheaper).
- Dub—To make a copy of one cassette from another, through the use of two VCR's. Also stands for the copy itself. Sometimes "dupe" is used to indicate the same.
- 6. HBO—Home Box Office, one of the pay cable systems available in some parts of the country. These systems, some of which broadcast by satellite, feature uninterrupted motion pictures of recent vintage. (eg. Animal House, Norma Rae) as well as other special programming. Other pay cable systems include Showtime and the Movie Channel.
- NTSC—Designates the 525 line/60 field color television broadcasting system that has been adopted in North and Central America, Japan and Taiwan. [See full discussion in TV #19.]
- 8 "Muting" circuit—That feature of a VCR which blacks out, or "mutes", the picture and sound, during playback of a tape, whenever the signal is unstable. This occurs when the machine is initially put into the "play" mode and the tape has not yet reached its proper speed, and at points on the tape where momentary instability occurs due to a commercial having been edited out or as a result of a loss in signal strength. Many videophiles are desirous of defeating the muting circuit. Reasons and instructions for certain VHS and Beta models can be found in our available back issues.
- 9. PAL—Designates the 625 line/50 field

- color television broadcasting system that has been adopted in most of Europe (except France), Australia and parts of Asia, Africa and South-America. [See full discussion in TV #19.]
- Portapak—A battery operated portable video tape recorder and the accompanying portable video camera.
- 11. Prerecorded tape—As opposed to a blank tape, this is a tape which you buy because it already has a film or other material recorded on it. Same as buying music on tape.
- 12. Public domain-This refers to a feature/film/tape, whatever, that is not protected by copyright. This results from a work never having been registered for copyright or from a neglect to renew a copyright that has expired. A work which is in the "public domain" may be legally sold, exhibited or duplicated by anyone without concern for the rights of the studio or producer who originally created it. There may be exceptions in the case of films based on books whose copyrights have not expired or which contain music that is protected by copyright, but that's another story.
- 13. SECAM—Designates the 625 line/50 field color television broadcasting system that has been adopted in France, communist Europe, Cuba, and parts of Africa and Asia. [See full discussion in TV #19.]
- 14. SP—The fastest VHS format speed (Standard Play), and the one at which most prerecorded tapes are available. At this speed a little more than 2 hours can be recorded on a

standard (T-120) cassette. At the "LP" (Long Play) or "SLP" (Super Long Play) speeds, this figure increases to 4 and 6 hours respectively. [Note the confusing fact that certain VHS machines from Hitachi refer to their 3 speeds with the X-1, X-2 and X-3, Beta format designations.]

- 15. Tape speed—The rate at which the tape passes over the recording and playback heads. The faster the speed the higher the fidelity of picture quality and sound. Various speeds are abbreviated thusly: X-2-the most common Beta format speed, (sometimes seen as Beta II) and the one at which most prerecorded tapes are available. Earlier Beta format VCR's ran at X-1 speed, the fastest available in a 1/2" consumer VCR. At that speed only one hour could be recorded on a standard (L-500) cassette. Current models play and record at X-2 and at the new, slower X-3 speeds. The Sony SL-5400 and SL-5600 will also play back at X-1.
- 16. U-Matic—The ¾" tape video cassette format which is used primarily for educational and industrial purposes, but which is sometimes found in the homes of wealthy or cavalier videophiles. Not compatible with the ½" tape (VHS and Beta) formats.
- VCR or VTR—Abbreviations for "Video Cassette Recorder" or "Video Tape Recorder."
- 18. VHS—Literally, VHS "Video Home System," one of the two most prominent types of 1/2" VCR's. This system has been adopted by RCA, Panasonic, JVC, Magnavox, Quasar, Akai, Sharp, and GE, among others. Tapes designed to be used with one of these will play on all recorders using that format, but will not be able to be played in a machine designed for the Beta format. Note that Quasar had an earlier system (VX) which we consider to be obsolete. It is not compatible with VHS or Beta. The VX is still being offered in some areas at drastic discount. Videophiles who still own them occasion-

ally place ads in our mini-ad section.

19. Video Disc—A disc which resembles the familiar phonograph record but which, in addition to an audio soundtrack, is capable of playing back a picture on your television set. Video disc players (which do not have recording capability) are known by three (incompatible) format designations:

MCA/Phillips (DiscoVision)—currently being marketed under the Magnavox (Magnavision) and Pioneer (Laserdisc) brand names. This is the "optical" system in which pits on the surface of the disc are "read" by a laser beam.

RCA (SelectaVision or "CED")
—expected to reach the market
early in 1981 under the RCA and
Zenith brand names. This is the
"capacitance" system in which a
needle picks up impulses from a
grooved disc.

JVC ("VHD")—possibly available by late 1981 under the Panasonic, Quasar, JVC and GE brand names. This is also a capacitance system, but one which utilizes a grooveless disc.

20. "X" rated—Tapes which usually contain nudity and/or simulated sexual activity, sometimes referred to as "soft core" pornography. "XXX" tapes usually contain explicit sexual activity which leaves absolutely nothing to the imagination and are sometimes referred to as "hard core" pornography. Both types are also sometimes called "adult" tapes and, unfortunately, not all dealers' advertisements clearly follow the distinction between X and XXX that is here described.

In the next installment of *FBO* we will tackle the single most discomforting question that regularly comes our way, ie. Should I buy a VHS or Beta format recorder? (By way of previewing that article, we'll give you the answer now. It's "yes."

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FOR THE DO-IT-YOURSELF VIDEOPHILE

by: Marcus F. Wielage

In response to a number of requests from our readers, we're inaugurating a new feature with this issue, designed to help out the advanced video enthusiast-on-a-budget to design or build home-made projects to expand his video system.

A Do-It-Yourself Film Chain: There have been few ideas that have been discussed by videophiles more than how to put together a device capable of transferring home movies to videotape. The first item required is, naturally, a standard or Super 8mm projector, such as any of the better models manufactured by Kodak, Bolex, Eiki and Sony-preferably one that comes equipped with a 5-bladed shutter and a synchronous motor, designed for television transfer use. Otherwise, a slightly flickering "shutter bar" will appear on the screen, which may or may not be bothersome to you. If a special projector can't be obtained, you can ask your photo dealer to check and see if a telecine conversion kit is available to adapt your projector for TV use. Alternatively, some Super 8 projectors have a variable speed capability that allows speeding up or slowing down the film, which might allow you to set the speed to minimize the flicker (usually right around 20 fps). You won't need a very powerful bulb for the projector-certainly no more than 300 wattssince the projected area should be kept fairly small, no larger than about a foot square. This will help avoid "hot spots" and image keystoning (sizing) problems.

Almost any good consumer color camera can be used in your film chain, preferably one with a manual iris setting like RCA's CC-002. The image of the film can be projected onto any conventional movie screen, like a standard Kodak glass-beaded model. By placing the camera



directly alongside the projector, you can achieve surprisingly good results from this basic set-up, provided you exercise some control over the transfer by carefully adjusting the overall brightness (with the camera lens' iris) to an optimum level, avoiding "blooming" or streaking created by excessive video levels. Turn on your TV set and set the VTR so that the image appears on the screen. This way you can monitor what you're doing. After making sure the film is properly framed and focused on your TV screen, you can use your camera's white-balance controls to try to achieve the best overall color. Run the first few minutes of your film and slowly adjust the controls (with the overall balance set for "indoor" or "outdoor," whichever looks best) to get the most realistic flesh tones possible. In general, when flesh tones are correct, the rest of the image should be acceptable as well. Alternatively, you can watch for white objects in the film and adjust the controls to keep the objects from looking tinted.

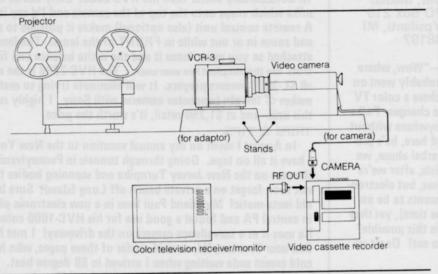
Once the color is set at the beginning of a reel, you shouldn't have to adjust it much unless some drastic color changes occur—between day and night scenes, for example. If this happens, you may have to stop and recue your tape to edit out the bad footage. You can, however, "ride" the lens' iris levels as much as possible to minimize smearing and overexposure as explained before, again using your TV set as a guide.

16mm and Super 8mm sound transfers can be performed in the same manner, though additional hookups will have to be made to connect the projector's speaker output to the VTR. You might want to experiment with feeding this output through an equalizer or amplifier to help cut down on excessive hiss or noise from the film print, as well as minimizing audio hum and distortion.

If you prefer not to record the image as it is projected on a movie screen, and don't mind spending a few bucks, there's another way you can do it. Both Quasar

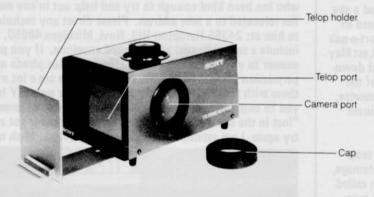
and Sony offer "Telecine Converters," which are little \$125.00 optical boxes designed to display a film projector's image on a translucent rear-projection screen, through a series of mirrors and/or lenses.

"Telop" port. A knob on the top of the unit can be turned to adjust the VCR-3's internal mirror to display either the Telop or Projector as needed, similar to the professional broadcast multiplexers used in

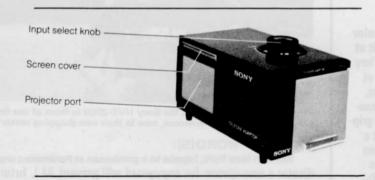


Sony's VCR-3 is an excellent accessory for their HVC-1000/2000 color camera series and allows easy transferring from many TV stations and post-production facilities.

To be brutally honest (as JM would



most standard film and slide projectors, though we caution the reader that some projectors may require special lenses and say), I haven't been particularly impressed with the quality of the "home-brewed" set-ups described above, and unless



careful set-up to avoid image vignetting (portholing) and focus problems. The VCR-3 offers an advantage over Quasar's KT-5020 by also enabling you to transfer small 4"×3" title cards through its

you've got a large number of films (or, shall we say, "private" material that you think professional labs may refuse to handle) you're probably better off going to a commercial duplicator like Fotomat to

have transfers made. I've seen two or three of Fotomat's transfers so far and they were very clean, bright and professionallooking, as processed by the firm's Fountain Valley, California facility on top-of-the-line Telemation film chains. Considering that no consumer camera is capable of providing quality even remotely approaching such a \$50,000 system, for \$17 an hour (which works out to be about 50¢ for each 100" Super 8 roll, not including a blank cassette) you really can't go wrong. I would suggest that you furnish your own videocassette, in view of the fact that Fotomat is currently supplying all their video transfers (and prerecorded films) only on Scotch tape at somewhat higher prices. Also, you should advise the Fotomat representative to have their engineers record at least 10 seconds of black at the beginning of each cassette, since the three transfers I've seen began very abruptly with some minor glitches, which is their standard procedure. Further information can be obtained from Fotomat's tollfree Customer Service Department line at 800-325-4089. Similar services for Beta users only are offered by S/T Duplicating's FamilyVision subsidiary in Leonia, NJ, for approximately the same rates. Details can be obtained from most authorized Sony dealers.

Future How-2 Columns will include the ridiculously-long-awaited Patch Panel article, which—would you believe it—was finished in time for this issue, but was crowded out due to your Technical Editor's last-minute wishy-washiness and space problems. We'll also have some Beta modifications for SL-8200 and 5400/5600 recorders, including contributor Ray Glasser's speed-sensing deactivation, some ideas for incorporating a "Poor Man's BetaScan" by David Barnes, and hopefully a whole lot more.



STATE OF THE ART

Art Vuolo, Jr. (Mr. Media) PO Box 219 Ypsilanti, MI 48197

We could start out with a creative line like—"Wow, where did the summer go?" But, for a lot of us it probably went on video tape! I've said it before—once you purchase a color TV camera and a portable video recorder your life changes. Folks start saying things like: "dosen't he ever go anywhere without that damn camera?" or "if it happened around here, he's probably got it on tape." Aside from all of the verbal abuse, we videophiles will be appreciated, much like artists, after we're gone. We paint our masterpieces—not on canvas, but electronically on the face of a picture tube. Nobody wants to be on tape (unless they're cosmetically perfect at the time), yet they all want to see everybody else on tape. How is this possible? Nobody wants to cook, but everyone wants to eat! Don't ya just love it!?

STICK WITH REAL BUTTER:

Back in mid-July, while the Republicans were enjoying a big party in Detroit, Mother Nature got royally steamed at all of us that use Chiffon and let her wrath go on lower Michigan. Antennas were ripped from roof tops as if she was commissioned by a cable-TV company. With 80-100 mph winds and a sky which was sickly green and inky black, this writer, in need of serious professional help, scooped up his camera and port-a-pak VCR and shot footage of the storm as it approached! Last May the most dramatic look at a tornado as it moved toward downtown Kalamazoo, Michigan, was shot by an employee of the "Sound Room" with a home video camera. That ½" cassette, courtesy of WKZO-TV 3 made it all the way to the national network news! Quite a "coo" for the state of the art.

Needless-to-say, our mid-summer wind storm which took care of some 3,000 trees and did about \$10 million in damage, also messed up the cable TV system and Detroit Edison called it one of the worst on record. The ultimate frustration is to have all this time on your hands, a entire rack of movies that you haven't even seen yet, and NO electricity. Some folks in my area were powerless for eight days—I was only out for three. Thank goodness for battery powered video recorders, TV's and radios—I might have died from terminal silence.

ZOOMING IN ON CAMERAS:

This issue my personal product report is on the Sony color TV camera HVC-2000. Six weeks after I fell in love with it at the Consumer Electronics Show in Chicago-I had one. They are in very high demand, so don't expect 50% off sales til at least mid-1981. The unit is lighter than most-only 5.3 lbs. It looks very professional-very ENG (like the type TV newsmen use). The camera is black plastic with a comfortable griphandle right next to the 6:1 power zoom lense (fixed, not a C-mount). The power zoom is so quiet-you absolutely can not hear it. The RCA is a bit noisy. Playback through the electronic viewfinder is a welcome advantage. Also, the defeatable iris control is very useful...automatic vs. manual-to help the problem of dark faces if there's a light, or worse yet the SKY behind your subject. The auto-fader makes very nice dissolves to black at the tap of a button. A drawback, however is that the fade occurs on the monitor, but not in the viewfinder. Another serious weak link is the built-in condensor microphone. It is a bit hidden and not very effective. The RCA CC004 the, new 006 and 007 models feature an extendible mike which is considerably better than the HVC-2000. Sony has an optional mike which snaps onto the top of the camera and I'd say it's a must. A remote control unit (also optional) makes it possible to start, stop, and zoom in or out while in FRONT of the lense! The lense cap is attached so you never loose it and the white balance and filter controls are the simplest t've ever seen. The HVC-2000 is the answer to all SL-3000 owners prayers. It will eliminate trying to match other makes of ten pin connector cameras with Sony. I highly recommend this unit—and at \$1,250 retail, it's worth the price.

TRIPS & TIPS:

In August I went on my annual vacation to the New York area and I have it all on tape. Going through tunnels in Pennsylvania, counting the cars on the New Jersey Turnpike and scanning bodies that I shall not soon forget on a private beach off Long Island! Sure beats the old insta-matic! My friend Paul lives in a new electronic playground in central PA and found a good use for his HVC-1000 color camera. He uses it as a surveilance camera on the driveway! I met Mark Sheldon near Trenton, NJ, an avid reader of these pages, who had an ice cold cream soda waiting when I arrived in 88 degree heat. I'll be out in L.A. the first week of October and Joe and Marc know what I want out there.

IMPORTANT NOTICE----PLEASE TAKE NOTICE!!!!!!

Rick Redoutey has moved. Mr. Betamax Technician No. 1, who has been kind enough to try and help out in any way possible has relocated to a new address. Please direct any technical inquiries to him at: 24356 Hampton Hill, Novi, Michigan 48050. You MUST include a self-addressed and stamped envelope. If you prefer a fast answer to your problem/question, include your phone number with permission for him to call you collect. There are a lot of you out there with technical situations which are way over MY head, so I urge you to contact Rick directly. Some mail from two issues ago was "lost in the shuffle" so if you've written and never got a reply—please try again, I am attempting to get very organized. Wish me luck.



Yours truly—Mr. Media with the Sony HVC-2000 in front of our first local video outlet—Video Wherehouse, now in their new shopping center location.

THE LAST WORD(S):

While in New York, I spoke to a gentleman at Paramount and he indicates a new system for copyguard will prevent ALL future duplicating (unless you're a real electronics wizard). The vice is getting tighter on piracy every day. We have now got a second video store in our area, this new one is called "The Video Store"—not creative, but supposedly competitive. I'll know by the next issue. In the meantime don't accept any wooden nickles, or black-market tapes, keep 'em clean, stay legal and most of all—IN TOUCH! PS My birthday is September 30th-hint.

VIDEO "RESOLUTION": An introduction

by: Adam Robbins UDS Video

As a video equipment manufacturer and dealer we have seen a problem developing which affects the majority of commercial. semi-professional, and serious consumer video users. What we are talking about is the technical information gap or the fogged state of appreciating data sheets, specifications, and performance figures for various types of video equipment. In order to make a value judgment on purchase and then get the most from your equipment when it's in use requires some minimum awareness of what the goods are capable of, beyond what you can see when you press the play button. To cover all of the several critical performance factors would, of course, require every page of this magazine plus ten more editions. We'd like to try and offer a little illumination on just one factor in this article. Perhaps others may come forth with similar explanations of the remaining key specifications in future editions of The Videophile.

One of the most important factors affecting video image quality is resolution. It is also the least understood or most misunderstood specification. As yet, most prime video manufactures have done little to remedy this situation. Indeed, the second line brand companies (those who do not manufacture the equipment they sell) seem to consider it and other vital specs as military secrets. For some of their offerings, this is understandable, as open publication of the unit's performance would be bad news. Sooner or later such offenses should be corrected and the video equipment buyer treated with the same respect that high quality audio buyers now receive in the form of full technical data disclosure. But back to the matter of understanding this data.

"Resolution" is basically the ability to

discriminate or detect the detail in the video image. A resolution spec is this ability quantified in units according to one or more fixed standard measurement systems. In general, it will be horizontal resolution that we are concerned with. Vertical resolution is more or less fixed by the TV system in use (NTSC in this country). Like most things in life, that is not a hard fact, since the 525 lines our system scans at does not give us exactly 525 lines of resolution. This is due to moire, line spacing, and other fudge factors. However, vertical resolution is usually not the bone of contention in video camera or recorder performance, so we will leave it lie in peace. Horizontal resolution is a highly variable property of any video image process where the picture data is converted from electronic to optical form or vice versa. So TV receivers will have varying resolution from type to type and brand to brand, as will video monitors, cameras, and almost any kind of video processing equipment which can diddle the image signal. If we are talking about color video, there is a further subdivision of horizontal resolution-luminance and chrominance, or brightness and color, if you like. Both are important. However, luminance resolution is usually given more emphasis as establishing the basic "fineness" of the perceived image.

The units used to measure resolution in video are "lines." To the serious film photographers among us, this immediately rings a bell. Camera lens resolution is measured in lines—lines per millimeter, lines per centimeter, or lines per inch. Unfortunately, we are not talking about the same lines in video. Video lines of resolution are the number of equally spaced vertical lines per image width. The width, in turn, will change depending on whether

you are talking about a 2/3" vidicon tube or a 5", 12", or any other size picture tube. So forget the idea of lines per fixed unit. In video, 200 lines of horizontal resolution means that 200 vertical lines, equally spaced so that they just fill the image width, are still perceivable on the image as separate lines. If you squeeze those 200 lines all a tiny bit closer together, enough, say, to fit in another one or two lines, and the image starts to blur all the lines together—voila, you have just found the resolution of your image—it's 200 lines, not 201 or 202, but 200.

You don't actually have to fill the whole screen with these lines to make a test. It's the lines themselves and the spaces between them that are important. If you only have three such lines and spaces (it may be simpler to think of the pattern as black and white lines of equal width than to talk of lines and spaces) then these three lines will be sharp or blurry just as a screen full of them would be. This is how most resolution test pattern charts work. They will have four to six black/white line groups which start at the centers of the four edges of the picture. At these edge centers the line spacing would be that for, say, 200 lines of resolution. All four groups then converge toward the center of the pattern with the line spacing diminishing until at the center they would be so close together as to require, say, 700 lines of resolution to separate them distinctly. The two groups that are drawn from either side to the center are for vertical resolution measurement while the top and bottom to center groups indicate horizontal resolution. Of course, between the 200 and 700 line spacings, the groups are marked for the intermediate values.

Now for an example. Let us take a video camera and set it up for a resolution test.

Letters:

WINDEL OLD PACE TO THE VIDEOPHILE ZOO3 APALACHEE PKY.
TALLAHASSEE, FL 32301

Jim:

It was aggravating enough getting responses to my ad in #26 3 weeks prior to receiving the magazine, but sending me a copy missing pages 17-20 and 61-64 is ridiculous!!!! Now, being in the magazine business, I can understand how these things can happen. BUT I would like either another, COMPLETE issue, or the missing pages, mailed IMMEDIATELY. I DO NOT want xeroxes.

... you seem, for some unknown reason, overly (O-V-E-R-L-Y) sensitive to commenting on, reviewing, acknowledging the existence of, the "other" sources for adding to one's collection. -- Lou Cohan, THUNDER ROAD Magazine, P.O. Box 861, Cypress, CA 90630

Lou, we continue to have delays with those on the West Coast who have 2nd class mail subscriptions. Our mag is being printed (and mailed by a mailing service) in Miami now, 500 miles away from my personal control. We are happy to send a replacement copy to anyone who gets a defective one as a result of the printer's collating/binding equipment slipping a cog. As to our sensitivity to bootleg tapes, we have taken the position that it is better to sometimes protect our readers from themselves. You would be surprised to know how many videophiles have been "visited" by the FBI. It's a chilling experience, and I have decided that The Videophile is too visible a publication to flaunt the fact that under-the-counter is available to anyone who is willing to make the right contacts. If you, for instance, were to do a review column for me on such material, it would indeed be well received by the readership, but I don't think it would be long before you were sorry you were doing it. I may, however, take you up on your offer to do a page of R & R mini-reviews. The next deadline is October 1.

Dear Jim,

... the thinner, smaller type face used in the Letters and Good, Bad, and Ugly sections is hard on my eyes. Speaking as one with poor eyesight, I would appreciate it if you could use the type size and style of the Product Reports throughout the magazine. -- Henriette Clawans, Chicago, IL

Thanks for the many kind words in the portion of your letter which is not here reproduced. The type face on these pages is not type face at all, but rather ordinary IBM Selectric "courier" face reduced about 15% or so. After all the rest of the magazine is pasted up and ready to be sent to the printer, I sit down at the old keyboard and hack out these pages myself at the very last minute. (It's 8:37 p.m., Sunday, August 24, as I type these very words.) We may change this procedure some day, but right now its the only way that the little ole procrastinator, me, can squeeze as much as possible into these and the "news" pages.

Dear Jim:

Quite a while back I wrote to you but you never answered. Maybe if I made you an offer you can't refuse? If I gave you 2, or even more, 4 hour tapes, would that be convenient for you? I'm looking for tapes such as: "Vampire's Night Orgy", "The Velvet Vampire," and "To the Devil, A Daughter". Please send me a list of your tapes. Someday I may be able to help you, especially since I will be visiting in Europe. -- Bob DeFrancisco, 5927 S.E. 22nd, Portland, Oregon 97202

I am seldom able to answer the many letters that seek my personal assistance. If you send a stamped, self addressed post card with little boxes that I can check, there's a better chance. I have no list of tapes (my collection has gotten out of control in the past couple of years), and if I did, it would not be available. It's ironic that this little venture (and my full time job with the Florida Legislature) have grown to the point that I am no longer able to trade or even maintain civil contact with those of you whose acquaintance I would otherwise be anxious to cultivate.

Dear Jim,

Last weekend I had a chance to record an interview with a top pro in my field -- but was caught without a tripod. Don't know if it's common practice but discovered how to get a stable 3-point "platform", keeping the camera rock steady (resting the elbows on chair arms), by using the combination of hand grip, shoulder pad, and the short carrying strap around the neck, keeping it taut by looping through the thumb of the trigger (right) hand (with the left hand working focus and zoom). It worked for ... I have two reservations about TV: 1.5 hours. Titling the X-rated features column "Hey Meester" is an ethnic slight, mimicking the Spanish accent of the stereotype Tiajuana (Mexican) "porno purveyor." If he ever existed, he's certainly outgunned now by the merchandising wherewithal of organized crime and Hollywood syndicates. It's probably more fitting to head the column with a "Hollywood" marquee or maybe with a gangster type making "an offer that can't be refused." The other concern is that, while you show sensitivity to the feelings of people who may be offended (which I'm not) by reviews of and ads for X-rated video, you ignore the criminal impact (child exploitation, white slavery, drug addiction, physical violence, etc.) on much of the "talent" involved. -- Mike Silver, 112 E. Madison St., Baltimore, MD 21202

Thanks for the tip, Mike. I too have the Panasonic model WV-3200 camera. I really feel that your remarks with respect to "Hey Meester" are ethnic nit picking, however your concern about the exploitation of those who act in the porno films is something that I have had to think about for quite a while. So far as I know we have not reviewed any films that feature under age persons, and I rather doubt that any such thing has been advertised by

the dealers who regularly advertise in these pages. Yet I acknowledge that this does not fully satisfy the point that you make. May I only say that we are continuing to do that with which my gut feeling is in accord. We are as concerned about public morality as anyone else, and are excersing both liberty and restraint in a balance that we can look in the mirror each day and accept. The Videophile is trying to set an example of behavior for its readership as well as the publishing industry, but we cannot be responsible for (or even primarily concerned with) the secondary morality and activities of those whose profit is sometimes taken at the advantage of others. It's sometimes a jungle out there, yet we are comfortable with the position of observing it, reporting to you about it, occasionally lamenting it, but not, except in its extremes, ignoring it.

Hi Jim

I am very serious about VIDEOSPONDING, and I think it is the hobby of the future. STAY-AT-HOME-AND-SEE-THE-WORLD not just via the commercial video product, but as part of an exchange of sights, thoughts and videoverite via live on-camera video correspondence. I know that I can't be the only person desiring more contacts of this nature. Those I have now I have known for quite some time, and actually met through the audio correspondence medium. ... I would be interested in writing a column for your publication on the subject of VIDEO-SPONDING ... would you be interested? ... I'd like to pick up where Sandy Winoker left off, so to speak All the best to you and the piglets. Let's have more "girlie" pictures. I admire your taste. I also agree with those who want the entire address of letter writers printed. -- Gary Bourgois (address withheld by request)

Just kidding, Gary. I've enjoyed your two lengthy missives. I'm sure folks will want to reach you at: 135 Washington, Marquette, MI 49855. If you haven't already heard from me, I am interested in your idea for a column. The deadline is October 1, and if you will send us some "girlie" pictures of your friends, we will consider publishing them. (Hmmmm. "Video Buff of the Month" ... Video Buff, get it? ... Buff!, oh, well). Incidentally, we did not intend to uncerimoniously dump Sandy's column. However, we felt that it never had quite caught on and lived up to the potential that we initially had in mind for it. A similar thing happened to Ralph Gordon's "Video Voice of Canada" many issues ago. Others (The Big Nate, Bob Burns, Steve Comet) we just haven't heard from in a while, but we hope to be able to pass on to you their words of wisdom when we can.

Dear Mr. Lowe

I had wondered what happened after several months elapsed, but am glad you are proceeding with your plans for publication. ... If there were more time and I had my new prescription for glasses, chances are I'd do some deleting. However, your communication arrived just this afternoon, and I shall post it tomorrow before noon. I'm sure I'll be pleased with the published version of the interview and thank you at this time for providing me with a copy. Best wishes for health and success. —— Ernestine Wade, Los Angeles, CA

And thank you, Miss Wade, for taking the time to review the rough copy of the interview and offering your editorial corrections. The two hours we spent with you were among the most pleasant that we have ever had the occasion to enjoy. We especially enjoyed your gracious hospitality and candid opinions.

Dear Jim:

Recently a friend told me that a friend of a friend was visited by the FBI and had all equipment and tapes confiscated, including a TV. This person supposedly did not sell any tapes, but did have some bootlegs (presumably he traded for them). He has not been charged with anything though at least a month has passed. Just what are the legalities regarding the FBI? How can they confiscate equipment without even charging a person with a crime? -- (name withheld)

The friend of your friend's friend needs a lawyer. A search warrant can be issued by a judge upon a showing by the FBI that there is "probable cause" that a crime has been commited. However, with rare exceptions, no law enforcement officer can confiscate anything from your home without a search warrant (or even cross your door sill for that matter). Most videophiles have found it to be prudent to offer entry to the FBI even in the absence of a search warrant, but I do not believe that this courtesy should extend to offering them your tapes and equipment.

Dear Jim,

Isn't it about time that Ted Reinhart makes his final walk into the sunset? Why you insist on forking over half of your decidedly limited reviewing space to lookalike B westerns issue after issue ... is beyond my understanding. -- Michael Brunas, 7 Edgewater Road, Cliffside Park, NJ 07010

We've said it before ... We don't think Ted has too much space. We do think the other types of tapes have too <u>little</u> space. But until we can get the time to do more reviewing (or some other souls as reliable and articulate as Ted step forward and are willing to cover other areas for the same fee he gets -- gratis) we will just have to keep striving to become what we want to be.

Dear Mr. Lowe:

I am glad to see that my year's absence as a subscriber has given you time to improve your magazine. The editing is still not as sharp as it might be and the style continues to be inconsistent. But your saving grace is that you provide inside information available nowhere else. ... You should have more hard reporting on Magnavox's disc player. I had a very negative experience with the player and the Magnavox Consumer Services Department. -- Keith Holder, Route 4, Winder, GA 30680

In your year's absence, perhaps you missed Issue #23 in which we reported on the many videodisc problems.

Dear Sir:

Will the movie "Star Wars" be released in the near future? (As mentioned in #25, our sources say "yes", next Summer.) Also will you sell to your readers a hard bound version of your magazine containing all the issues published from your premiere issue to issue number 30 or so? -- Jenny Brenber, Toms River, NJ

It's not likely, Jenny. Our resources are stretched so thin that it would not be financially feasible to ever reprint and publish such a volume. I suggest you take your own compelte set and have it professionally bound. Hand tooled Moroccan leather would be nice.

Readers! I have far too many letters to squeeze into this space. Please let me know if you enjoy this section and perhaps we can expand it by several pages. Just jot your vote on your next renewal slip, or send a card.

The Good, The Bad, and 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 #19-26 in which the first 8 installments of GB&U appear.

Dear Sir:

On December 5, 1979, I sent your company a payment of \$10.00 for the 1979 VIDEOPHILE'S ANNUAL. On February 21, 1980 I sent your company another letter requesting either the above mentioned publication or an explanation for the delay. Your company did not have the courtesy to respond to my letter. Now after nearly (9) months of waiting, I still have not received the above mentioned publication ... I am sure that if another company had treated their customers so shabbily that they would be mentioned in "The Good, The Bad, and The Ugly" column in your magazine. — William Martin Schwartz, Houston, TX

You are perfectly within your rights to be outraged with us over the 1979 Annual fiasco. You do have your copy now as do all the others who have waited so long. We just bit off more than we could chew in attempting to put that darn thing together at the same time that we were scrapping like hell just to keep up with everything else. There probably won't be a 1980 edition of the Annual. If all goes well, the next one that we do have will be on a tape cassette.

Dear Jim,

The Time-Life Video Club seems to be a very good deal. The prices are very good. They are very slow with deliveries though. It takes about 2 months to get a tape. If the tape originally came in a cardboard sleeve, they put it in one of their dust proof plastic boxes. This causes you to loose the liner notes and, in one case, the packing material to get in with the tape since it is no longer wrapped in cellophane.—Ron Novinson, USDAO, American Embassy, APO San Francisco

We too feel that the Time-Life Club is an attractive one, but have heard from others that it can be slow.

Dear Jim,

My recent contact with Fuji may be of interest to fellow videophiles. I had received a Fuji L-500 in trade, which after the first play was found to have a broken reel-lock mechanism. I wrote to Fuji asking for a new part only, not a replacement tape. I received a personal letter explaining that it was not recommended to try to repair a videocassette. Also such repair violated the warranty. Furthermore parts were not commonly stocked. However, they did send me the part and even an associated spring which I had not asked for at all. ... I am most satisfied with the Fuji company's response. ... By the way the tape now works fine. -- Lee Amirault, Exeter, NH

Lee, many thanks for sending me the "open letter" on the do's and don'ts of exchanging tapes. We'll try to run it in its entirety in the next issue.

Dear Jim,

I read in issue 26 your review of "10" and the quality problem you encountered. ... There seem to be a lot of bad copies of that tape around. I had 2 myself before I finally got a good one. The first VHS tape I received, besides having an overall fuzzy picture, had an even more annoying horizontal pulling or flagging at the top of the picture. The Video Connection replaced it with a copy that was even worse. Finally, the third copy they sent me was excellent. ... The lesson to be learned is don't hesitate to return a tape of poor quality. Only in this way can we get manufacturers to improve their quality control. If they think we will accept garbage, they will continue to put garbage out.

'Speaking of good quality, I recently got a VHS copy of Magnetic Video's "Alien." It is absolutely superb. The picture is extremely sharp, and every detail can be seen. -- L.W.K., San Antonio, TX

Manufacturers, not dealers (unless the dealer is a duplicator) should get the credit or the blame for the quality of a tape. Lest there be any misunderstanding, The Video Connection is definitely on our "good guy" list.

Jim:

I disagree with James L. Perlowski, as I found "Video Review" to be an excellent "glossy" on video and I think the 2 of you can coexist without any hurt to either's subscription list.

For THE GOOD, THE BAD, AND THE UGLY: GOOD is definitely Cinema Resources, United Video Club ("Alien" to my door 2 weeks before dealer would acknowledge release.) and SAXITONE Tape Sales, for blank tape. ... POOR is FOTOMAT's picture quality and tracking characteristics. Been lucky never to have any BAD or UGLY dealings. -- Tim Davis, RD #2, Cincinnatus, NY 13040

We don't know what to make of FOTOMAT. Some report unsatisfactory results, others are very pleased with the results (even very critical MFW suggests that you try them, elsewhere in this issue).

Dear Jim:

I sent a \$46.50 money order to Best Priced Products for "Sound of Music" ... No answer yet, but he just may be slow. ... I do hate P.O. Box numbers. ... Do you have any complaints on Best Priced Products of Wilson, NC? Also can you suggest any other exchange clubs? -- Clyde Randall, 7801 Brecksville Rd., Brecksville, OH 44141

Yours is the second complaint. We expect to impose a new policy on advertisers who only list a box number. As to exchange services, we've heard many good things about Discotronics. They have an ad on p.51 herein.

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: MC—Mike Clark; AH—Alan Hutchinson; ML—Mark Lamberti; JL—Jim Lowe; BM—Bill Munger; and, TR—Ted Reinhart. Their views are not necessarily those of *The Videophile*.



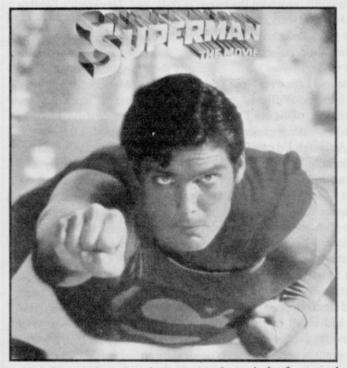
Superman (Warner Bros., 1978)

Credits: Cast—Christopher Reeve, Margot Kidder, Marlon Brando, Gene Hackman, Glenn Ford, Phyllis Thaxter, and many others. Director—Richard Donner.

Length/Format: 127 minutes (original length 144 minutes)/ Beta X-2

Content: Public interest in a motion picture reached its zenith as crowds of hero-hungry moviegoers eagerly awaited the release of *Superman: The Movie*, which exploded upon the screen with the impact of the doomed planet Krypton and proved to be one of the most successful movies of 1979. Released just a year or so later to the consumer market, *Superman: The Cassette* appears to be living up to its theatrical success as well, now seen on the home set alongside its veteran predecessor from the 50's—*Superman: The TV Show*.

The general plotline doesn't deviate much from the four decades of comic book legend, including the familiar elements that were so much a part of the mythos: Kal-El's power, his friends and relatives, and, of course, the villains. After the compulsory depiction of Krypton's cataclysmic destruction (which includes a preview of the three villains who'll be returning in *Superman II* later on this year), we're given the story of Kal-El's journey to Earth, his boyhood in Smallville with his adopted parents, the Kents, and finally the creation of his arctic Fortress of Solitude, whereupon the main plot gets underway. Super-villain Lex Luthor (Gene Hackman) plots to destroy the West coast of the United States, making his worthless desert properties worth zillions (bearing names like "Marina Del Lex," "Luthorville," and "Otisburg"—"OTISBURG"?). Superman must overcome



Luthor's Kryptonite trap and stop two nuclear missles from reaching their targets. He succeeds, and yet also fails, and for those of you who've lived on Mars for the past couple of years (ie. those who missed the film), we won't spoil the ending for you, but suffice it to say that the climax is . . . well, an Earth-shattering one.

Evaluation: Considering its fine production values, Superman surely ranks along with 2001 and Star Wars for all-out dazzling excitement. Perhaps the most important contribution to the film is by Christopher Reeve, who measures up to the role and seems to be the only actor so far to be bigger than the part of Superman. I also think he'll be accepted in other roles, unlike the sad fates of Kirk Alyn and George Reeves, who were both typecast in their portrayals of the man of steel in the 40's and 50's, respectively. Reeve (no relation to George) has a 30's style of gentlemanly humor along with tempered strength and a quick wit. His scenes with Lois Lane (Margot Kidder) are nothing short of electric and will probably still move anyone who's been dried out by seeing too many French romantic comedies. I can't say I like Miss Kidder's interpretation of Lois, however. Her Brooklynesque schoolgirl-type accent tends to take the romantic edge off her character.

But as a whole, *Superman* is a joy. My only complaints with the story were ones of logic and style (who fed the infant Kal-El during his three-year trip to Earth, for example, and why was the so-called "brilliant" super-villain aided by nincompoops?) I also objected to the contrived ending, as Superman turns back the clock to "un-do" Luthor's crimes. This has no doubt led to many paradoxes that have confused science-fiction fans the world over.

The film's all-important special effects were generally quite effective, though sometimes they represented the best and the worst efforts of skilled motion picture wizards. If you're like me, you'll probably walk away from the movie agreeing that you, too, believe that he can fly-and 80% of the flying sequences are damn fine, particularly those done with the new "Zoptic" frontprojection system, though there are a few shots where the "magic" is all too obvious. The photography in Superman was carried out by the late veteran British cinematographer Geoffrey Unsworth, to whom the movie is dedicated. Unsworth's lighting and camera work in the film crowned his many achievements over the years and serve as a textbook for budding cameramen. And John Williams' enthusiastic score was equal in effectiveness to his music in Star Wars, especially the romantic flight of Superman and Lois over New York (or, ahem, "Metropolis"). It took awhile for Williams' new Superman theme to block out my memories of the old TV program fanfare, but once it did, I found I could whistle it easier than I can "The Star Spangled Banner."

Although I'd rate the tape's picture quality tops, the sound has a definite "twang" in it that defies correction, apparently as a result of the speeding-up process Teletronics uses to compress this 144:00 minute movie onto a 127:00 minute videocassette for Warner Bros. Aside from hurting the audio quality, speeding up the film really isn't fair play and adds the problems of subtly changing the film's timing (some for the better, some worse; the Luthor scenes really need some speeding up). Given the choice, I'd rather pay extra for the uncut movie than to have a great picture altered in this manner, particularly with the 8:00-minute end credits lopped off as they are in this prerecorded version. As if to add insult to injury, the inside of the cardboard box WCI provides carries a statement that claims "this WCI Home Video program is presented in its original theatrical version," which is particularly far from the truth. If they had chosen to be more honest and had admitted something like, "due to mechanical limitations, the program length has been compressed for this videocassette release," or words to that effect, I'd be a lot less critical of Warner Bros.' thoughtless and insensitive attitude.

The Beta X-2 copy I viewed was provided on an extended Sony L-530 cassette, which played perfectly on my set despite the

copyguard process used. I'd rate the picture quality at least an A, the sound a C (for the warbling mentioned before), and give the content of the film 4 *****'s, but an "F" goes to whoever had the bright idea of speeding up the film.—MC

Source/Price: WCI Home Video—#WB-1013 (\$65.00 for Beta II and VHS)

[Those of you interested in *The Making of Superman* can look for the \$2.95 Warner paperback, #82-565, on sale at a bookstore near you.]

The Muppet Movie (I.T.C. Films, 1979)

Credits: Cast—Kermit the Frog, Miss Piggy, Fozzie Bear, various and sundry Muppets. Director—James Frawley.

Length/Format: 94 minutes/Beta

Story: Kermit the Frog hears that he can Step Up to Big Pay and Make People Happy as a movie star in Hollywood and sets out for the land of tinsel. En route, he picks up an assemblage of

strange, multi-colored cohorts. He also gets chased by the insidious Doc Hopper, who wants Kermit to endorse his Southern Fried Frog Legs restaurants. The chase culminates with a showdown in a desert Western town where Kermit, flanked by Fozzie, Miss Piggy, Gonzo, Rowlf and the gang, finally confronts Doc Hopper (played by Charles Durning).



Evaluation: This reviewer had seen the film three times in theaters

prior to its release on videotape, so that should tell you something. If you are as big a sucker for Muppet antics as I am, you probably have already seen it, too. The whole gang's there and while I boast a personal preference for those Muppets performed by Frank Oz (Fozzie, Piggy, Animal, Sam the Eagle and the absent Cookie Monster, Bert and Grover), I must say that I find all the Muppets funny and enjoyable and that this film does them justice. Ingenious techniques are utilized to conceal the Muppeteers and the acting of the Muppets is so convincing, it easily makes one forget that there are human beings sticking out of all those characters. Guest star cameos include Dom DeLuise, Bob Hope, Steve Martin, Telly Savalas, Cloris Leachman, Orson Welles, Carol Kane, James Coburn, Paul Williams (who also co-composed the bouncy score), Richard Pryor and, in their last screen appearance, Edgar Bergen and Charlie McCarthy (to whom this film is dedicated). All in all, you have here a colorful, enjoyable hour and a half, made all the more enjoyable if you have a kid along. Or if you used to be one.

And now here comes the But: but we couldn't help but be disappointed by the poor quality of the print we purchased. The tape was grainy throughout, transferred from a mediocre-quality 35mm dupe (according to MagVideo Vice-President Bob Vandergrift). There's really no excuse for marketing such a flawed copy of a current feature film. If this kind of quality control was exercised in making prints for movie theaters, there would be cancelled playdates and lawsuits, as well. This Beta II copy was watchable, but not as watchable as, say, some forty-year-old Laurel and Hardy movies I've bought from Nostalgia Merchant.

(MFW chimes in that the audio quality is likewise mediocre, lacking much bass and with more wow and flutter than he's used to hearing in prerecorded tapes.)—BM

Source/Price: Magnetic Video Corporation—#CL-9001 (\$49.95 for Beta II and VHS)

[Interested Muppet-philes may want to look for Steven Crist's book on *The Muppet Movie* from Bantam Books, which tells the story of the film with dozens of color photographs and even includes the lyrics of most of the songs, for those who'd like to sing along with Kermit the Frog and Company.—Ed.]

The Great Movie Previews (Video Unlimited, #VUV 9013)
Length/Format: 51 minutes/VHS

Content: Original theatrical "coming attraction" previews of 21 feature films. Included are: King Kong; My Little Chickadee; Stage Door Canteen; Abbot & Costello Meet Frankenstein; The Thing; High Noon; Coney Island; The African Queen; War of the Worlds; Forbidden Planet; It's a Mad, Mad, Mad, Mad World; The Pink Panther; Enter the Dragon; The Sting; The French Connection; 2001: A Space Odyssey; The Godfather; How to make a Monter; and I Was a Teenage Frankenstein. There are also two other titles (some would say the best two), but I am reluctant to mention them and, besides, they'll be a pleasant surprise for you.

Evaluation: This is the best reel of trailers (coming attraction previews) that I have seen. The selection of titles is of fine variety and each item is of full length, averaging just under 2½ minutes. Only a few relate to rereleased versions of the films, but even these retain their original character. A couple of the color trailers (notably *The Pink Panther* and *The French Connection* were a little "dubby" looking, ie. the original film and/or master tape appeared to have been a duplicate, but overall the picture quality, though far from perfect, is surprisingly good, especially when compared to some of the other trailer and blooper reels that are currently in circulation. The audio is also quite good.

The tape is represented as being 60 minutes long, but, in fact, it runs for only 51 minutes (unless you count the 9 minutes or more of blank screen and snow on the end). I'm not really what you'd call a trailer collector, but I can easily imagine having a group over to watch this one again. Fans of this sort of thing shouldn't be disappointed. This is a "Video Unlimited" tape (a division of Sound Unlimited, Skokie, IL), so we are especially pleased to give it a decent review since we really blasted two of their other tapes back in issue #20.—JL

Source/Price: World Television/\$43.

소소소

Enter the Dragon (Warner Brothers, 1973)

Credits: Cast—Bruce Lee, John Saxon, Jim Kelly

Length/Format: 97 minutes/Beta II

Story: Han, the "Dr. No" of opium smuggling and prostitution, and all around dirty guy, is staging an Olympic-scale martial arts tournament for the purpose of recruiting hit men and invites Bruce Lee to compete. Lee agrees, but only to avenge the death of his sister at the hands of Han's hired hands (although breaking up the opium and call girl operations is also part of his "official" mission). Most of the action takes place on Han's private island and culminates in a massive martial arts war between the Good Guys and the Bad Guys and a showdown between Lee and Han, who is also a martial arts expert. (As is everyone in China, it seems . . . at one point, Lee's lady friend releases hundreds of bums, derelicts and winos imprisoned in Han's dungeons—said bums, derelicts and winos promptly proceed to kick hell out of Han's stormtroopers, who are also martial arts experts, but not quite as good as the winos.)

Evaluation: While I've never been a big fan of kung fu movies, I enjoyed the hell out of *Enter the Dragon*. The fight scenes are somewhat exaggerated (every blow, even those that miss, makes a sound like a slapstick hitting a wet ham) but Lee has the charisma to pull it off, to make it exciting. They are excellent. Even the plot is not half bad. In short, this is a fun little film which all fans of artistic mayhem can sit back, turn off their minds, and enjoy.

Overall, the video quality is very good. The color has a slight bluish cast to it and the picture (at least in this copy) has about a half inch of flagging at the top of the screen despite being played on a Trinitron. Annoying, but not unbearable.—AH

Source/Price: Warner Home Video/\$49.95.

☆☆☆

Scarface (Caddo/United Artists 1931-2)

Credits: Cast—Paul Muni, Ann Dvorak, George Raft, Karen Morely, Boris Karloff. Director—Howard Hawks. Producer—Howard Hughes.

Length: 90 minutes

Story: Adapted from Armitage Trail's brutal novel of Chicago gangsterism (loosely based on the Capone legend), Scarface details the bloody rise of Tony Carmonte (Muni), hoodlum turned paid killer, who moves into the beer rackets after disposing of Chicago's crime boss. As the profits roll in, Tony's ambition grows. After masterminding the assassination of his boss' rival, Gaffney (Karloff), Carmonte's machine-gun raids on the North Side infuriate his boss, the weak-kneed Johnny Lovo. Tony is taken for a ride, but escapes and arranges Lovo's murder by his henchman, Renaldo (George Raft). Carmonte takes Lovo's mistress, Poppy (Karen Morely), for his own, and discovers his sister Cesca (Ann Dvorak) in an affair with Renaldo. Enraged, Carmonte kills his right hand man; Cesca follows her brother and the police pick up her trail. At first intent on shooting him, Cesca is now aware that she has trapped her brother, and joins him in fighting the police. Cesca is killed by a hail of machine gun fire. Now alone, with the rest of his gang dead, Carmonte yellows and, in a panic, rushes into the police gunfire.

Evaluation: After thirty years of being locked away in a vault (*Scarface* last saw the light of a theater screen in a late 40's reissue duo with *Hell's Angels*), MCA has released the famous classic gangster film in their first cassette package.

Hughes produced the epic on a grand scale, allowing Hawks a six-month shooting schedule in his effort to make his gangster film the ultimate expose', and lush with exploitational value: sex, sensationalism, and incredible violence. Hughes' plan was deflated due to the public hue and cry over Warner's already-released *Public Enemy* and *Little Caesar*. By the time Hughes' film was ready for release, the Motion Picture Code was gathering support from various city and state censor groups, forcing Hughes to made radical cuts in the final release version. The

producer, in compromise, shot several endings for *Scarface* (including the initially released version in which Carmonte faces the gallows), and deleted some of the more violent and sensational sequences in an effort to make Carmonte less sympathetic. However, in general release, Hughes removed the new ending, shifted some of the violence around in the continuity, and retained the original climax in which Muni insanely runs from his hideout into a hail of bullets.

MCA/Universal bought the rights to all the Hughes productions from Suma Corporation and the Hughes estate recently with highly-touted plans to reissue the titles theatrically. The extant version of Scarface (as with Hell's Angels) is apparently the Astor Pictures reissue version. Scarface suffers less than its companion feature, in that the available version is substantially as released in 1932.

The censor's cuts make for some jarring continuity lapses, and some jumbled sequences. We don't see nearly as much of Karen Morley as originally intended, though the early scene of her introduction as Lovo's mistress is intact, along with Muni's rather seedy comments. This version also contains the inserted newspaper editor sequence in which he wages a monologuish diatribe against organized crime before a concerned citizens' group, an effort by Hughes to appease the censor groups of America. The famous bowling alley massacre of Gaffney is included. The bowling ball leaves the dead man's hand to score a strike.

There is, for the uniniated, an almost incredible amount of machine gun fire, fire bombs, and bloody, newsreel-style violence, totally unexpected in the inevitable comparison with the Cagney and Robinson style of theatrical gangsters. The missing sequences, which bring the action pieces even closer together, make the picture seem more of a nightmare in structure than a film of the story sense.

Print quality, as expected, varies from excellent to poor, though the general appearances of the tape is above average. One cannot fault MCA, who obviously took care to clean up the original negatives to make their new prints, though some timing problems in the lab make for a few too-dark, a few too-overly-bright scenes. Some deterioration is evident in the original material, but given the circumstances (lock up a nitrate negative in a vault for forty years and see what you come out with) the tape is well worth the asking price, and a real present for those who, like this writer, had given up hope of ever seeing the film.

A final note in closing: it is unfortunate that some of the negative trims couldn't have been restored by the new proprietors to return *Scarface* to its original form. Until that happens, we'll have to be content with what's left.—ML

Source: MCA

Nudes-A-Poppin' 79

Length/Format: 112 minutes/Beta X-2

Content: "Nudes-A-Poppin" is a nudist beauty and dance competition held at the Ponderosa Sun Club, Roselawn, Indiana in 1979, which features something like 30 young ladies giving their all in pursuit of cash prizes, flowers, and trophies. This is an annual event that takes place on an outdoor stage and runway in front of a large audience, every one of whom seems to have a camera. Actually, four competitions are included: body painting, beauty, go-go dancing, and nude Entertainer of the Year.

The body painting segment features fairly ordinary looking

men and women (with one remarkably notable exception), but the other contests are dominated by fine looking young ladies who are employed as exotic dancers and what-not at various clubs around the country. The contestants are *totally* nude at all times except for the Entertainer of the Year acts which, for the most part, are strip tease dancers, that only end up that way.

This is *not* a porno tape. There is no sexual activity, either simulated or otherwise (just lots of "nekkid girls").

Evaluation: I loved it! If you like pretty young ladies prancing around in the altogether, you will too. I am especially pleased with this tape because of the contrast between its nearly 2 hours of solid entertainment and the supremely disappointing 16-minute Miss Bikini USA Beauty Pageant that you see advertised in nearly every video magazine that you pick up. (Oddly enough, we haven't received another ad for that one since our review of it in TV #25.)

The beauty contest features some really lovely girls, the dance contest (22 girls presented in 4 groups), likewise. Names like "Dixie Doll", "Brandy Wine" and "Dolly Dagger" abound, and a good time is had by all.

On the minus side, the color picture quality is not as sharp as that found on some big name productions. I suspect that this is due either to a lower-than-studio-quality camera or possibly a ½" master tape. This is not a serious drawback, but I would be remiss if I did not mention it. Virtually the entire tape is shot from a single camera angle. The camera's "zoom" capability overcomes some of this, but the resultant limited coverage (no pun intended) does make you wish there had been another cameraman to give the overall production a more professional treatment. For some mysterious reason, much of the location sound track(the announcements and live music) was deleted, and a dubbed music track substituted in its place. The new music is not particularly annoying, but the result is that you miss much of what is being said and the feeling of "being there" is somewhat diminished.*

So it could have been better, but the good news far outweighs these considerations. If you've always wanted to see a topless sword swallower, a stripper in a great black cowgirl outfit, or just a straightforward "nude" beauty contest on a video tape that delivers on its promise, this one's for you.

At the very end of the tape the M.C. announces that there will be "mud wrestling" over at the mud pits following the show (I'm not kidding), but this added feature is not included on the tape. Perhaps, this will be their next release. If it is you can be sure that we will here to tell you all about it.—JL

Source/Price: Super Sound & Sight Systems/\$74.95 plus \$1.50 postage & handling

*[Maybe it was because the announcer kept saying things like "we hope to see a lot more of you in the future" and "we make no bones about it."—Ed.]

SOURCES:

Super Sound & Sight Systems 28853 Orchard Lake Rd. Farmington Hills, MI 48018

Ted Reinhart Enterprises

Edgewater Acres Resort Alexandria, PA 16611

Video Connection 1920 Sylvania Avenue, Suite 101 Toledo, OH 43613 World Television 1200 S. LaCienega Blvd. Los Angeles, CA 90035

Blackhawk Video 1235 West 5th Street Devenport, OA 52808

Magnetic Yideo 23434 Industrial Park Court Farmington Hills, MI 48024



Ted Reinhart's

Western Roundup

Upon conclusion of my series of articles, "The Best of the A-West," in last issue, a barrage of B-western enthusiasts began riding herd on me to give equal consideration to their first love. Easier requested than done, pardners! For me to spout off the ten best B-westerns could well lead to a lynching . . . mine.

There are thousands of fanatical followers of this specific motion picture genre who have remained true to their favorite B cowboys since childhood. With this brand of loyalty, you better "smile" when you say *anything* on this subject.

The B-west generally did/does not attract its fans with story or production quality, but rather with the principal performer . . a larger than life, two-fisted hero who appears flawless, no matter how bad the script, or how meager the budget. Just so long as Roy, Gene, Hoppy, et al would do their thing . . . ride, shoot, fight and in many instances, sing . . . these were the only requirements. Regardless of who did it, and how it was done, the B-western is a legitimate art form. Some viewers are not as discriminating as others, or perhaps don't give a damn so long as their favorite sagebrush star appears.

As a writer, I've had to take a "second look" at the B-western, and amazingly, my adult eyes pretty much see what they did as a child. Perhaps our values don't change that much, after all. Anyway . . . all this palaver is leading into an acceptance of the B-buff's request (more like a challenge) to offer a personal appraisal of their affinity.

I've covered a lot of "cowboy shows" in my lifetime; not all, but enough to give credence in making the following choices. Therefore, here is my listing of most B-western actors and their career-best movie, presented in no meaningful order (this might keep me "off the hook"). Those I've omitted never did what I consider a "good" movie.*

Actor's Name **Best Movie** Roy Rogers My Pal Trigger Blue Montana Skies Gene Autry William Boyd Three Men from Texas Charles Starrett Outlaws of the Prairie **Buck Jones** White Eagle Tim McCoy The Westerner Tom Mix The Rider of Death Valley Tim Holt The Arizona Ranger George O'Brien Gun Law

The Tulsa Kid Don Barry Lone Rider Rides On George Houston Johnny Mack Brown The Gentleman From Texas Ken Maynard The Strawberry Roan Tex Ritter Oklahoma Raiders Brand of the Outlaws Bob Steele Born to the West John Wayne (as a "B") Bill Elliott Beyond the Sacramento Across the Plains Jack Randall Allan Lane Sheriff of Wichita Monte Hale Home on the Range Rex Allen The Arizona Cowboy Buster Crabbe The Drifter

"Trio" Name Best Movie
The Three Mesquiteers
The Rough Riders
The Range Busters
The Trailblazers
The Trailblazers
The Trailblazers
The Trailblazers
The Trailblazers

Most of the above titles are available on video tape . . . if not through dealers, then by trading with collectors who have obtained "home" chained copies.

You Tom Mix fans should be interested to learn that the first INTERNATIONAL TOM MIX FESTIVAL will be staged in DuBois, Pennsylvania, October 9 to 12. I will be quite involved with the activities which will include exhibiting many of the Mix films, a rodeo, meeting surviving members of Tom's family, former friends, and much more. The Mix home was in DuBois. I met the "World's Greatest Cowboy," and even rode his horse, Tony, when I was a seven year old (just a few years back).

Many of us have been receiving literature from a new firm known as New Products Company, of Maple Shade, N.J., advertising blank video tapes for low prices. I've been waiting over five weeks to receive my first (and last) order.

Now to my video special for this issue. I'm doing a "re-run" on the most popular item I've ever sold. Some months ago, I advertised the original 1938 LONE RANGER starring Lee Powell and Chief Thundercloud. I was

^{*}Lash LaRue never made a "good movie"?! My granny! Them's fighten' words, podner! . . . Ed.

immediately besieged by orders and assorted questions. As I stated previously, THE LONE RANGER serial has been considered a "lost" item since the early 40's. A few years ago the 16mm film which serves as my master was discovered in Mexico. Its condition was anything but good. Hundreds of hours of restoration time were required to return this film to its nearest original form. Even though the accomplishment is commendable, a number of blemishes could not be eliminated. There are scratches and faded images in some segments, and missing footage. Actually, a video cassette of this serial should never be marketed, considering its below par quality. But, this is the ONLY copy to survive (and most complete version being sold today . . . other dealers have obtained some chapters). My version has been edited into a "serial feature," running neahours. There is no repeated footage at each chapter's beginning, although the cliff hanging scenes are fairly much intact. It is completely in English . . . no Spanish sub-titles. For the serial fan who wants to own the greatest chapter play ever made, see my ad elsewhere in this issue.

> Ted Reinhart Edgewater Acres Resort Alexandria, PA 16611

Videocassette Reviews

Sioux City Sue (Republic, 1946) Black and White

Credits: Cast—Gene Autry, Lynne Roberts, Sterling Holloway, Richard Lane, Helen Wallace, The Cass County Boys. Director—Frank McDonald.

Story: A film company, Paragon Pictures, is looking for a singing cowboy to provide the voice for a cartoon donkey. A scout for the firm, Lynne Roberts, discovers Gene Autry, who has been having bad financial luck. She convinces Gene to accept the job, but does not tell him how his voice will be employed. Autry thinking that he will be playing a cowboy hero soon learns the truth. He quits his job, but the producers then realize how valuable Gene Autry could be as a genuine singing cowboy star. Autry receives a new offer and becomes the star of *Sioux City Sue*.

Evaluation: Blackhawk has come up with their finest Gene Autry feature to date. I've never been big for the "pedestrian" type B-western (little action), but this one offers enough good quality music, comedy, and general fun tomake us forget the lack of excitment. Now don't get me wrong, Gene does some ridin' fightin', and shootin', but it's kept to a minimum. Actually this was Autry's first picture after his discharge from the service in WW II. I love all the songs, especially SOMEDAY, YOURS, and of course the title number, SIOUX CITY SUE. Autry fans . . . buy this one . . . it's great (so's the picture and sound quality).

Source: Blackhawk Films

In Old Santa Fe (Mascot Pictures, 1934) Black and White Credits: Cast—Ken Maynard, Evalyn Knapp, H. B.

Warner, George Hayes, Kenneth Thompson, Wheeler Oakman, Gene Autry, Smiley Burnette. Director—David Howard.

Story: Ken Maynard and his side-kick, George Hayes, drift from place to place where Ken can race his magnificent horse, Tarzan. The animal never has lost. Maynard and Hayes stop at a dude ranch and agree to another race. This time the odds go against Tarzan as two guests staying at the ranch (city crooks) arrange for another horse to win. Ken not only loses the race, but also his horse, and is framed for murder, besides. He later proves his innocence, and the race dishonest.

Evaluation: This movie is one of Ken Maynard's very best (many feel *the* best). The well directed plot keeps the viewers interest. Action is ample, and the acting is more than adequate. This is the film which introduces newcomer Gene Autry to the screen, and although Gene's appearance is brief, it was enough to send his star a-risin'. The quality, both sight and sound, is extremely good . . . fantastic detail. A good B-western buy, for any good B-western collector.

Source: The Video Connection

Riders of the Rockies (Grand National, 1937) Black and White

Credits: Cast—Tex Ritter, Louise Stanley, Snub Pollard, Horace Murphy, Charles King, Yakima Canutt, Jack Rockwell. Director—Robert Bradbury.

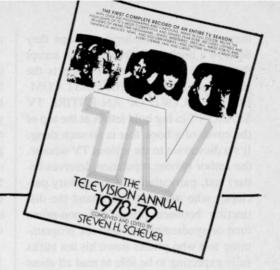
Story: Three members of the Arizona Rangers, Ritter, Pollard and Murphy are assigned to cool the trouble along the border country. Pollard and Murphy become jailed as suspects in cattle rustling. Tex crosses the border and joins up with the real outlaws, after the gang learns he is a deserter. Ritter is able to trick the rustlers into crossing over into the land beyond the border, and with the aid of the Mexican police, Tex and the Rangers bring the gang to justice.

Evaluation: You'll have to be an ardent Tex Ritter fan to enjoy *Riders of the Rockies*. My major complaint on this movie centers around not one, but two comic sidekicks . . . Snub Pollard (former silent screen comedy star) and Horace Murphy. Their brand of comedy in this picture is irritating, to say the least. What interest I could muster up while watching this movie immediately wained when Snub and Horace appeared. I just could not get into it. Other than Tex singing *Home on the Range*, the rest of the music matched the attempts to be funny. Sight and sound rate as good on this cassette.

Source: The Video Connection.

Continued on p. 52

TV LOOKS AT BOOKS



TV Guide Almanac

Published by: Ballantine Books

New York, NY

(Softbound, \$10.95)

Compiled by: Craig T. Norback

Peter G. Norback

Billed as "The One Book That Answers All Your TV Questions," this 600+ page volume doesn't fall far short of that claim, at least insofar as industry statistics are concerned. There is a truly remarkable amount of information crammed into this book and it's all supported by a 34 page index that must contain 6,500 or more entries.

This is not a book to sit down and read. It is primarily a reference book, a true "Almanac" of facts relating to the television broadcasting industry. As such, much of the information included will not be of interest to the home video enthusiast (eg. the 42 page listing of lawyers who are active in communications law, the 122 pages regarding audience research, and the 44 pages devoted to government regulations). Yet, even within these areas we find interesting tidbits such as a complete list of channel assignments (which will tell you that if anyone ever starts a new TV station in Tallahassee, it will have to be channel 40), and the fact that 97% of the households in the United States have a TV set. Only a handful of remote areas (eg. Harding County, NM) fall below the 90% level.

Among those sections of the book that I found of most interest were: the 50 page listing of Emmy awards, the 25 page listing of top rated shows since 1950, the 30 page listing of syndicators together with a listing of the series that each of them offers (if you wish that your local station would

run *Dr. Who* you can call up the station manager, tell him who offers it, the phone number to call, and even who to speak to), and the 11 page listing of video related publications. The latter listing did not include mention of any of the current home video magazines and we found, without exception, that the several publications that we subscribed to earlier this year had changed their rates from those quoted in the book, even though the *Almanac* is copyright 1980.

Other items of interest include a section on how to get on a game show, how to submit a TV show script idea (a complete Happy Days script is reprinted, as an example), and a section on careers in television that includes an extensive listing of college and university programs in broadcasting and communications. Statistical listings include details with regard to every commercial and educational TV station in operation, libraries devoted to or specializing in communications, and nearly 200 associations and organizations (everything from "Morality in Media" and the "American Federation of Television and Radio Artists" to the "Museum of Broadcasting" and the "National Association of Media Women.")

The really nice thing about it is that virtually all these entries include full addresses, phone numbers, and even the names of the persons to contact. The TV Guide Almanac, while not for everyone, will certainly be an invaluable resource tool for us here at The Videophile, and should be just as welcome by any of you who are similarly immersed in broadcast television.—JL

TV: The Television Annual 1978-79

Published by: Macmillan Publishing Co.

866 Third Avenue New York, NY 10022

(Softbound, \$9.95)

Edited by: Steven H. Scheuer

This ambitious effort tries to strike a balance between reference book value on the one hand and entertaining reading on the other. As might be expected, it doesn't deliver on its full potential in either direction. Nonetheless, the book contains a wealth of information not readily available from other sources.

Projected as the first of an annual series, the volume is styled as a print version of "The Television Annual 1978-79" special, which was broadcast May 14, 1979 on the ABC network. The book was conceived and edited by Steven H. Scheuer, who was also one of the executive producers of the TV special and who is better known as the author of *Movies on TV*, one of the two leading TV movie rating books (reviewed in TV #11).

The book is guilty of running afoul of one of my pet peeves, namely calling itself a "Complete Record" of the TV season, when, in point of fact, it is not complete. No listings, dates or credits are provided for morning or late night network series, game shows or kids' shows. Thus, there are no details on such things as the dates and guests of Saturday Night Live, Tom Snyder's Tomorrow show, Hollywood Squares, or any data whatsoever on Saturday morning programming. Syndicated programming is entirely omitted. Thus there is no mention, no credits, no nothing on such popular offerings as: The Muppet Show, PM Magazine or The Phil Donahue Show, to mention only a few. Perhaps

these areas are peripheral, perhaps they deserve a book of their own. I can accept that notion. What I cannot abide is the practice of putting "THE FIRST COM-PLETE RECORD OF AN ENTIRE TV SEASON" in big bold letters at the top of the cover of a book that is no such thing. It's a disservice to the serious TV scholar, the author (whose reputation deserves better) and, particularly, to the unwary purchaser who may not understand the distinction between prime and non-prime time or syndicated and network programming and who plunks down his ten bucks fully expecting to be able to read all about Fat Albert, Mike Douglas, Hee-Haw or Family Feud. After all, the back cover blurb does trumpet that the book contains "all the shows, all the events, all the personalities . . . that made the 1978-79 television season the playground and battleground of America."

Let me be blunt: no book that omits listings and details relating to Saturday Night Live, fails to acknowledge the existence of Home Box Office, and includes not even a single mention of Miss Piggy, should be allowed to make such a statement and get away with it.

Now that that's off my chest, (Gee, I feel lots better!) let's review what *is* included in the book. On this point, the book comes off a bit better. In some respects it almost shines. The contents include:

(1) An alphabetical listing of prime time series on all 4 networks (yes, even PBS), accompanied by a capsule review, cast and production credits, and the day and time of broadcast. A similar listing of daytime soap operas is also included. The reviews pull no punches (eg. The American Girls (CBS) - "A ridiculous, offensive opus . . . "), but the cast credits are much too skimpy to be of great value as a research tool (eg. Taxi lists only Judd Hirsch!). There is at least one glaring omission: Lou Grant [and I thought The Videophile was a sloppy production.-Ed.] Also omitted from the prime time listings are shows which were in rerun or being given a tryout in the Summer of 1978, even though the book claims to be a complete record of the period June 1, 1978 through May 31, 1979. In fairness, these shows (eg. Switch, Man From Atlantis, Black Sheep Squadron, Richie Brockelman, Operation Runaway, Tabitha, etc.) are listed in the first of the appendices, a day-by-day log of network prime-time programming for the entire period.

- (2) A very welcome chronological listing of "all specials" from June 1978 through May 1979. This section, alphabetized by month, makes a handy index to your collection of TV Guides. Only the title, network and date are given, but greater detail is provided for a separate list of what the editors consider to be the top 50 specials of the year. Interestingly enough *The Television Annual 1978-79* is one of these. *The Steve Martin Special*, (NBC) November 22, 1978, is not.
- (3) An alphabetical listing of more than 125 made-for-TV movies, together with credits, capsule reviews, and * to **** ratings. Eg. Rescue From Gilligan's Island at * ("The scripts haven't improved over the years.") and Murder By Natural Causes [One of my favorites.—Ed.] at *** ("... stylish mystery chock-full of clever plot twists.").
- (4) A similar listing of about 100 theatrical films that made their network debut during the year. Most of the reviews are edited versons of the capsule reviews found in Mr. Scheuer's *Movies On TV*, though, inexplicably, the rating is not always the same (eg. *Lifeguard* has dropped from ** to *). Only a half-hearted effort is made to call any attention to the difference between the theatrical and television versions of the films.
- (5) A listing of news specials and documentaries, that includes details as to the segments featured on *Weekend*, 20/20 and 60 *Minutes*, info that you would be hard pressed to find anywhere else, since the regular TV listings seldom have such details in advance.

Most of the remainder of the book (more than a third of the 340 pages) is made up of short essays some of which offer interesting insight or statistics relating to the television industry. Most are penned by someone other than Mr. Scheuer, and some are reprints. Examples are a 4-page piece entitled "TV Isn't Life, But Then What Is?" by James Wolcott, reprinted from the Village Voice, and "Master Control From The Bedroom To Space" by David Lachenbruch. Black and white photos and reprint cartoons are sprinkled throughout and there's a special 16 page section of full color publicity still photos, which includes a few nice full page shots. There's also an 81/2 page index which covers the program titles and persons adequately, but offers little guidance to subjects (eg. video discs, satellites) discussed in the essays.

It's really difficult to render an overall opinion on this book. I'm a sucker for this sort of thing and will usually buy it, regardless. But, this volume has some rather crippling drawbacks. I'll cop out and suggest that you browse through a copy at your local bookstore and decide for yourself whether you'd rather have a copy of it, or an extra ten bills in your bank account. For those of you who are interested in pure reference material, see the following review.—JL

TV Season 77-78

Published by: Oryx Press

3930 E. Camelback Road Phoenix, AZ 85018 (Hard Bound, \$15.95)

Edited by: Nina David

This is the kind of book that TV reference book lovers love. There's no entertaining chit chat, no personality profiles, no qualitative judgments, not even a single picture or illustration. Just lots and lots of cold, hard data. Unlike the Annual (reviewed above) this book makes a serious attempt to be a really "complete" chronicle of an entire television broadcast season. Of the book's 317 pages, 260 are devoted exclusively to setting forth the title, synopsis, full cast, credits and other data relating to 1,566 different shows that were broadcast between Sept. 12, 1977 and the beginning of the following season in September 1978. There are also 16 pages of detail relating to the annual Emmy award winners (and nominees), including the daytime shows, an exhaustive 23 page index to actors and actresses names, and a separate listing, by title, of new and cancelled shows.

This 1977-78 edition of TV Season is the fourth in the annual series, which began (natch') with the 1974-75 edition. A new one should be out by now, but we haven't seen a copy around these parts yet. The scope of this work includes not only network prime time programming, but also PBS and syndicated shows (other than network reruns), specials, kid's shows, religious shows . . . almost everything. Yes, Saturday Night Live, The Muppets, Hee Haw, even Lamp Unto Thy Feet and Issues and Answers are dutifully included.

The credits given are quite extensive.

For example the entry for the 12-hour "ABC Novel for Television" Roots includes cast credits for 45 characters. It's true that you might find this elsewhere, but I defy you to come up with the list of 35 stars who appeared on The Second Annual Circus of the Stars from any source other than this book. It even tells you who the two art directors were and the dates of the two times that the show was repeated during the year. Each of the alphabetically arranged 1,566 entries contains similarly extensive detail. Of course, there is less to tell about many shows, such as "The Really Rottens" segment of The Scooby-Doo/Dynomutt Hour, though its listing of 10 voice credits does reveal that Frank Welker did the voices of both Magic Rabbit and Sooey Pig. Through the index you can trace him, or anyone else, to other appearances. We even learned that Alvin Childress (subject of this issue's interview) appeared as a porter on Eleanor and Franklin and as Rev. Paradise on The Tapestry, a dramatic special for PBS

shown (as an edited repeat) on November 17, 1977.

It is just such obscure stuff that warm the cockles of the heart (whatever they are) of a minutiae lover like me. TV Season seems to include nearly everything that it purports to include, but there are some limitations. Individual episodes of series are not listed. This means, for instance, that this book will not give you the guest stars on The Rockford Files. (It also means that the work is a single volume rather than the multi-volume set that we would love to buy, but which would probably not be economically feasible for the publisher.) As for shows like ABC Friday Night Movie, only the titles and broadcast dates of theatrical films are listed, but the "made-for-TV" movies receive the full treatment.

A surprising number of shows you might not expect to find are included. Examples are the Ken Norton vs. Jimmy Young fight, First Mass of Pope John Paul I news special, and the Tournament of

Roses Parade. No attempt to include special Presidential broadcasts was made and the biggest omission I've been able to pinpoint is the annual Jerry Lewis Telethon. There is less than complete treatment of syndicated religious programming (The Rex Humbard World Outreach Ministry is included, but neither the Oral Roberts nor Billy Graham specials are). Network daytime rerun series such as All In The Family are mentioned as are such things as the late night Starsky and Hutch reruns. Syndicated network series reruns are, of course, not included as these vary from one locality to another. The detailed information regarding 60 Minutes, etc., found in the Annual is not included in TV Season, so on this one point, at least, the Annual provides the greater service.

All in all TV Season is a remarkable annual series of books, which we can only hope will continue to be published, and which we highly recommend to all the TV research buffs among our readership.—JL

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4 hr.

SEPTEMBER SPECIALS

		BLANK TAPI	ES Market Market		VIDEO RECO	RDERS
	r. Zenith r. Fuji r. Sony r. TDK	L-830 per doz. L-830 per doz. L-500 10 lot L-500 per doz. L-500 10 lot	\$ 180.00 \$ 177.00 \$ 210.00 \$ 207.00 \$ 120.00 \$ 132.00 \$ 130.00	Hitachi JVC Panasonic Panasonic RCA RCA Sony Zenith Zenith	VT-5800A HR-6700 PV-1650 NV-8200 VDT-625 VDT-501 SL-5600 VR-9000W VR-9700J	\$ 775.00 2 \$ 895.00 3 \$ 895.00 3 \$ 1125.00 3 \$ 925.00 3 \$ 650.00 5 \$ 725.00 5 \$ 850.00 5
	r. Maxell r. Panaso	10 lot 10 lot onic per doz. per doz.	\$ 145.00 \$ 145.00 \$ 174.00 \$ 162.00	fo	Add \$20.00 to all or shipping, insurance	

\$ 145.00

All tapes in dozen or lot only. Add \$4.00 per dozen or lot for handling. \$ 775.00 | 2/4/6 hr. \$ 895.00 2/6 hr. \$ 895.00 2/4/6 hr. \$1125.00 2 hr. \$ 925.00 2/4/6 hr. \$ 650.00 2/4/6 hr.

SONAR BULK ERASER \$35.00—Shipping \$4.00

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ONE OF A KIND

10 lot

Sanvo VCR-5000 5-hour-\$750.00

Panasonic PV-2600 2/4/6 hour-\$795.00

TDK

Sharp EC-6800

2/6 hour-\$695.00

PROJECTION TV'S

Sony Sonv KP-5000 KP-7200 \$2550.00 \$2950.00

Shipped Freight Collect

Prices and availability subject to change at any time.

We're on our way to becoming the largest and most dependable video equipment sales store in the U.S. Because prices quoted may change significantly at any time, our policy will be to give you the best service and lowest prices possible. If we have a price reduction on any item when we receive your order, we will refund the difference. If you obtain a price quote lower than ours, check with us before you buy. We don't want to be undersold.

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BETA

U-MATIC



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WV-3320	\$ 875.00	RCA	VDP-150	\$ 795.00 2/4 hr.
CC-003	\$ 495.00	RCA	VEP/TDP 1000	\$ 825.00 2/4/6 hr.
CC-006	\$ 750.00	Sony	SL-3000	\$1025.00 3 hr.
	WV-3200 WV-3320 CC-003	WV-3200 \$ 795.00 WV-3320 \$ 875.00 CC-003 \$ 495.00	PK-700/750 \$ 795.00 Panasonic WV-3200 \$ 795.00 Panasonic WV-3320 \$ 875.00 RCA CC-003 \$ 495.00 RCA	PK-700/750 \$ 795.00 Panasonic PV-3200 WV-3200 \$ 795.00 Panasonic NV-8410 WV-3320 \$ 875.00 RCA VDP-150 CC-003 \$ 495.00 RCA VEP/TDP 1000

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RCA 19" color receiver/monitor.

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\$4.00 for shipping each lot of 20



BETA U-MATIC VHS

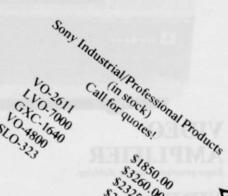


- · Add \$10.00 to all camera orders for shipping and insurance
- Add \$20.00 to all recorders for shipping and insurance.
- · Write or call toll free for adult list!
- Please allow 2 weeks for personal checks to clear.
- APO-FPO, Alaska and Hawaii, add sufficient postage for U.S. mail charges.

Prices and availability subject to change at any time.

SUMMER TAPE SPECIALS

Alien—\$55.00
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Star Virgin (X)—\$60.00
Story of O (X)—\$55.00
Superman—\$52.00
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-NOTICE-

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 will adhere to the position that tapes which contain material transmitted through, and recorded from, the public airways may be exchanged between hobbyists not-for-profit where no rights to public exhibition are represented to be present, and we maintain that the same is not an illegal activity. Ads seeking material not yet broadcast over the public airways are presumed to mean "if and when such material is broadcast." Ads seeking to "buy" specific titles are presumed to refer to the purchase from those having the right to sell.



MINI-ADS

FOR SALE

Mitsubishi HS-300 VHS Video Recorder with wireless infrared remote control. Has speed search, forward and reverse. Slow motion at 1/10 and 1/3 speed, still frame, frame-by-frame, all solenoid controls. And *all* features. Can be operated from remote. Only one month old. \$1200, (303) 226-5539.

Video Distribution Amplifier. Device acts the same as brightness control on TV to supply additional gain (maximum 3X) to improve copies. Prevent dark copies! Price: \$45. ppd (cheap). Mark Mitckes, 209 Sutters Mill Lane, Knoxville, TN 37919

Used tapes—My collection is devouring my house. Two hundred and seventy L-500 (mostly Sony) Beta tapes used to record HBO and other off-the-air movies past three years, X-2. \$17.75 each (including postage). First letters or calls: first choices. Ron LaRoches, RR 24, Box 247, Terre Haute, IN 47802. (812) 299-1030 6-9 p.m.

Microwave receiver, operates at 2.1 gigahertz. This is Z channel in the Los Angeles area, many other cities have movies on this frequency. This is a Bogner unit and has an RF output on Channel 3. Price—\$400. Kenneth Searcy, (816) 333-5009.

Betamax SL-8200 in excellent condition with Tuner/Timer, recent thorough tune-up. Best offer over \$500. (609) 695-2996.

RCA CC001 Color Video Camera. Excellent condition: \$325. Used Atari game cartridges: Star Ship. Space War, Slot Racers. Human Cannonball, Video Olympics, Baseball, Sky Diver, Outlaw, Football, Codebreaker, Basketball, Memory Match, Bowling, Capture, Breakaway. \$16.50 each. Dennis Bensen, 740 Bode Cr. #216, Hoffman Estates, IL 60194. (312) 882-7018.

JUST PLAIN WANTED

WANTED: Super Bowl 9 and 10, Randy Jordan, 4531 Ludwig Road, Murrysville, PA 15668. (412) 339-4965.

Urgently Needed. . . Airport '79 the Concord, Somebody's Killed Her Husband, Saturn 3, recent When the Whistle Blows episode with Barbi Benton, older HBO movies and recent movies Star Wars, Star Trek, Friday The 13th, Devil's Rain, The Dark. Interested in whatever you have. Tom Borchardt, 3 Regent St., Hartford, CT 06105. (203) 233-1813.

Wanted: World War II documentary films - Victory at Sea, World at War, Big Battles, etc. Also movies - *Point Blank and Duel* (uncut). I have many titles for trading. Don Murphy, 22 Brighton Lane, Oak Brook, IL 60521.

Hot off the tube Dracula's for trade 1) Dracula Today, 2) Satanic Rites of Dracula, 3) Taste the Blood of Dracula, and 4) Olivier's Dracula. These are Plummer-Lee English versions. The best ever made guaranteed nightmares, two for one basis plus post or UPS, Beta or VHS, Geo. D. Blair, 13711 Doty Ave., Hawthorne, CA 90250.

Wanted: Need Desperately: Switch TV series episodes, title "Stung From Behind" which costarred Joan Collins and Ida Lupino. Also movies (uncut version) of House of Exorcism with Telly Savales. A Killer is Loose with Rhonda Fleming. Blue Denim with Carol Lynley. Revenge also titled Terror in the House with Joan Collins. Three in the Cellar also titled Up in the Cellar also with Joan Collins. A Dream of Kings with Inger Stevens. I have info on The Stud and The Bitch. I have BETA format, but will accept VHS. Please, good copies if possible. Don Segraves, P.O. Box 3001, Walnut Creek, CA 94598. (415) 934-4848.

Will sacrifice anything for the following movies: Bop Girl; The Flesh and Blood Show; Spider Baby; Wild Youth; Snuff; Teenage Bad Girl; Alphaville; Whirlpool; Spasmo; Razor in the Flesh;

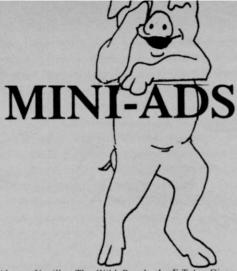
Important Instructions Re: Advertising

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, and ads may be placed for ONLY ONE issue at a time. 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. It is permissible to place more than one mini-ad in the same issue. However, the rate charged is to be calculated on the combined total number of words in your ads. For example, two ads with 50 words each will be \$7.00 (not \$4.00)-50 words for \$2.00 and 50 words at the rate of 10¢ each. 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. 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 #28-October 1 and #29-December 1.

(47)



Date Bait; It's Always Vanilla; The Wild Bunch (148 minute version). Here's a sampling of movies/TV series I have for trade: Fearless Vampire Killers (108 minute sersion); El Topo; Private Parts; Joyride; Salo; Putney Swope; Rocky Horror; Song Remains the Same; Eraserhead; Vault of Horror; 1900; 2001; Chainsaw, etc. Man From UNCLE; Rawhide; Time Tunnel (including pilot); Combat; 12 O'Clock High; Fugitive; Alfred Hitchcock Hour (including the classic "Memo From Purgatory" by Harlan Ellison); Invaders; Untouchables; Green Hornet; Secret Agent; Wild Wild West; Monkees; Honeymooners; Then Came Bronson; Avengers; Thriller; Superman: Bilko: Twilight Zone Hour; Science Fiction Theatre; Outer Limits; much more. I'm even willing to accept blank tapes in trade. Michael Burgujian, 15-35 146th Place, Whitestone, NY 11357. (212) 746-4473.

I am looking for episodes in the following old TV series: "Ben Casey," "Dr. Kildare," "Superman," "One Step Beyond," "The Twilight Zone," and "Science Fiction Theather" with Truman Bradley, VHS only, I have HBO, Showtime, and some of the Movie Channel, Will buy, trade or deal. PLEASE!! Write Ross & Lynn Whited, P.O. Box 80726, Fairbanks, AK 99708

WANTED: original *The Wild Bunch* with running time of 152 minutes, no cuts. J. Durbin, 1605-A Lincoln, Big Spring, TX 79720. (915) 267-1124.

Collector of pre-1932 musical features and shorts wants what you have in this category. Will trade or buy. Bill Zucca, 1902 S. Ft. King Rd., Dade City, FL 33525.

Wanted Any Format: A Midsummer Nights Dream (1967) Royal Shakespeare Company CBS Broadcast Dianna Rigg as Helena. Swept Away, Seduction of Mimi, Mary Poppins, Cinderella, Crawling Eye, The Devil's Bride (Devil Rides Out), Time Machine, uncut Bound For Glory. Have much to trade. Lee Amirault, 21 Westside Drive, Exeter NH 03833. (603) 778-7106.

Need any and all episodes of Garrison's Gorilla's, Branded; Whirlybirds; T.H.E. Cat; Alfred Hitchcock Presents; Avengers (w/Honor Blackman); Honey West; It's About Time; Patty Duke Show; My Mother the Car, and hundreds more. Send me a TV Guide for your area immediately! Michael Burgujian, 15-35 146th Place, Whitestone, NY 11357. (212) 746-4473.

Endless Night, Life of Brian, Helstrom Chronicles, Carry On — nurse, camping, doctor, Cleo, etc., C & C's Up in Smoke, Rust Never Sleeps.

F.T.A.. Disney's 101 Dalmations and any good animated. Bill Placzek, 2723 N. Dayton, Chicago IL 60614. (312) 477-9272 between 3:00 & 11:00.

Need contact in L.A. for Select, ON or Z channel. Need current movies, outtakes, bloopers, serials, B-westerns, shorts, etc. I have what you want! Over 1000 titles in collection and still growing. Everything from animated GP features to XXX. Also need pre-recorded tapes, etc. Cleon Short, 4023 Fawnhill Ln., Cincinnati, OH 45205. (513) 481-9577.

American trading partner required for British resident VHS owner. Will swap my PAL for your NTSC recordings. Quality BBC shows and feature films available. Would undertake to tape current shows almost to order if you will do same. Mitch Murray, PO Box 24, Douglas, Isle of Man, British Isles.

Video Freak desperately wants Cheech & Chong's *Up In Smoke* in any format. Also I am into drag racing and want any drag racing tapes you might have. I have HBO, Showtime and E.S.P.N. Send me your list, I'll send you mine. Contact Bob. P.O. Box 714, Englishtown, NJ 07726 or call (201) 446-6333 10 a.m. to 4 p.m. weekdays.

Simulcast of Lisa Dal Bello, from City-TV Toronto Sept. '78 any format. Will trade anything for it! Contact Bob Thompson, 96 Roosevelt Ave., Kitchener, Ontario, Canada or phone (519) 886-5823.

Wanted VHS or Beta (pref.). Early Russ Meyer films: Adam and Six Eves; Not Tonight, Henry; Erotica; Kiss Me Quick; Aphrodesiac; Once Upon a Knight; Eve and the Handy Man. Also: Funny Girl; Boein-n-g; Festival Girls; Miss America/Universe contests. (301) 256-5885. L. Avis. 10018 Gunridge Circle, Kingsville, MD 21087.

Erich Idle's *Ruttles* special from NBC (?). Will trade. Any format. Contact Bob Thompson, 96 Roosevelt Ave., Waterloo, Ontario, Canada or call (519) 886-5823.

Want to exchange have/want lists for XXX tapes. Use Beta but may have both formats by the time this ad appears. Will give same day service. E. Brown, 411 Jefferson St., Martins Ferry, OH 43935.

BETA

Wanted: NBC's Midnight Special with Sissy Spacek and others aired midnight Friday, April 17, 1980. Beta Format. J. Y. Davidson, P.O. Box 3321, Little Rock, AR 72203.

Help! I need a copy of The Annie Christmas Special shown on NBC on 4 December, 1977, as well as the Annie movies from the 30's. Also, who has a copy of the 1967 Scrooge McDuck and Money cartoon to trade? I have hundreds of titles to trade. Rich Olso, 8110 Curran Blvd., New Orleans, LA 70122 (504) 241-1017.

Bill Frankel trades unusual Beta software. Write him at 650 Ocean Park Blvd., Santa Monica, CA 90405.

Tired of your XXX movies? Will trade tape for tape, Beta II format. Good quality only, please. Exchange have/want lists. JGL, 7827 Northaven Rd., Dallas, TX 75230.

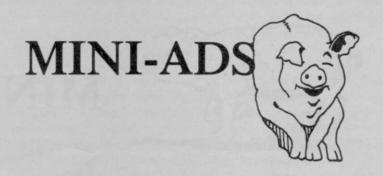
In Beta II I have 56 Amos 'n Andy shows, 45 action serials, 39 Laurel and Hardy sound shorts and many of their movies, all 14 Sherlock Holmes with Basil Rathbone and many Charlie Chans with Warner Oland. Bob Wachtel, 1354 E. 64th St., Brooklyn, NY 11234, (212) 763-1490.

Wanted on Beta II—sharp, uncut versions of *Blow-Up* and *Dr. No* and the Bela Lugosi movie, *The Black Sleep*. Also "The Wild, Wild West" TV episodes and "Have Gun Will Travel" and "Hec Ramsey" TV episodes starring Richard Boone. I've much to trade. Bob Wachtel, 1354 E. 64th St., Brooklyn, NY 11234. (212) 763-1490.

Needed, first season "Battlestar Galactica," Elvis movies and concerts, 50's rock & roll, science fiction movies, "Avengers," English movies and TV shows, Bob Cooper's SPN show and any satellite earth terminal owner. Will trade lists. Have British contact (VHS PAL standard). George LaFreniere, PO Box 731, Worcester, MA 01601, (617) 757-1146.

Wanted in Beta II—any appearance on any show by Neil Diamond prior to his two TV specials. Please write Steve Lecher, 428 Jayne St., St. Paul, MN 55119, (612) 735-5830.

Wanted in Beta II: The Yakuza; Bronco Billy; The Chinese Connection; Born Losers; Empire Strikes Back; Maniac; etc. Send lists. Will buy or trade. Bill Roberts, Box 595, Bartow, FL 33830. Thanks to all.



Wanted in Beta II or III. Good quality versions of serials, Superman (1948) and Superman vs. Atom Man (1950). Will buy or trade. Please contact Bruce Roach, 1013 Warden Ave., Scarborough, Ontario, Canada M1R 2N9, (416) 755-8198

Wanted desperately on Beta II—first generation only: Older TV series—"Sea Hunt" (any and all), "Superman" (certain episodes). Quality must be good, commercials can be left in. Will send TV Guides to all who respond; availability of shows I can trade may be subject to fall changes. Can also trade any movies that may come up. Jim O'Toole, 123 N. 4th St., Apt. 308. Mankato, MN 56001, (507) 387-3616.

Wanted: TV's "Kung Fu" episodes w/D. Carradine. Movies: Camelot w/R. Harris, Where the Boys Are w/C. Francis, and any "Mondo Cane" or Japanese sword movies. Ron Gerber, 10 Garden Court, Bryan's Rd., MD 20616.

Beta II wanted: Young Frankenstein: Silent Running: 2000 Maniacs: Blood Feast; Caligula; Sparkle; any "Dr. Phibes"; The Brood; any "Dirty Harry"; animated Alice in Wonderland; Alien; Lady Sings the Blues. Warren Endicott, PO Box 862, San Francisco, CA 94101. (415) 826-2660.

Ten Most Wanted: (In Beta II format) Fists of Fury; Game of Death; The Crazies; Martin; The Chinese Connection; Return of the Dragon; The Empire Strikes Back; The Shining; Willy Wonka and the Chocolate Factory; Fantasia. Will buy or trade. Send lists. Bill Roberts. Box 595. Bartow. FL 33830.

Wanted: A Man and a Woman; "Z": Cousin, Cousine; The Man Who Loved Women: State of Siege; Stavisky; Stolen Kisses; Going Places; Dear Inspector; La Femme Infidele; Marry Me! Marry me!; The French Detective; French with English subtitles only!; Emmanuelle and Chinatown also. J. Durbin, 806 E. 13th St., Big Spring. TX 79720. (915) 267-1124.

Wanted: Starlite Slaughter; Seizure: Martin; The Crazies; Rabid; and They Came From Within (shivers). I've got over 100 films and have HBO. Craig Ledbetter. 2701 Longmire #88, College Station. TX 77840.

Looking for Beta II. Any old Red Skelton movies or TV. Fernwood Tonite with Fanny Flagg and Kenneth Mars where Fanny tells about getting "violated" by an outerspace visitor. WKRP in Cincinnati 1978 Thanksgiving episode when Les drops turkeys out of a helicopter. The Goodies episode with giant Persian cat running rampant through the city. Write Wayne Ebinger, 2514 Shannon Road, Orlando, FL 32806.

Wanted "Nanny and the Professor"; "The Informers;" and "Beacon Hill" series. Movies—Mary Poppins: The Limbo Line; The Horse Masters. Other—"The Glorious Romantics." Would like to contact someone collecting "The Waltons." Have large collection of PBS series. I would like contacts in England. Charles Kuffel, 275 Susan Lane, Rochester, NY 14616.

Wanted: trading partners in Beta II. I have 45 serials. B-westerns and some B-detectives. Looking for more of the same, preferably in New York area, but not necessary. Edilio Mattani, 4701 Bell Blvd., Bayside, NY 11361.

Wanted from Canadian TV—operatic performances not available in the U.S. Have to trade: Documentaries—'Paul Roberson, The Tallest Tree in our Forest,' "Conversation with Winifred Wagner.' Leni Riefenstahl's "Olympia" films; Hair: Jesus Christ, Super Star; Rudy Vallee films, Al Jolson films, Toscanini films, concert and operatic performances. Bob Scott, PO Box 1694, Wayne, NJ 07470. (201) 696-1278.

Wanted: recent TV program in CBS series, "Universe" about fiming *The Empire Strikes Back*. Barbara Leff, 70 W. Burton, #1804, Chicago, IL 60610, (312) 337-4780.

VHS

VHS films for trade (SP mode only). Have long list of quality films including many blockbuster, animated, Sci-Fi and Adult. Want to trade for same (good copies). Send list to Jerry Downes, 3105 Tinder Pl., Bowie, MD 20715.

Wanted: recent TV program in CBS series. "Universe," about filming *The Empire Strikes Back*. Barbara Leff, 70 W. Burton, #1804, Chicago, IL 60610. (312) 4780.

WANTED ON VHS: Harlan County, Salt of the Earth, Norma Rae, and other tapes of labor or community organizing. Have two hours of Alinsky plus others to trade. Mike Silver, 112 E. Madison St., Baltimore, MD 21202. (301) 547-0930.

Wanted on VHS current movies and A-quality XXX-rated dubs, have many serials, movies and current shows to trade - all letters answered. Jim Bates, 2716 40th Place, Highland, IN 46322.

WANTED VHS (SP preferred), Uncut Very Good to Excellent Quality ONLY-Eraser Head, Freaks, Phantom of Paradise, The Fog, La Cage De Folles, Texas Chainsaw Massacre, Caligula, Mondo Movies, Salo, I Spit On Your Grave, Death Race 2000, Last House On The Left, Beyond Valley of Dolls, Warhol Films, John Waters Films, Russ Meyer, Disney Classics, Goodbye Norma Jean (with Misty Rowe), Streetcar Named Desire, Infra Man, etc. (any good horror, gore, classics, unusual & camp). Will swap lists. My movies in exchange for yours. sent 1st CLASS, in Best Quality Available, Brennan, 2014 N. Kildare, Chicago, IL 60639, Hurry!

"GREASE DAY" TV special from 1978 with Travolta & Newton-John wanted in VHS format. Also need 1977 Grammy Awards or anything and everything on BARBRA STREISAND. Randy Emerian, 5824 East Hamilton Ave., Fresno, CA 93727, (209) 255-3200

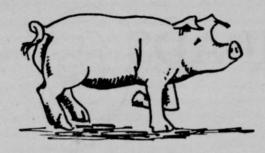
Anyone that taped on July 7, 1980 in the VHS format; "The Holmes - LaDoux Fight," I would be interested in seeing it as I missed it. Will trade for it, or make other arrangements if no trade can be made. P. Bernstein, P.O. Box 33, Butler, WI 53007

Wanted on VHS: Live-action Superheroes vs. Supervillains and Superheroes Roast (NBC, 1-79). Also episodes of Big Foot and Wildboy, Laredo, and Kit Carson (w/Bill Williams). Not much to trade, but will buy or supply blank tape. Bob Kaftan, 328 Lathrop, River Forest, IL 60305.

Pat Garrett and Billy The Kid, Moment To Moment (Jean Seberg), The Roman Spring of Mrs. Stone, Death of a Salesman, Darker Than Amber, Five Easy Pieces, Don't Look Back (Bob Dylan), The Great Gatsby (Alan Ladd, B&W), Condominium (HBO movie), Blind Ambition (TV movie), Three Women, Violent Saturday, The Grasshopper (J. Bisset), The Mark, Gone With The Wind. Paul Craft, 831 Woodmont Blvd., Nashville, TN 37204, (615) 383-6181.

Wanted—Excellent copies of Japanese classics (Yojimbo, Rashomon, Seven Samuri, Gate of Hell, etc.); Empire Strikes Back; and animated Disney; Living Desert, Vanishing Prarie, Hell in the Pacific; XXX; Korean films; I'm desperate for these; have many other wants. Chuck Reed, 1595 Spruce, Columbus, OH 43217

Wanted: Ffolkes & Seawolves with Roger Moore, 633 Squadron with Cliff Robertson. Apocolypse Now and XXX's Camille 2000 & Lickerish Quartet. Will buy or trade. Contact Goodman. 227 Watson St., Ste. C, Monterey, CA 93940.



MINI-ADS

Tired of that Adult XXX tape you bought? Want to expand your library without spending anymore money? If you have a film that I want I would like to trade or borrow it. I have many titles to offer in return. Write and tell me the titles, manufacturer and quality of your tapes. I'll respond with my proposal and list. No money involved. P.Gordon, P.O. Box 825, Framingham, MA 01701.

Have Prism & HBO - will trade any movie of your choice on TDK tape from cable for any acceptable full length pre-recorded movie of any rating. Also will accept any recent hard to get movies. Carol Hirsch, 6048 Edge Ave., Bensalem, PA 19020, (215) 752-2768.

Wanted: Zinnemann's *The Search, The Nun's Story,The Sundowners.* Also want *Bad Day at Black Rock, Ride the High Country. North by Northwest* and *For Whom The Bell Tolls.* Keith Holder, Route 4, Winder, GA 30680.

HELP! Have been bitten by Video Bug! Consumed with desire to collect movies and TV specials. Interested in trading with anyone. Mike Matthews, 4815 S. Harvard, #501, Tulsa, OK 74135. (918) 663-2594.

Los Angeles TV taping wanted: Someone to tape Los Angeles Rams football games. I can supply tapes. Will pay for taping or trade New York programs - any shows (maybe sports - Giants, Jets, Yankees, Mets, Knicks, Nets, Rangers, Islanders, Cosmos). Contact: Charlie Zabielski, 30 East Homestead Ave., Palisades Park, NJ 07650, (201) 947-1686.

Loan my VHS Inside Desiree Cousteau for either Randy the Electric Lady, 800 Fantasy Lane, Debbie Does Dallas, or Tropic of Desire, SP speed only. Or Make offer, Must have back. Open to other XXX-rated trades, quality only. Write first, No calls please. Gary Schwob, 2336 Acme Court, Dayton, OH 45440.

I am looking for episodes in the following old TV series: Ben Casey, Dr. Kildare, Superman, One Step Beyond, The Twilight Zone and Science Fiction Theatre with Truman Bradley, VHS Only. I have HBO, Showtime and some of The Movie Channel. Will buy, trade or deal. PLEASE!! Write: Ross & Lynne Whited, P.O. Box 80726, Fairbanks, AK 99708.

Wanted on VHS/PAL 625 50 format: Any American pre-recorded tapes incl. X-rated. Payment in U.S. \$. Pierre Meyer, 22,ch.de la Rochelle, 1008-Prilly, SWITZERLAND.

Hitchcock vidiot/collector/completist wants to hear from same. If you have only one film, write, as I might not have it. Have 2 VHS machines (enhancer) and can dub any speed. Biggest wants: Trouble With Harry, Foreign Correspondent, Man Who ('56). All acknowledged. Wally Smart, 4450 Lakeshore Rd., Manistee, MI 49660

Wanted VHS Only 60's Rock and Folk TV Shows, Shindig, Hullabaloo, Where The Action Is, Hootnany. Also looking for current folk concert's. Have Trade List and STV. Allen Millner, P.O. Box 35, Braintree, MA 02184.

The Ritz and The Villain Still Pursues Her wanted in VHS. Will trade or trade blank tapes for copying privilege. Edward Parkinson, 12035 Hesby St., North Hollywood, CA 91607.

I have *The Devil in Miss Jones* and a 55 minute tape of XXX Previews. Will trade either one for *Debbie Does Hawaii*. *Secrets, Baby Face, 10*, or *Deep Throat*; or will sell either one postpaid. P. Montgomery, 11533 Pine St. Seminole, FL 33542

Super Bowl XI, Oakland Raiders vs. Minnesota Vikings, wanted desperately. John Linhart, 59 Fleming Ave., San Jose, CA 95127. (408) 251-6376 and (408) 289-1670.

Desire following in SP mode: Mr. Smith Goes to Washington. Murder on the Orient Express (1974). Mr. Lucky, The Sting, Mr.Blandings Builds His Dream House, Rawhide (1938), The Glass Bottom Boat, London Rock & Roll Show, Barry Manilow Concerts. George V. Booth, 9260 Blom Blvd., Shreveport, LA 71118.

Wanted on VHS. Good, Uncut copies of A Clockwork Orange, 2001, The Empire Strikes Back, Magnum Force, The Longest Yard, Live And Let Die, Westworld, Papillion, The Twelve Chairs, The Producers, Taxi Driver, Billy Jack, The Time Machine (1960), Sleeper, Take The Money And Run, Last House On The Left, Midnight Cowboy, The Town That Dreaded Sundown, Shampoo, And Now For Something Completely Different (Monty Python), Have HBO and Showtime. Brett Miller, 131 South 1000 East #7, Salt Lake City, UT 84102. (801) 322-3294.

Want to trade for any concert tape, etc., of The Allman Bros. Band or It's Members. Have large collection of older movies. Will trade your terms. All replys answered. Have HBO, Showtime, etc. Matt Bishop, 2007 Olive St., New Albany, IN 47150. (812) 948-0033.

Looking for someone in Philadelphia area with PRISM to tape 76-er games. Also want Marx Bros. films, Putney Swope films, Black Stallion and Black Beauty and entire game or highlights of the Immaculate Reception. (1972? playoff Oakland at Pittsburgh). Also interested in Black films, ie., Across 110th St., Shaft, Fish That Saved Pittsburgh. Have much to offer, boxing matches, films and can record off TVRO (ESPN. HBO, Showtime, etc.) M. Ali, P.O. Box SS 6280. Nassau, Bahamas. (809) 324-2326.

Wanted VHS - ABC coverage of Sunday February 24, 1980 Olympic Hockey game between USA and Finland. Tape must include post game interviews. Call Donna (609) 561-4122.

Wanted VHS: Broken Arrow, Death Valley Days. Rescue 8. Laramie, Donna Reed, Ripcord, and Whirlybirds. Would like someone to trade with in Madison, Wis., Los Angeles, San Francisco and Houston. I have over 65 Old TV Shows for trade such as: Topper, Fury, Outer Limits, Twilight Zone, Superman, Sgt. Preston and much more. Let's trade Have Lists. P. Bernstein, P.O. Box 33, Butler, WI 53007.

Wanted - VHS Preferred - have HBO and many titles to trade - Leigh Taylor-Young (Big Bounce or Buttercup Chain), B.S. I Love You, Emmanuelle movies, Vadim films (Bardot, Fonda, etc.), Once Upon a Bed (Animated X) Bilitis, Inga, Kutoswa Samurai films, Simon-King of Witches - E. Szymanski, 2820 Smith Dr., Endwell, NY 13760.

Wanted in VHS: The following Gene Autry movies uncut (if possible) The Blazing Sun; Whirlwind; Valley of Fire; Winning of the West; On Top of Old Smoky; The Old West; Night Stage to Galveston; Wagon Train; Last of the Pony Riders; Apache County: Barbed Wire. I have HBO and will trade or whatever to get these. Please write Michelle Peters, P.O. Box 781, Pontiac, MI 48056. (313) 589-2492.

Wanted good VHS copy of *The Way We Were* will trade lists, Ginger Martin, 144 N. Seneca Rd., Oak Ridge, TN 37830. (615) 483-5209.

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VIDEOSPONDENTS UNITE! Your VCR can bring you more than movies and reruns. Use your VHS recorder and camera for a lively one on one video correspondence. Interests include: broadcasting & production, video technology, sci-fi, humor, world affairs, and the human condition. Write or call if interested. Not a club, no fee, no gimmicks. . . just looking for others who share interest in this aspect of video. Gary Bourgois, 135 Washington St., Marquette, MI 49855. (906) 228-3275 (after midnight OK).

Hockey fans - - - Hockey season is finally here! I get about 65 Flyer games, 30 Ranger & 30 Islander games plus other NHL games and the NCAA college game of the week. Looking to trade with Canadian fans (scouts welcome too). Also need Canadian telecasts of 1980 Olympics - U.S. vs Czech, Canada vs Finland, U.S. vs Sweden, and U.S. vs U.S.S.R. Also other "full" internationals such as 1976 Canada Cup, game 2 of Challenge Cup, and 1972 Canada-U.S.S.R. Will trade hockey of your choice or movies from cable. VHS only please. Alan Hirsch, 6048 Edge Ave., Bensalem, PA 19020, (215) 752-74105

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Opera Club (& Shakespeare) still forming, if interested drop note to Geo. Blair, 305 W. Torrance Blvd., Carson, CA 90745. (213) 973-6888 evenings.

Wanted: Video correspondents. Videosponding is a great way to exchange views and ideas, especially if you (like me) live in a remote area and are the "only videophile in town." Also a good way to make lasting friendships. Write if interested (VHS). I also seek someone with access to "Pirate This Program" or other video related material. Starving for contact with other videofreaks interested in teleproduction correspondence. SCI-FI, discussion, and on-camera show & tell. Gary Bourgois, Studio B, 135 Washington, Marquette, MI 49855.



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National Video Cassettes 56 New Products Company 61 Omni Home Enterprises 43 Omni Video Association 43 Radio Wholesale 53 Showtime Video Ventures 46 Tape City ... Ted Reinhart Enterprises 54 The Video Connection 59 Video Service Center 44/45 Video Swapper 60 sed several methods of hooking up VTR's to stereos in #23, but suffice it to say that all you need is a lengthy cable with a mini plug at one end and a phone plug at the other (or a phone plug on each end, for VHS), hooking up the "Audio Out" jack of your deck to the "Aux/Tape In" jack of your receiver; a Y-connector will give you two parallel mono outputs for connecting to the left and right channels.

THE GREAT 75 OHM VS. 300 OHM BATTLE

I've been using a good-quality roof-mounted antenna on my house, and I've noticed that despite using the best 75 ohm cable I can find, my UHF reception is very poor. I only live 10 miles away from my local UHF station's transmitter, and I don't live near any large buildings or mountains, so that isn't the problem.

J.D., East Carondelet, IL

The culprit here is most likely your cable. Although 75 ohm coax cable is indeed the best and most expensive that money can buy, offering excellent shielding from spurious RF interference, 300 ohm twin-foam cable is generally preferred for extremely long (over 100') cable runs. Also, 300 ohm wire is better able to handle higher broadcast video frequencies, particularly in the UHF range. So, our suggestion is to try replacing your 75 ohm cable with high-quality twin-foam 300 ohm line (not to be confused with the inexpensive "flat-lead" often found in most older antenna set-ups), at least for the UHF section of your antenna, and see if this improves the reception. If it doesn't, then your local dealer may be able to recommend a separate high-gain directional UHF antenna (like Winegard's CH-9095).

Western Roundup Cont'd from p. 40

Heart of the Rockies (Republic, 1937) Black and White Credits: Cast—Bob Livingston, Ray Corrigan, Max Terhune, Lynn Roberts, Sammy McKim, J.P. McGowan, Yakima Canutt, Hal Taliaferro. Director—Joe Kane.

Story: The Three Mesquiteers are losing cattle and blame the Ed Dawson family. The Dawsons cast the blame on the bears from the game preserve, and for a while The Mesquiteers buy this story. The Park Rangers warn the boys not to enter the preserve and hunt down the accused bears, and this begins to create ill feelings with The Mesquiteers and the Rangers. Livingston is framed for the murder of Ranger Captain Brent, who actually was killed by a Dawson. Lorna Dawson (Roberts) clears Livingston and the crooked members of the Dawson family are brought to justice.

Evaluation: The Three Mesquiteers were always consistent with quality movies, no matter who played Stony, Tucson and Lullaby. You could count on strong story line, great action, solid cast, and super settings. This is no exception. A good, typical Mesquiteers entry, well worth owning. Video and audio quality rate high,

to make this tape a worthy buy.

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We have our chart, be it EIA, NAB, or any of the several other available precision test patterns. We follow the chart instructions exactly (and this is a must!) as to camera lens distance from the chart, lens focal length, illumination value, etc. We connect the camera to our VCR and turn on the TV set we have connected to the VCR output. There we see the chart on our tube and we focus carefully for the best picture. Now, by examining the pattern image on our TV, we see the horizontal resolution line groups (the ones running vertically on the chart) and they start to blur at about the 230-line mark on the scale. This means our camera is capable of 230 lines of horizontal resolution luminance, right? Wrong. What we are really seeing is the resolution of the weakest link in the chain, probably the TV set. Remember? Every device that can display, receive, or otherwise diddle the video signal has its own resolution factor.

TV set resolution can vary widely. Sony's popularity in broadcast facilities is not just a myth or propaganda. The Trinitron (or Sharp's Linytron) have an advantage with their vertical striped picture tubes as compared to the triad dot tubes. In general, TV receiver tubes may have resolutions varying from 200 to 270 lines horizontal. Good receiver/monitor sets may reach 300 lines and commercial color monitors upwards of 300. Black and white sets have a distinct advantage in terms of resolution since their tube phosphors are uniform coatings, rather than the discrete element phosphors of color tubes. This is why high resolution B&W sets can reach values of 700 lines.

Another weak link in our chain is the VCR. Most half-inch format VCR's will claim a horizontal resolution of 240 to 260 lines (in new condition with clean heads). With high quality 34" equipment, the figure can rise to 300 lines and with 1" high band or 2" quad you have the broadcast standard of over 500 lines. In short, if you are attempting to do a homebrew precise measurement of a 300, 400, 500 or upwards line resolution camera using your 1/2" VCR and TV set, forget it. It's like trying to reproduce the thump of a 20Hz bass drum on a transistor radio speaker. With some logic and tricks, there are ways of comparing (reference readings but not absolute) camera, TV, or VCR resolutions using consumer equipment. But that's a story for another day.

One last point on resolution, regarding

cameras in particular. If you have a 250line VCR, you might ask, "Why go to a higher resolution camera? Why not just stick with the currently popular 240-line resolution vidicon cameras?" Well, it's for the same reason that the broadcasters transmit 500 lines plus video-loss. If you have a 240-line camera and plug it into your 240-line VCR and record, what you'll end up with may be around 200-orso-line playback video. That's because the 240-line signal from your camera lost X number of lines in the recording process. which brought your input video down below the possible maximum of the VCR. If you had started with a 300-or-more-line horizontal resolution camera then, even after subtracting the line loss, you would still have an input with resolution above the VCR limit. So you should be much closer to that 240-line figure on playback. (Measuring this decrement on playback between two cameras is one of the trick comparisons referred to earlier.)

We could go on and on, especially about color resolution, which we have not really broached. The culprit in all this is really the NTSC system, about which little can be done. Bear in mind that this is not a textbook, so while the figures are close they may not be right on pinpoint. We just hope we can add our little bit towards informing the buying videophile which, in turn, should result in an improvement of the breed.

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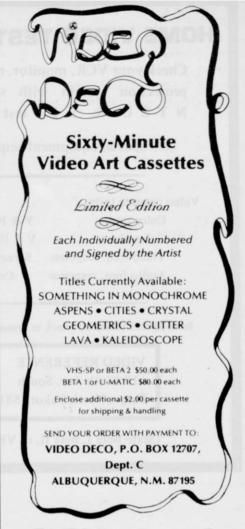
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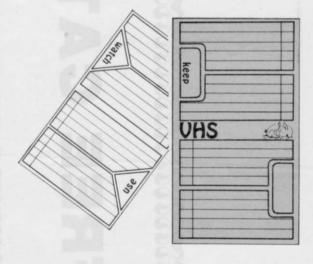
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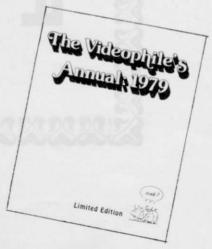
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We would like to share a few quotes from the product review (just in case you missed some of the nice things that were said) . . .

"... A PRODUCT THAT INSTANTLY BECOMES SUCH AN IMPORTANT PART OF MY VIDEO SYSTEM THAT I START TO FORGET A TIME IN WHICH THE PRODUCT WASN'T AROUND TO FREE US FROM SOME IRRITATING TECHNICAL MISERY."

He's talking about our DISTRIVID, Home Video Control Center.

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All the cable connections are in the rear, the switches are in front and it will fit under your VCR (Beta or VHS).

"...I DISAGREE STRONGLY WITH THE MANUFACTURER ON THE IDEA OF DUBBING BETWEEN VTR'S VIA RF OUTPUTS AND INPUTS BECAUSE OF INCREASED NOISE AND THE POSSIBILITY OF RF INTERFERENCE DURING RECORDING."

Hmm. We at KAPPA VIDEO will have to go shopping to find a better way of interconnecting audio and video for dubbing. Perhaps we will have a Christmas surprise for Mark."

"THE ONLY OTHER SMALL OBJECTION I HAVE IS THAT NO 75 OHM CABLES ARE INCLUDED WITH THE DISTRIVID AND THEREFORE SUCH CABLES MUST BE PURCHASED SEPARATELY..."

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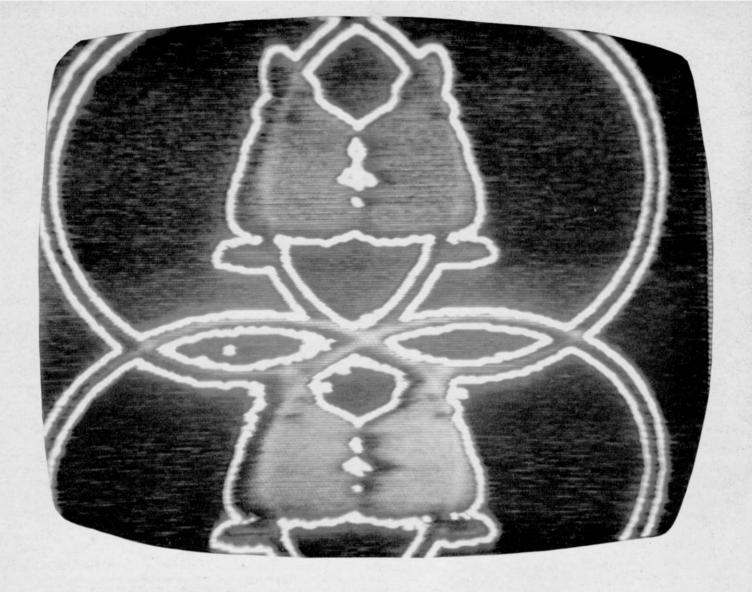
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- #12: First slick cover issue. Includes report on "QUBE" 2-way cable system, Video in Australia, Rambling Marc at the Las Vegas Consumer Electronics Show, How to make the most of two recorders, Dealer's Doings; a bunch of letters . . . and the usual 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, 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 more in 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, and 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 & 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.
- **#23:** Our 3rd annual roundup of over 150 sources for prerecorded videocassettes. Where the video disc went wrong, Exclusive product reports on the 26" Sony console and video editing systems, lots of questions and answers, and much more.
- #24: Features our exclusive 11-page report on the new products at the Winter Consumer Electronics Show. How to properly handle and store video tape, book reviews, tape reviews, and our regular columns round out an issue that may very well be our least substantial of the year.
- #25: We tell you which brands of blank tape are best and which to avoid. Exclusive reviews of the new VHS and Beta VCR's from Sony, RCA, and Toshiba and the Betamax AG-200 Changer. Install your own "home cable" distribution system.
- #26: First installment of our subjective "recommended components", seven product reviews, including the KLOSS Novabeam, "Distrivid," Sony and Panasonic industrial ½" VCR's, and the Sony CVM-1750 Monitor/Receiver. News from the Summer CES, the Cable News Network 24-hour schedule, our usual tape reviews, and more. (SHORT SUPPLY.)

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