


the VIDEOPHILE

\$2.50

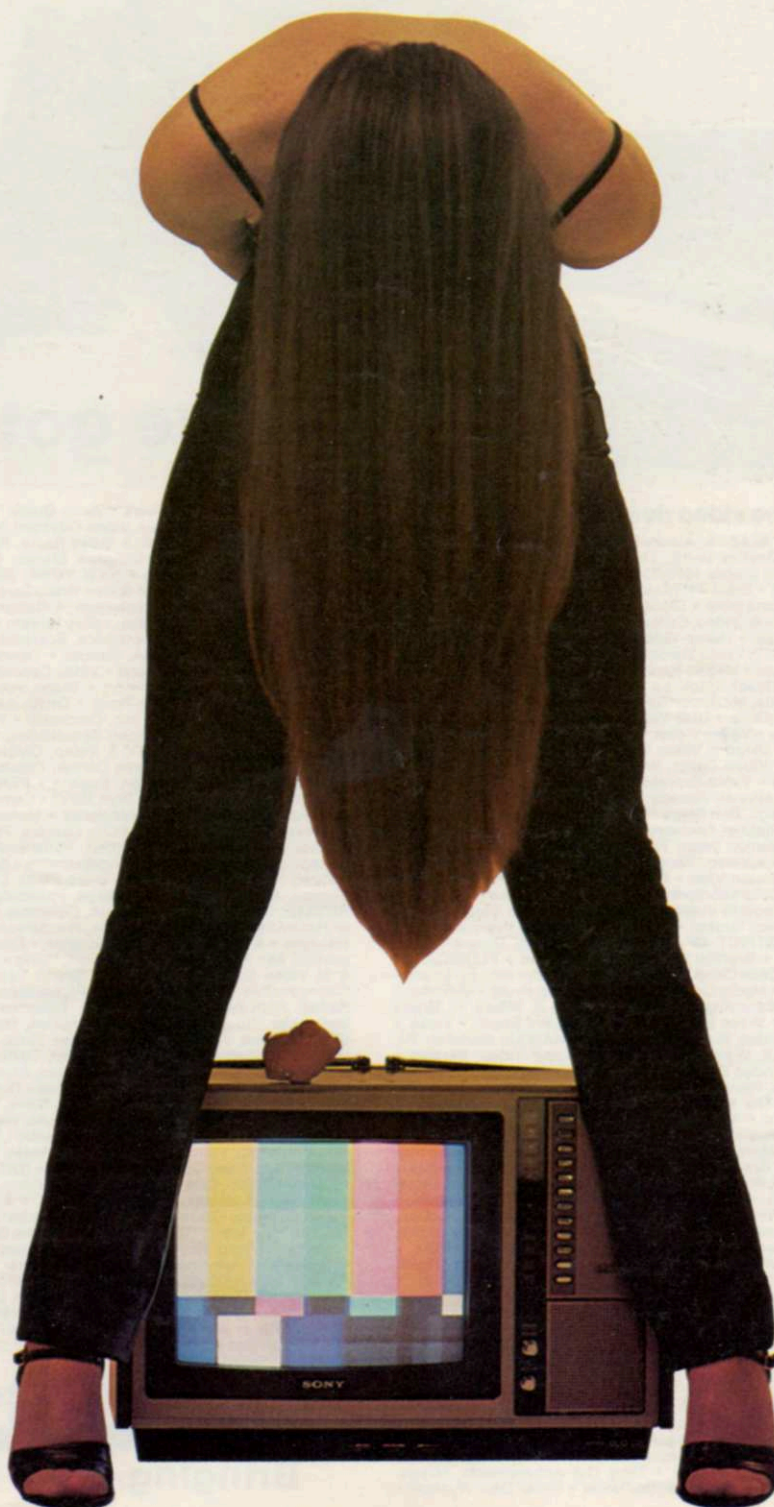
April/May 1981

Issue #30 

**Are Those
Expensive
High Grade
Tapes Really
Worth It?**

**Hands On
Tests of RCA
and Pioneer
Disc Players**

**Why Do
Prerecorded
Tapes Look So
Damn Bad?**



You asked for it

VIDEO ORGANIZER

The Professional Labeling System

VIDEO ORGANIZER
A Unique Library System
you can be proud of

Everything you need
to organize and
personalize your tapes
in a range of
decorator colors



They've got it.

Pick up a kit at any of these video dealers:

ALABAMA: Electronics World, Mobile • **ALASKA:** Alaska TV Sales & Service, Kenai • **AI's** Video, Anchorage • **ARIZONA:** Videocassettes Unltd., Tucson • **CALIFORNIA:** Federated Group Stores, Southern California • Alco Stores, Mountain View, San Jose • Audio West, Orange • Box Office Video, Costa Mesa • Brent Television, Torrance • Burlingame Home Video, Burlingame • Channel A, Woodland Hills • Discount Video Tapes Inc., Burbank • Henry Radio, West Los Angeles • Home Video Center, Walnut Creek • Home Video Movies, Bakersfield, Chatsworth, Ventura • Home Video Tapes, Hawthorne • House of Video, Brea • Hurley's, Long Beach • Marin Video Visions, Mill Valley • Media Associates, Mountain View • Microwave Inc., Modesto • Middle Earth Video Center, Riverside • Music Odyssey, West Los Angeles • Pacific Coast Video, La Habra, Long Beach • The Other Channel, Agoura, Camarillo, La Cresenta, Modesto, Simi Valley, Visalia • The Video Station, Montclair • The Video Store, Pasadena • UDS Video, Manhattan Beach • Uncle's, Woodland Hills • Universal Video, Azusa • Valley Video, Dublin • Vanwell's Video Station, Norco • Video Cassette Rentals, San Diego • Video Cassettes Unlimited, Larkspur • Video Cassettes Unltd., Santa Ana • Video Depot, West Covina • Video Distributors, Fresno • Video Etcetera, Santa Monica • Video Express, Thousand Oaks • Video Home Shows, Fountain Valley • Video International, Reseda • Video Mart, San Bernardino • Video One, Santa Ana • Video of San Diego, San Diego • Video Service Center, Sacramento • Video Showcase, Oakland • Video Station, Anaheim, Dana Point, Irvine, Laguna Hills, San Francisco, West Covina • Video Station West, Tarzana • Video Stop, Westwood • Video Store, Hermosa Beach, Torrance • Video Warehouse, Sacramento • Videotronix, San Bernardino • Visions In Video, Mountain View • **COLORADO:** The Movie Merchants, Wheat Ridge • The Video Shoppe Ltd., Colorado Springs • Video Fair, Aurora • Video Fun Center, Longmont • **CONNECTICUT:** Captain Video, Fairfield • Concord Video Center, Stamford • New England Home Video Inc., Groton • Video Movie Center, Norwalk, Stratford • Video Station, Westport • **DISTRICT OF COLUMBIA:** Casino Royale Video, Washington • D.A.R. Inc., Washington • Graffiti Records, Washington • **FLORIDA:** All Video Inc., Miami • Florida Tire-Wheel, Cape Coral • Home Entertainment Inc., Ft. Lauderdale • KWR Communications, Duneed • Media Concepts Inc., St. Petersburg • MovieLand Video Center, Miami • Total Video, Jacksonville • Vibrations Video, N. Miami, N. Miami Beach • Video Enterprises Inc., Miami • Video Exchange Inc., N. Miami Beach • Video X Tron, West Palm Beach • **GEORGIA:** Video Station, Savannah • **HAWAII:** Hoffman TV, Alea • **ILLINOIS:** American Radio & TV, Waukegan • Berwyn Home Video, Berwyn • Leisuretronics, Arlington Heights • Mr. Video Store, Lake Villa, Waukegan • Mr. Video No. 2 Inc., Palatine • National Video Movies, Harwood Heights • Orland Home Video, Orland Park • Precision Video/TV, Bellwood • The Video Station, E. Moline • Videy Dynamics, Mount Prospect • Video Etc., Deerfield • Video Fun, Highland Park • Video Station, Kankakee • The Video Station, Rock Island • **INDIANA:** Double Exposure, Munster • Georges Gateway Sales Inc., Bedford • Markey's Ideal Pictures, Indianapolis • Video Station, Indianapolis • Video Wares Inc., Greenwood • Warren Radio Co., Indianapolis • **IOWA:** The Video Station, Davenport • **LOUISIANA:** Irving's Film & Video Service, Baton Rouge • McCann Electronics, Metairie • R & W Home Entertainment, Shreveport • Southern Television, Metairie • Sound Trek Stereo & Video, Metairie • Video Connection, Monroe • Video Spectrum, New Orleans • Video Store, Lake Charles • Video Store, Lafayette • Video Village, New Orleans • Video World of Chalmette, Chalmette • **MARYLAND:** C & M Distributors, Hyattsville • Clinton Video Center, Clinton • Video Home Center, Baltimore • Video Station, Rockville • Video warehouse, Owens Mills • **MASSACHUSETTS:** Ace TV/Video, Brighton • Tech Video, Boston • The Movie Store, Framingham • The Video Station, Woburn • Video Connection, Swansea • Video Paradise, Westborough • Video Station, Springfield • **MICHIGAN:** Adray Appliance & Photo Center, Dearborn • Collins Audio & Video, Detroit • **MINNESOTA:** Audio King, Edina • Minneapolis Audio, Minneapolis • **MISSOURI:** Antioch Video Center, Kansas City • Custom Video Center, St. Louis • **NEVADA:** Skaggs, Las Vegas • The Other Channel, Lake Tahoe • Video Library, Las Vegas • **NEW JERSEY:** Ark Electronics, Bayonne • Camera Video Showplace, Hazlet • Castle Video, Newton • Electronic Leader, Bloomfield • Felice's Follies, Red Bank • First Row, Livingston • Home Screen Theater, Fort Lee • Home Video Center, Northfield • Home Video Theater, Paramus, Westwood • KRM Distributors, Union • Silent Partner, Fort Lee • Theatervision, Fairfield, Paramus • The Video Center, Clifton, Fairlawn • The Wiz, Newark • Time Out Amusements, Morris-town • Video Connection, Edison, Linden, Pearl River, Somerset • Video Den, Wyckoff •

Video Flicks, East Brunswick • Video Guide, Teaneck • Video Home Center, Eatontown • Video Library, Livingston • Video Odyssey, Woodbridge • Video Options, Middletown • Video Parlor, North Bergen • Video Rama, Ramsey • Video Source, Parsippany • Video World, Cherry Hill • Washington Stereo, Closter • **NEW MEXICO:** Trans American Audio/Video, Albuquerque • **NEW YORK:** 2001 Video, Forest Hills • Bob Hirst's Video Village, Massapequa Park • Giffen Video Corp., Staten Island • Home Video Theater, Hart-sdale • J & R Music, Manhattan • National Video Centers, Huntington, Scarsdale, Smithtown • Pictures & Video, Valley Stream • Rodney's Video Warehouse, White Plains • Rye Video, Rye • S & I Electronics, Scarsdale • Select Films, Manhattan • Stereo King, Manhattan • Tapeville USA, Nanuet • Telenet, New York • Video City, Brooklyn • The Video Connection, Cedarhurst • Video Connection, Mamaroneck • The Video Station, Suf-fern • Video Station, Westport • Video Vue, Scarsdale • **NORTH CAROLINA:** Candid Camera Video World, High Point • **OHIO:** Astro Video, Lancaster • Eric Martins, Maple Heights • The Video Store Inc., Cincinnati • Video Hut, Tallmadge • Videomart, Dayton • Videorama Inc., Niles • Video Specialties, Mayfield Hts. • Video World, Cincinnati • **OKLAHOMA:** Big Screen TV & Video, Oklahoma City • Kaleidoscope Video Products, Oklahoma City • Video Home Center, Oklahoma City • **OREGON:** Home Video Library, Portland • The Video Station, Eugene • **PENNSYLVANIA:** American Sew & Sound, Pitts-burgh • Bryn Mawr Stereo, Bryn Mawr • Camera Shop, King of Prussia, Philadelphia, Spring-field • Globe Sales, Philadelphia • Home Video Entertainment Center, Allentown • Kirsteins, Philadelphia • Mid-City Camera, Philadelphia • Midway Discount Appliances, Philadelphia • Movies Unlimited, Philadelphia • Opus One, Pittsburgh • Radio 437, Philadelphia • Red Fox Inc., Elizabethtown • Spartronix, Frazer • Universal Video, Trevese • Video Palace, Philadelphia • Video Place, Lancaster • Video Plus, Philadelphia • Video Station, Allentown • Video Village, Philadelphia • Woolco Dept. Store, Holmes • **TEN-NESEE:** Columbia Video Station, Columbia • Video Showtime, Franklin • Video Station of Nashville, Antioch, Green Hills, Hendersonville, Nashville • **TEXAS:** Associated Video, Houston • Astro Audio Visual, Houston • Emilio's Electronics, Brownsville • Frisco Elec-tronics, San Antonio • Future Vision, Irving • Home Entertainment Centers, Houston • M & M Video Systems, Houston • Sound Centers of The Valley, Pharr • Spinnet Music, Nacogdoches • Total Video Inc., Richardson • Video Center, San Antonio • Videoland, Dallas, Fort Worth • Video Mart, Beaumont • Videonics Inc., San Antonio • Video Showcase, Houston • Video Specialties, Houston • Video Station, Dallas, Houston • **UTAH:** Bakers Video, Orem • Beehive Video House, Salt Lake City • Marketex Inter-national Inc., Orem • The Video Station, Ogden • Videoland, Salt Lake City • **VIRGINIA:** Atlantic Export, Fairfax • The Big Picture, Arlington • Capital Video Center, Tysons Corner • Erol's Color TV, Arlington • Home Video Outlet Corp., Falls Church • STS Video Supply, Falls Church • **WISCONSIN:** Mr. Video Store, Kenosha • The Video Exchange, Milwaukee • Video Station, Milwaukee • Video World, West Allis, Waukesha • **CANADA: ALBERTA:** Japan Video Centre, Calgary • Video Centre Ltd., Calgary • **BRITISH COLUMBIA:** Globalvi-sion Video Inc., Vancouver • Richmond Video Stop, Richmond • Vista Video, Abbotsford • **MANITOBA:** Video Concepts, Winnipeg • **ONTARIO:** Audio Visual Service Center, Toronto • Captain Video, Ottawa • Consumer's Video, Toronto • Electronics 2001, Toronto • Elec-tronic Sight & Sound, Toronto • Hilliers TV & Radio, Ottawa • House of Video, Toronto • National Video, Ottawa • R P T Home Entertainment, Ottawa • Toronto Camera Centre, Toronto • TV Movie Centre, Toronto • Video Bank Distributors, Toronto • Video Boutique, Toronto • Video Express, Toronto • Video House, Toronto • Videoland, Toronto • Videotech, Mississauga • Videotrend, Scar borough • Video & TV World, Toronto • **PRINCE EDWARD ISLAND:** Video Home Entertainment, Charlottetown • **QUEBEC:** Com-munications Decarie, Montreal • Dominion Electronique, Montreal • Mid City TV, Mon-treal • Video Shack, Montreal • **SASKATCHEWAN:** Leisure Video, Regina • **ATTENTION RETAILERS:** If you carry VIDEO ORGANIZER and are not included on this list, please notify us so that we can include your store in the future.

CAN-AM

Bringing good ideas to video

Can-Am Video, 203-111 Merton St., Toronto, Ontario M4S 3A7

Tel: (416) 226-4722

Telex: 06986638

There is an incessant influx of novelty
in the world and yet we tolerate
incredible dullness.

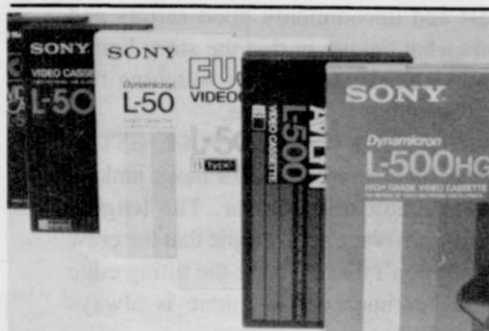
—H. D. Thoreau (1817-1861)

the VIDEOPHILE

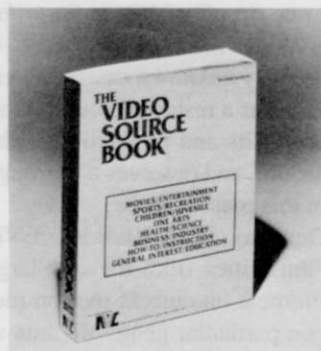
THE VOICE OF VIDEO FANDOM



Product Reports 13



Tape Survey 50



Book Reviews 61

Editor/Publisher:
Jim Lowe

General Manager:
Joyce Hilliard

Technical Editor:
Marcus F. Wielage

Technical Staff:
Mike Clark
Dave Crow
John Fleming
Joe Mazzini

Circulation Manager:
Lois Watson

Office Staff:
Jeanne Porch
Keith Holland

Contributors:
Gary Bourgois
Bill Munger
Ted Reinhart
David See

Assistant to the Editor:
Sharon Wright

Cover Credits:
Steve Leukanech
Sharon Wright

CONTENTS

| | Page |
|---------------------------------------|----------------------|
| TV Wiggles | Your Editor 6 |
| The Videophile's Newsletter | 7 |
| Recommended Components | 9 |
| Report from Japan | 12 |
| Product Reports | 13 |
| Letters | 42 |
| The Good, The Bad, and The Ugly | 44 |
| Winter CES Show | 45 |
| Tape Survey Update | 50 |
| Prerecorded Tapes—An Editorial | Marcus F. Wielage 53 |
| Tape Reviews | 56 |
| Western Roundup | Ted Reinhart 58 |
| Book Reviews | Your Editor 61 |
| State of the Art | Art Vuolo 66 |
| Mini-Ads | 71 |
| Tele-Communication | Gary Bourgois 75 |

The Videophile (ISSN 0164-5862) springs from the private sea and is published bi-monthly at 2003 Apalachee Parkway, Tallahassee, FL 32301. Controlled circulation postage is paid at Miami, FL and Tallahassee, FL. A six-issue subscription is \$14 in the United States, its possessions, Canada and Mexico (U.S. Funds). First Class mail subscriptions are \$20, also for six issues. Single copy, \$2.50. This is Vol. 2, No. 15 (#30), the April/May, 1981 issue. Entire contents are copyright 1980 © 1980 by James R. Lowe. World rights are reserved. Letters of comment are assumed to be for publication unless a contrary intention is clearly stated. Postmaster: send form 3579 to *The Videophile*, 2003 Apalachee Parkway, Tallahassee, FL 32301. No part of this publication, particularly the product reviews, may be reprinted without the written permission of the publisher. By the time you read this, we should be officially incorporated under the banner of Small Potatoes Publishing Company. Video shops and other specialty outlets wishing to carry us should contact: Hal Shuster, New Media Publisher Services, Inc., 12345 Starkey Road, Largo, FL 33540 (1-800-237-5991). VIDEOPHILE is a registered trademark of Roscor Corporation and is being used herein under license from Roscor Corporation.

T V WIGGLES

With the arrival of the new RCA Video disc system, can our review of it be far behind? Of course not! We've even tossed in a review of the Pioneer Laservision, for good measure. From here on out we rather suspect that the video disc phenomena will play a rather significant part in the world of home videophilia. While these players do not offer anything near the versatility of video tape recorders, there is little doubt that many, if not most, of you will end up owning one or two of them. Next issue, Marc Wielage will take a critical look at all three incompatible disc systems and offer you his usual cogent commentary.

☆☆☆

As we say down South, "Well, shut my mouth!" No sooner had I observed (Issue #29) that *Video Action* has not yet demonstrated a reason for its existence, than I picked up a copy of their March issue in which editor Mike Gold gave *The Videophile* a glowing review. He didn't just say that he liked our magazine, I'm telling you that he went on and on to such lengths that it was just plain embarrassing. We've gotten a few new subscribers as a result of that plug, so I guess I would have to say that *Video Action* now has demonstrated a reason for its existence.

Seriously, it's not such a bad magazine, the two most current issues anyway. In addition to Mike, you'll find contributions from longtime videophile Larry Charet, and a general approach to the entire subject that is less pretentious than some other magazines that could be named. We do still feel that there is little demand for a large number of "me too" magazines on any special interest topic be it home video, CB radios, professional wrestling, or leather garments. Glance through a copy of *Video Action* at your local newsstand and make up your own mind.

☆☆☆

Now and then the subject of what TV shows I think are best, or what TV shows are worth recording comes up in idle home video conversation. A couple of years ago I opined as how it would be a good idea to record *Kaz* and the short-lived *Richard Prior Show*. I think, in retrospect, that both suggestions were good ones. *Kaz* was an excellent show that is unlikely to be repeated, and I should imagine that copies of those few Richard Prior shows would be highly sought after by his legion of fans. The subject is one to which I hope to devote an entire article one of these times.

In the meantime, there are several shows that, while they are

not necessarily prime candidates for recording and preserving, are possibly not on your regular viewing list, yet would be if only you had known about them. Among these are:

—*Hill Street Blues* (NBC/Saturday @ 10:00 P.M. EST) - This is an excellent show with a very large continuing cast. It does for the police precinct headquarters what *Lou Grant* does for the City Room of a large metropolitan newspaper. In addition to the fine cast and uncommonly good scripts and acting, the show is somewhat unique in that the story line is continued from week to week. If you are not watching this exceptional new show, you certainly should be.

—*Sunday Morning* (CBS/Sunday @ 9:00 A.M. EST) - This 90 minute news show is a pure delight for news junkies and for fans of Charles Kuralt in particular. The lengthy format allows for unhurried coverage of any topic that the crew cares to tackle. The stories don't usually have the biting edge of those on *60 Minutes*, for instance, but there is always something enlightening and of interest.

—*Fridays* (ABC/Friday @ 11:30 P.M. EST) - I deliberately missed the first few months of this show because I suspected it of being a second rate rip-off of NBC's *Saturday Night Live*. I made a mistake. While much of the format is clearly lifted from *SNL*, the relatively unknown cast members have carved a niche for themselves as a result of their undeniable talent and some very clever skits and productions. The show is now a must on my schedule, and deserves a thorough review that just isn't possible in this present space.

—*Sneak Previews* (PBS/Thursday @ 8:00 P.M. EST/ check your local listings) - Film critics from the two large Chicago dailies review and comment on current motion pictures. They sometimes discuss a particular genre of films as well. Their comments are always of interest, whether you agree with them or not. It's quite a good show, featuring gentlemen whose remarks are ordinarily down-to-earth, rather than being dispatched from an ivory tower.

—*ABC Evening News* (ABC/weekdays @ 6:00, 6:30 or 7:00 P.M. EST).

—*ABC Nightline* (ABC/Monday-Thursday @ 11:30 P.M. EST).

—*20/20* (ABC/Thursday @ 10:00 P.M. EST).

Though often accused of being "soft" or sensational with its news coverage, I have found myself to be more and more attracted to presentations of the ABC network news department. I usually watch two, or sometimes all three, evening news shows, but find that I enjoy ABC as much as any other, especially now that Uncle Walter is gone. *20/20* nearly always has a tabloid segment (Dolly Parton or the like, but what's wrong with that?), yet they have had many items that are every

(continued on page 67)

The Videophile's Newsletter



Ever wish you could make an easy \$5000? Well the Motion Picture Association of America (MPAA) is currently offering a reward of up to \$5000 for information leading to the arrest and conviction of film or video pirates. You may forward your info to Mr. Richard H. Bloeser, Director, Film Security Office, MPAA, 6464 Sunset Boulevard, Suite 520, Hollywood, CA 90028. If you prefer, you may give the gentleman a ring at (213) 464-3117.

In case you are unaware of it, or just plain choose to remain ignorant, the MPAA and FBI are quite active in the area of video tape piracy. As a result of FBI investigations, 60 individuals throughout the United States were convicted in 1980 for film or video piracy with sentences and fines varying in severity. The poor guy who took the worst trimming was a Texan who was sentenced to four years in prison and fined \$100,000. In addition to these 60 folks, 90 other individuals were awaiting prosecution (as of March 9) as a result of FBI raids or arrests.

The growth of illegal dealings in video tape has kept pace with the growth in the industry as a whole. In 1975 the FBI seized 1159 illegally duplicated video-cassettes. By 1980 this figure had reached 16,635. The problem is even worse outside the United States. One report from Hamburg, Germany indicates that as many as 1.9 blank videocassettes were used by counterfeiters in 1980. Video producers in Germany estimate that they lost at least \$30 million to pirates.

The movie studios rightfully see the proliferation of such activity as a threat to their very life's blood. As a result the MPAA's worldwide budget for combating film and videotape piracy has been increased by more than 25% over that for 1980.

What does it all mean for the average guy that can't resist the temptation to add a tape to his collection that is still a little warm to the touch? Well, the long and the short of it is this --- you're asking for trouble. It is true that the greatest concern is with the large illegal duplicating operations. Even the MPAA admits that the problem is so widespread and law enforcement capability spread so thin that major attention will have to be focused on the big cases. But please don't delude yourself into thinking that you will be immune to notice simply because your dealings are "just a hobby" or "too small to bother with". Nothing could have a more chilling effect on the world of private video tape collecting more than if a few of the more reckless among you were to be hauled up and made examples of, regardless of the relatively small impact that your individual activities may be having upon the profit and loss statements of the studios. It is this very chilling effect that could go a long way to accomplish what the MPAA has in mind, ie. instilling in you the fear to deal in bootleg tapes.

We've said it many, many times. IT'S NOT WORTH IT! Particularly now that first-run feature films are becoming available legally at such an early date, either on tape

from your local dealer or on a pay-cable system, there is little rationale for continuing to flirt with the wrong side of the law. We occasionally see ads in other publications that offer tapes for sale that simply aren't legally available for sale. You won't see such an ad in these pages, even if we have to reject or edit your copy in order to protect you from yourselves..

Since this issue is jammed with CES news and product reports, the newsletter section got somewhat abbreviated. We'll fill what space we do have in a brief mention and snippet fashion as follows:

SHARP has announced that it will join the "VHD" videodisc format already embraced by JVC, Panasonic and General Electric. Sharp's choice is said to have been prompted by "the format's superior performance over the other systems, and in particular its 'superb' stereo sound, its advantageous cost per performance and features."

We've now been told that the VHD system will debut in the U.S. in January 1982, three months after its initial market date in Japan. There are expected to be about 100 Japanese titles available at the time of debut in that country. Other Japanese brand names that have joined the VHD camp include Akai, Sansui, Sanyo, Toshiba, Yamaha, and Mitsubishi.

Also on the video disc front, Columbia Record and Tape Club is apparently gearing up to go into the video tape and disc business. The operation, expected to be limited to tapes at first, will start a mail order business under the "Columbia House" banner, possibly as early as late Summer of this year. Some of you, who own RCA 650 or 250 VCRs may already have been contacted. Tapes will be available in both VHS and Beta format, and we are told that most titles will be offered by the studios to Columbia on a nonexclusive basis.

News of a new (third) video camera/VCR combination has just surfaced. Matsushita has demonstrated a prototype unit using tape that is only 7mm wide with a 10 micrometer thickness that makes it less than half as thick as that of standard video tape. The cassettes are actually smaller than a standard audio cassette, and when you put all the technical jargon together you come up with a recording time of 2 hours.(!) With batteries the unit weighs about 4.6 pounds. This is significantly less than either the Sony or Hitachi combo previously announced. Any one of them is probably still a couple of years or more away from the marketplace.

In this same vein we have a juicy rumor regarding the plans of Kodak. Word has it that they will go with a version of the Hitachi camera/recorder system. This would mean buying the product from Japan rather than building their own in Rochester, NY. The rumor also says that Kodak will have such a product on the market within two years. We also hear that they are seriously looking at a disc system too. If none of this pans out, remember it was only a rumor. If it does, you may remember that you read about it first in the pages of the trusty Videophile.

Here's a new twist. R-Cassette Industries and Bell & Howell have come up with an idea for a non-rewindable mechanism to be inserted in rental cassettes. The idea would be to limit rentals of video cassettes to a single play. This would be accomplished by the insertion of a computer encoded signal at the end of the tape. The dealer would have a device that would encode the signal and, of course, override it. This sounds like a loser to me. No one wants a tape that they can't even back up to watch a piece of, even if they might be satisfied to watch it all the way through only once. Some of the studios are reportedly interested in the fool thing, though, so we may have to someday buy another piece of equipment from Vidicraft or Showtime Video Ventures to defeat it.

PREMIERE the proposed satellite/pay-cable network of Getty Oil and the 4 movie studios has been enjoined by a Federal court from beginning operation as planned. Premiere is appealing the decision, but it may be all over. I think we can expect to see some of the films that have been withheld from HBO and Showtime within the near future.

It looks as though a version of the infamous Sony/Universal/Disney "Betamax" copyright lawsuit may be shaping up in Canada. If so, Canadian videophiles can look forward to a period of anguish and uncertainty while awaiting their court system's view on whether or not private citizens have the right to tape off-the-air within the privacy of their homes. Case involves BCTV and a home videophile in British Columbia.

RCA is hoping not to have a shortage of discs to meet initial demand. About 500,000 have been pressed and are available through 5000 dealers in all 50 states. About 30,000 players in the initial shipping or two. RCA expects to sell 200,000 in '81.

Look for 50 new titles from RCA disc by the end of August. Among recent acquisitions (though not necessarily among the 50) are 11 James Bond movies, "Airplane", "Ordinary People", "Urban Cowboy", and "The Elephant Man". Also TV shows: "The Fugitive" and "The Mary Tyler Moore Show". Four episodes of "Saturday Night Live" are also forthcoming, with guest hosts George Carlin, Lily Tomlin, Richard Pryor, and Steve Martin. RCA has an option on the other 102 episodes of SNL.

Forthcoming Optical disc titles include "California Suite", "Close Encounters", "The Man Who Fell to Earth", "Midnight Express", Chapter Two" & "The Deep".

Movie theatres are screaming over release of "9 to 5" on tape, while still running on the screens. Some have threatened action and 20th Century-Fox is attempting to pacify them.

Other titles now out or coming on tape: "Bedtime for Bonzo", "The Killers", "Smokey & the Bandit II", "The Stewardesses" (in 3-D), "Invasion of the Body Snatchers" (original version), "The Vault of Horror", "And Now the Screaming Starts", "Asylum" and a "CBS News Collectors Series" from the CBS News archives.

Among tapes nominated by National Video Clearinghouse as "most unusual of the year" is "BLT", the story of a baby pig and how he grows up to eventually become part of a popular sandwich. (*choke*)

The Videophile's Recommended Components

As discussed in Issue #26, below is the continuation of our latest "semi-regular" feature: a listing of our technical staff's in-depth *subjective* choices of those video components (VTR's, monitors, cameras and accessories) that we feel provide the best possible audio and video quality for the demanding videophile, without regard to price.

As a general rule of thumb, we've placed an arbitrary limit of approximately \$5,000 on any item listed in this section, on the assumption that any product costing more than this generally falls into the "high end industrial/semi-professional" category and therefore would be of little practical use to the consumer videophile. Establishing this limit still allows us to list several high-end consumer/low-end industrial products that we hope will be of the greatest interest to our readers.

Level One products represent our choices for the "state of the art" in video recording and playback technology for the demanding industrial/consumer user, with all products listed in order of relative quality, from the best on down to the not-so-best. **Level Two** products are those that, for one reason or another, fall just shy of a Level One designation—in general, those consumer video products that have proven to be head and shoulders above other mass-market products on the basis of image quality and features. Likewise, **Level Three** includes the remaining items that we feel to be worthy of consideration yet lack the overall qualities that would place them on either of the two higher levels. For the videophile on a budget, the **Level Three** and **Best Bet** listings will be your most reasonable choices.

RECOMMENDED COMPONENTS LISTING

LEVEL ONE

| VTR's | Notes |
|--|--|
| Panasonic NV-9240 U-Matic Videocassette Recorder | |
| JVC CR-6600U U-Matic Videocassette Recorder | |
| Sony VO-2800 U-Matic Videocassette Editor | lacks flying-erase heads |
| Panasonic NV-9200A U-Matic Videocassette Recorder | replaces NV-9200 |
| Sony VO-2610/2611 U-Matic Videocassette Recorder | reviewed in #26 |
| Sony SLO-383 Betamax Videocassette Editor | reviewed this issue |
| Sony SLO-323 Betamax Videocassette Recorder | reviewed in #26 |
| Panasonic NV-8200 VHS Videocassette Recorder | reviewed in #26 |
| Portable VTR's | |
| Sony VO-4800 U-Matic Videocassette Deck | replaces VO-3800 |
| Cameras | |
| Sony DXC-1800 Trinitron Color Camera | uses 14-pin Q connector |
| Sony DXC-1640 Trinitron Color Camera | replaces DXC-1610 (reviewed in #21); uses 14-pin Q connector |
| JVC S-100 Color Camera | replaces GC-4400 (reviewed in #21); (tentative evaluation) |
| Monitors/Receivers | |
| Sony Profeel-series Consumer Trinitron Monitors | reviewed this issue; available only in Japan |
| Sony 1900-series Color Trinitron Monitors (19") | based on preliminary evaluation |
| Sony CVM-1750 Color Trinitron Monitor/Receiver (17") | reviewed in #26; discontinued |
| Barco 2631 Color Monitor/Receiver (26") | |

LEVEL TWO

| VTR's | Notes |
|---|--|
| Sony SLO-320 Betamax Videocassette Recorder | vertical sync instability; discussed in #14 |
| Panasonic NV-8320 VHS Videocassette Recorder | industrial version of the PV-1750. See text. |
| Panasonic PV-1750/RCA VET-650 VHS Videocassette Recorders | reviewed in #28, replaces PV-1650/VDT-625 |
| Sony SL-J9 Betamax Videocassette Recorder | reviewed in #28, replaces SL-J7; available only in Japan |
| JVC HR-6700 VHS Videocassette Recorder | lacks LP mode; reviewed in #22 |

Portable VTR's

| | |
|--|--|
| JVC HR-2200 VHS Videocassette Deck | based on preliminary evaluation; replaces HR-4110 & 4100 (#26) |
| Panasonic NV-8410 VHS Videocassette Deck | replaces NV-8400 |
| Sony SLO-340 Betamax Videocassette Deck | reviewed in #20 |

Cameras

| | |
|-----------------------------------|---|
| Sony HVC-2000/HVC-80 Color Camera | replaces HVC-1000 (#21); has 14-pin K-type connector; reviewed this issue |
| Panasonic PK-800 | ringing problem; see Quick Cuts |
| Hitachi GP-5A Color Camera | |

Monitors/Receivers

| | |
|--------------------|------------------|
| Sony KV-45R series | discussed in #28 |
|--------------------|------------------|

Projection TV

| | |
|--------------------------|-----------------|
| Kloss Novabeam Model One | reviewed in #26 |
|--------------------------|-----------------|

LEVEL THREE

VTR's

| | |
|--|---|
| Sony SL-5800 Beta Videocassette Recorder | Notes reviewed in #28; updates SL-5600 |
| Panasonic PV-1650/RCA VDT-625 VHS Videocassette Recorders | reviewed in #20; discontinued |
| Panasonic PV-1500/RCA VCT-400X VHS Videocassette Recorders | discussed in #14; discontinued |
| Sony SL-5400 Beta Videocassette Recorder | reviewed in #22 |

Portable VTR's

| | |
|---|------------------------------------|
| JVC HR-4110 VHS Videocassette Deck | replaces HR-4100 (reviewed in #20) |
| RCA VDP-150/Hitachi VT-7000 VHS Videocassette Decks | reviewed in #25; discontinued |
| Sony SL-3000 Beta Videocassette Deck | reviewed in #25 |
| Panasonic PV-3100/3200 VHS Videocassette Deck | replaces PV-2200 |

Cameras

| | |
|--|---------------------------------------|
| Panasonic WV-3200/RCA CC-004/006 Color Cameras | reviewed in #28 |
| Sony HVC-1000 Color Trinitron Camera | reviewed in #21; replaced by HVC-2000 |

Monitors/Receivers

| | |
|--------------------|--|
| Sony KV-43R Series | KV-1943R reviewed in #26; KV-2643R reviewed in #23 |
|--------------------|--|

Projection TV

| | |
|------------------------------------|-----------------|
| MGA VS-707 Video Projection System | replaces VS-700 |
|------------------------------------|-----------------|

Optical Videodisc Player

| | |
|---|---------------------|
| Pioneer VP-1000H "LaserDisc" Optical Videodisc Player | reviewed this issue |
|---|---------------------|

BEST BETS

VTR's

| | |
|---|--|
| Sony VO-2600 U-Matic Videocassette Recorder | Notes discontinued; replaced by VO-2610 |
| Sony VO-1800 U-Matic Videocassette Recorder | discontinued |
| Sony SL-7200 Betamax Videocassette Recorder | discontinued; non-capstan-servo |
| Panasonic NV-8310 VHS Videocassette Recorder | discontinued; replaced by NV-8200 |
| Panasonic PV-1100/RCA VCT-201 VHS Videocassette Recorders | discontinued; reviewed in #14; replaced by PV-1750/VET-650 |
| Sony SL-8200 Betamax Videocassette Recorder | discontinued; reviewed in #9 |

Portable VTR's

| | |
|--|--|
| Panasonic NV-8400 VHS Videocassette Deck | discontinued; reviewed in #20; replaced by NV-8410 |
| Panasonic PV-2200 VHS Videocassette Deck | discontinued; reviewed in #20; replaced by NV-3200 |

Cameras

| | |
|--|-------------------------------|
| Panasonic PK-400/RCA CC-002 Color Camera | discontinued; reviewed in #21 |
|--|-------------------------------|

ACCESSORIES

| | |
|--|---|
| Sony RM-440 Automatic Editing Controller | replaces RM-430 |
| Trompeter JS-series Audio/Video Patch Bays | |
| TDK, Maxell and Fuji "HG" series VHS cassettes | discussed this issue; Fuji available only in Japan |
| Sony "HG" series Beta cassettes | discussed this issue; available only in Japan |
| Sony HVS-2000 Special Effects Generator | reviewed this issue; must be used with HVM-100 camera |
| Winegard ChromeStar VHF & UHF Antennas | |
| Beta Video "Distriavid" IC-28 & IC-18 RF Switchers | reviewed in #26 |

Comments: Astute readers will note a variety of changes between this listing and that printed in #26. We've gone ahead and eliminated a number of products for various reasons, including streamlining our selections, taking into consideration new models and technological developments, and (*choke*) last-minute changes-of-heart. What's fine and wonderful today may be barely passable tomorrow. We certainly don't intend for this to turn into a "component of the month club," nor do we expect all of our readers to automatically trade in their equipment the moment it falls from grace or gets removed from this list. However, it should help you rate the overall quality of a given piece of equipment and compare it with another, similar unit to help you make a purchasing decision in the immediate future. Purchasers should note that, in general, products from Sony, Panasonic, and RCA usually have a higher resale value than those from other firms.

Our **Level One** listings are virtually unchanged from last time, with a couple of notable exceptions. We've added Sony's latest DXC-1800 to the top of our listing here, since in our opinion it represents the absolute cream-of-the-crop in performance and features in color camera technology for under \$5,000 (and barely under \$5,000, we might add). JVC's S-100 has just replaced the GC-4400, which was recalled by the manufacturer in order to make a few major design changes and add a number of advanced features. Sony's new Profeel series of modular Trinitron monitors knocked MFW's eyes out several months ago in Japan (though he claims to have put his eyeballs back into their sockets since then), and there's little doubt that the Profeels are *the* monitors against which any others must be measured. Sony's new 1900 industrial series offers an equally excellent video monitor, although available only in three 19" versions. Both the Profeel and 1900 monitors are worthy successors to our previous reference standard, the CVM-1750, which the 1900 series has just replaced at the same price.

We did a little shuffling around with the **Level Two** listings, adding the incredible J9 to our recommendations, along with Panasonic's NV-8320, PV-1750, and RCA's VET-650. Panasonic's NV-8320 is an industrial version of the PV-1750, adding BNC video jacks, an 8-pin monitor connector (for three source recording) and a better warranty, making it somewhat preferable to the equivalent RCA and Panasonic consumer decks. While the SL-J9 almost equals the quality of the images provided by these two competing VHS recorders, it just misses by a hair due to the inherent problems in an X-2/SP comparison, and its audio quality suffers even more. For convenience in operation, however, the J9 beats them hands down. JVC's HR-6700 is still an excellent machine, but lacks the refinements of the other VTR's listed. It may be replaced by a U.S. version of the European 7700 (discussed last issue) before the year is out. Their HR-2200 is without question the finest VHS portapak we've ever seen, and it held up very well over several days of preliminary evaluation and mobile recording in Japan (thanks to Japan correspondents Gene Cutler, John Zimmerman and Charlie Lehman). As with all such evaluations, we caution the reader not to rely on any recommendation until an

in-depth Product Report appears in TV. At the same time, if you get a chance to inspect such a product before we get a chance to run our review, then by all means do so.

For state-of-the-art TV receivers, Sony's 45R series is tough to beat, providing both 17" and 19" models as well as a beautiful new 26" console that is the best of its type available anywhere. As with all the monitors listed here, generally speaking the smaller sets (17" and below) provide somewhat sharper-looking images than the larger models, due to the size of their cathode tubes. A 17" or 19" set usually provides the best compromise for size and picture quality, although Sony's 2645R and KX-27HF1 are still the finest large-screen consumer sets for video use that we've ever seen.

At **Level Three**, the excellent though slightly disappointing SL-5800 tops our VTR list, with JVC's HR-4110 portapak (just discontinued in favor of the HR-2200) beating out the other units by virtue of its industrial one-speed design. We inadvertently forgot to list MGA's excellent VS-707 projector in our last installment, and want to apologize to Mitsubishi for this omission. It's a fine unit, even better than the previous VS-700, and we hope to review it in depth in an upcoming issue.

We've lumped together most of the discontinued items (with a few rare exceptions) under the **Best Bets** section heading up the rear, each representing outstanding buys that can often be purchased at low prices from used equipment sources, or sometimes as demo models from local dealers. Given proper care, these products should last almost as long as the new ones listed elsewhere, and provide very good quality for the money.

We've also included a variety of recommended accessories that are either unique and indispensable or just out-perform anything else available, and have opted to separate them from our other classifications to avoid clutter and confusion. We've decided to include only "HG"-type cassettes among our recommendations, for reasons discussed in our **Tape Survey** elsewhere this issue. Sony's HVS-2000 is the firm's first attempt to cater to the "Videophile market" in the United States and is, without question, the biggest bargain in video today at only \$200. Winegard's antenna line has long been the favorite of JM's and MFW's, having one of the most extensive arrays of different models available from any manufacturer. Beta Video's "Distriid" series, now available in several different models with varying degrees of complexity, is the best of its type we've yet seen. Beware of the plethora of imitators now coming on the market, most of which have about as much RF shielding as a loaf of bread.

Further explanations on the other components shown here can be found in our last listing in #26. Your comments and suggestions on these lists are welcomed; send them to:

The Videophile Recommended Components

P. O. Box 480315

Los Angeles, CA 90048



REPORT FROM JAPAN

Mysterious Sony Portable

Rumors abound concerning Sony's new about-to-be-introduced portable VTR, which may not be a Beta format recorder. According to one source, who claims to have seen an extremely small Sony VTR earlier this year, the prototype he saw was a deck-only version of Sony's "VideoMovie" camera/VTR system shown last year, using tiny 1/4" cassettes not unlike the Funai/Technicolor CVC unit, except relying on a completely new format. Sony officials in New York deny the rumor, but do admit that a new unit—apparently called the SL-3001 (although this was not confirmed as of press time)—will be released shortly in Japan as the new Beta portable, and will be considerably smaller and lighter than the present SL-3000. One source at Sony claimed that it should be comparable to JVC's HR-2200 in size and features, though he declined to give any further details.

Laser Videodisc Breakthrough In Sight

A Pioneer spokesman has indicated recently that the firm is currently planning to introduce a low-end optical disc player before the end of 1981 in the U.S., designed to sell in the \$600 range. It will naturally have fewer features than the \$750 VP-1000, but should retain at least the freeze-frame, search, and stereo capability. One significant development not yet achieved by any Japanese firm is the solid-state laser, which could significantly reduce the cost of optical disc players down to the level of current CED players (under \$500). Although there has been a great deal of interest in videodiscs in Japan, none are currently available due to the government's insistence that all domestic manufacturers agree on a single standard before they will allow them to sell videodiscs and players in that country—which, considering the current three-way battle shaping up on this side of the world, doesn't sound like such a bad idea. Thus far, most Japanese manufacturers appear to be leaning towards JVC's VHD standard, mainly because it was designed and developed in their country.

Manufacturers Gearing Up For CED Manufacturing

Despite the potential adoption of the VHD system for Japan, many Japanese manufacturers are eagerly seeking customers in America to buy their CED RCA-compatible players for sale under other U.S. brand names. Hitachi will reportedly be supplying CED players for Sears and several other firms, and Radio Shack, J.C. Penny and Montgomery Ward will most likely turn to Toshiba or Hitachi for their CED products.

Meanwhile, a rumor persists that Sony may be considering making CED players on an OEM basis as well.

Sony Licensed For VHS Cassettes

It's been learned that late last year, Sony was granted a license to manufacture and market VHS-format videocassettes, despite the firm's repeated insistence that it will continue with the Beta format for its VTR's. Sony officials have not said for certain whether their VHS cassettes will be sold under the Sony name or strictly on an OEM basis for other manufacturers. It's expected that the latter will be their policy for the foreseeable future, to avoid market confusion. No date has been set for the availability of the tapes as of press time.

VTR Demand Bigger Than Ever

Japanese video manufacturers are still scrambling to meet the ever-increasing demand for new VTR's from the world market, with over 4.1 million machines exported last year. Matsushita, Sony and JVC are each planning to produce more than 150,000 VTR's a month at their respective plants, and Sanyo is projecting an output of 100,000 Beta decks a month by the end of the year. All reports indicate that the total sales figures for 1980 were almost twice that of 1979, and this year looks even bigger.

Digital Audio Standards War

JVC, AEG/Tefunken, and Sony/Phillips are all fighting head-to-head in their efforts to convince Japan's Digital Audio Disc Council (known as the DAD) to choose a digital standard. Despite a lot of disagreement, most observers feel that the war should be settled by the end of 1982. It's not known whether the DAD will authorize two separate standards, but proponents for JVC's AHD and the Sony/Phillips' "Compact Disc" systems have both given the impression that they'll be introducing their systems despite any final decisions of the DAD. Most Japanese manufacturers are presently favoring the AHD system, but the optical disc camp is known to be gathering much support due to the combined marketing power of Sony/Phillips (which has recently added Sylvania, Philco, and Superscope/Marantz to its conglomerate), Pioneer and Studer/Revox. Meanwhile, although Pioneer has shown their own quasi-Compact Disc system, they're still pondering the concept of introducing a PCM adapter for their existing VP-1000 videodisc player. Hopefully, this inter-standards digital audio war will be settled before the Fall '82 target date is reached.



The Videophile PRODUCT REPORT

RCA SFT—100 SELECTAVISION CED VIDEODISC PLAYER

Manufacturer: RCA SelectaVision, 7900 Rockville Rd., Indianapolis, IN (distributed by RCA Consumer Electronics, 600 N. Sherman Drive, Indianapolis, IN 46201)

Serial No.: 047-31-6068

Source: Manufacturer loan

Cost: \$499.95 (includes 5' 75 ohm and 300 ohm antenna connection cables, 75-300 ohm VHF transformer and 300-75 ohm antenna adaptor)



RCA's consumer videodisc marketing effort has made a huge splash across the country, with hundreds of print ads and TV commercials deluging our senses over the past few weeks. We've already reported our first impressions of the RCA prototype we viewed in Chicago last year at the CES (in TV #26), but this has been our first experience at evaluating an actual production model over a period of several weeks. Even though RCA has stated many times in their press releases that they do not envision the SFT-100 as a quote—videophile—unquote product, we feel obligated to give our impressions on this first CED player, in an effort to keep our readers abreast of current video technology.

Appearance: The SFT-100 is a very handsome, low-profile unit about 17"x15½"x5¼", furnished in an attractive woodgrain plastic and metal cabinet with a smoked-plastic front panel. This panel contains all of the player's function controls, including five small silver buttons for Rapid Access (forward and reverse), Visual Search (forward and reverse), and Pause. Also provided is a Disc Side indicator, which displays either "1" or "2", depending on which side has been inserted, as well as a 2-digit red LED for Play Time, reading out in minutes. The right side of the player contains a small mechanical lever with three positions—Off, Play, and Load/Unload—used to insert or remove videodiscs, or to initiate the play mode. Directly underneath the small silver buttons is a ½" slot about 13" wide into which the videodisc caddies are inserted. This slot is normally closed by a small internal hinged door, which opens only when the right-hand lever is moved to the Load/Unload position.

The back of the player contains two F jacks for Antenna In and Out, with an internal switch that automatically selects the antenna source when the player is turned off. Also provided is a small black button which, when depressed, unlatches a 7"x5¼" smoked-plastic access cover that opens to reveal the internal tangential-tracking arm assembly. This arm has a 1½"x4" center hinged section that houses an easily-removable "Duralife" diamond stylus cartridge; a sliding clip locks the hinged section during normal operation. RCA provides a styrofoam packing block to hold the arm in place when the player is moved or stored.

Unlike all of RCA's consumer video recorders, the SFT-100 does not offer any conventional direct audio or video outputs, which is an extremely disappointing omission. An RCA spokesman explained that they have deliberately kept all the player's controls and functions to a minimum in order to keep it as simple and inexpensive as possible, though they admit that a deluxe model is scheduled for release sometime next year that will include these and other capabilities, including stereo audio playback.

Features/Operation: To begin operation, you slide a disc caddy straight into the player with the lever in the Load/Unload position. Once inside, mechanical arms catch hold of the front of the caddy. When you remove the caddy, this front section stays inside along with the disc itself. Once the disc is

loaded, you pull the lever up to the Play position; after about 7 or 8 seconds, an image appears on the set. We noted that side two of the discs we played on our test unit started abruptly a second or two after the fade-in of the program, though an RCA technician explained that this problem can be cured with a minor internal adjustment.

Only three other modes are provided on the SFT-100: *Rapid Access*, which removes the stylus from the disc and advances it over the entire surface in less than 30 seconds not unlike fast-forwarding or rewinding a standard videotape; *Visual Search*, which does the same thing a little bit slower, allowing you to watch a high-speed image at about 16 times normal speed; and *Pause*, which lifts the stylus from the disc when you desire to interrupt your viewing momentarily. We found that the forward and reverse Visual Search functions provided a fairly sharp high-speed image not unlike that seen from optical discs and certainly better than the picture scan modes on most consumer VTR's. While the rapid search modes automatically change the LED play time indicator, we had some problems with the Pause mode, which tended to advance the stylus by at least 30 seconds when it was dropped back down to the disc surface. Again, we were told that this is not the normal case with most of the players coming off the assembly line and that this could be improved considerably by a technician making a minor adjustment.

Unlike the MagnaVision or Pioneer players, the RCA does not offer slow-motion or true freeze-frame capability. Since each revolution of the CED disc contains four complete video frames, the best you can obtain from this player (by repeating these four frames over and over again) is a "pseudo-still-frame" effect. This is accomplished by depressing both Visual Search buttons down simultaneously. An RCA spokesman admits that this is not a true still-frame and points out that while they don't mention this feature in their instruction manual, it will not damage either the disc or the stylus if done only occasionally (not for longer than five minutes or so).

All of the SFT-100's special function controls are of the light-touch solenoid-type variety, though we were disappointed to find that no remote-control capability is provided. Though it doesn't have any direct audio/video outputs, we found that an experienced technician could attach leads to test-points TP-3409 for direct video and TP-3601 for audio. While we plan on providing further information on this modification in a future issue, we caution the reader that opening up the player will almost certainly void its warranty and may also result in a serious malfunction, either in yourself or the player's innards.

Several automatic features are provided in the SFT-100 players. First, special sensing notches in the disc caddy tell the player which side has been inserted. Also, an internal felt sweeper pad brushes across the stylus whenever a disc is removed, which helps guard against disc or stylus contamination. In addition, the caddy itself is lined with a special foam material to help sweep off any dirt or dust on the disc surface, and also helps protect the disc from physical damage. When

you remove the disc at the end of a program, the stylus is automatically pushed back to its start position. One of the most interesting automatic functions is provided by the DAXI code (Digital Auxiliary Information) placed in the vertical interval of the video signal, located just above the picture on your TV set. This digital code resembles a series of white pulses and horizontal lines, and provides the elapsed running time information in minutes for the LED display on the front of the player. It's our guess that this code may someday be used for a limited random-access capability in future models. The LED read-out also displays "L" during load and unload modes, "E" when the end of a disk has been reached, and "--" when the disc is automatically cueing at the end or beginning of a program.

Performance: Well, this is where we get down to the nitty-gritty. We were expecting a fairly miserable picture from the SFT-100, based on most of the demos we had seen previously at trade shows and press conferences. However, we were somewhat surprised to find that its picture quality wasn't quite as terrible as we feared—though it was by no means exceptional, either.

After evaluating the two discs provided by the manufacturer (*Grease* and *The Bad News Bears*) for several weeks, we've come to the conclusion that, despite the manufacturer's claims to the contrary, the CED player is definitely not capable of providing either video resolution, S/N ratio, or audio quality better than that of fast-speed consumer videotapes. As a matter of fact, we'd go even further and say that, based on our samples, the player doesn't even provide picture quality *as good as* fast-speed videotapes. The opinion of JM and myself, as well as the half-dozen videophiles who have surveyed the SFT-100 so far, is that its image quality closely resembles that of standard VHS LP-mode playback most of the time, though it occasionally gets a little better than that.

We were surprised to discover, however, that the RCA discs didn't have nearly the number of dropouts as most of the laser optical discs we've evaluated, despite the latter system's improved clarity and resolution. Unfortunately, even though RCA provides an internal non-linear aperture corrector and comb filter circuits to help crisp and enhance the picture, as well as video coring circuits for noise reduction, and mechanical time-base correction to help improve stability, most of these devices appear to be provided in order to relieve problems that are a part of the CED process to begin with. It's as if they started out with an inferior system and worked backwards.

We had a couple of major malfunctions with our sample SFT-100 player. First, we encountered three separate instances of stylus clogging, caused by a tiny bit of dust or dirt becoming enmeshed in between the stylus and the disc grooves, causing gigantic horizontal garbage lines and glitches to appear on the screen, accompanied by some godawful audio noise and static. The only way we were able to completely eliminate this problem was by removing and

replacing the videodisc, which automatically cleans off the stylus and disc. In all honesty, this only happened three times out of several hundred separate operations over a two-week period, so this may prove to be a very minor drawback. We'd caution the reader to be careful when opening up the access compartment while the player is in use, since it will definitely increase the possibility of disc contamination by dust and dirt from the surrounding air. The other malfunction we encountered came about when we attempted to move the player a few inches while it was in operation. This caused the image to obliterate completely in static and resulted in the player grinding to a complete stop. After about 10 minutes of turning it on and off, removing and replacing the videodisc, and swearing mightily, we were finally able to get the player to come back on and operate as if nothing had ever gone wrong. Needless to say, *don't move the player once it's started.*

Despite these drawbacks, the picture quality from the RCA discs was very acceptable to most of the consumers to whom we demonstrated the unit. We can't say this about the *audio*, however, which was plagued by a continuous low-volume background static that was clearly audible to all who listened to the playback on full-range speakers, though it wasn't quite as apparent on the 3" speakers found on most conventional TV sets. An RCA spokesman couldn't say for sure whether this annoying static was present in all of their pressings, and wondered whether we had received either a defective player or a couple of defective discs. This seemed highly unlikely, since both the player and the discs had been previously opened when we received them directly from the manufacturer, suggesting that they had all been carefully inspected before shipment.

Getting back to the video quality, we found that the image from the disc of *Bad News Bears* wasn't nearly as good as that of *Grease*, apparently because the latter title was mastered from 35mm negative and magnetic tracks for improved picture and sound quality. We noted that the original Paramount tape and optical disc releases of *Grease* were made from lesser-quality prints, which makes direct comparison between these formats somewhat difficult. Still, we can see why some people may come to the erroneous conclusion that the picture from the CED discs is slightly better than prerecorded tapes of the same titles. We caution you, however, that in most cases the RCA releases have been carefully remastered for the best possible picture and sound quality in the original film transfer process. As a result, some of RCA's discs really will look marginally better than pre-recorded tapes . . . but only *some* of the time.

No manufacturer's specifications were provided on the SFT-100, though based on what we've been told off the record by a technical expert at a recent press conference as well as our own subjective evaluations, we'd estimate that the specs should come close to the following:

Horizontal Resolution: no more than 240 lines

Video S/N Ratio: 38 dB (color)

Audio Frequency Response: 50-15,000 Hz (no reference)

Audio S/N Ratio: 35 dB

Those specs represent only our own opinions and would not be commented on by the manufacturer except for the video specs, as to which we were told that they "weren't too far off." The audio frequency response is taken from previously-released RCA press material, and the audio S/N ratio we've estimated takes into account the continuous static problem mentioned before, which lowers this rating considerably.

In addition to being unable to provide us with any meaningful technical specifications, the manufacturer was unwilling to furnish us with any figures concerning disc and stylus wear, except for their standard reply, "the discs will last for hundreds of plays and the stylus for thousands of hours." A spokesman did note that their discs should last approximately as long as conventional audio discs, which are presumed by most experts to have a lifespan of no more than about 100 plays, though it's anybody's guess as to when visible wear begins to take place. Also, the Duralife stylus has a one-year warranty, which leads us to believe that it will last at least this long under normal usage, depending upon your definition of "normal."

Both disc life and stylus life were very difficult to determine in our in-depth tests, due mainly to the fact that both are wearing continuously. Probably the only way to get a firm answer to this question would be to hook up two players, play one 1000 times and the other only once, and then compare them. While we don't have the time to perform such an experiment, we did take up the suggestion of one of RCA's technicians and kept one disc in the "pseudo-freeze-frame" mode for about 10 minutes, then played it at regular speed through this segment to see if we could see any appreciable difference. We couldn't.

It stands to reason, then, that despite the fact that both the VHD and LaserVision systems can play for thousands of hours longer than the CED system, the latter may still offer an acceptable amount of durability for consumer use, at least equivalent to conventional audio discs and possibly even a little better.

Conclusion: The only question that remains is, "do we really need a videodisc system that doesn't quite match the quality of Beta and VHS, and eventually wears out, to boot?" The answer to that question is obvious—no matter what videophiles need, the mass-market will probably go after RCA's system in droves. For our purposes, however, we'd advise purchasing a CED player only if you have an insatiable need for the large number of movies in RCA's catalogue, most of which retail at less than half the price of prerecorded tapes.

We're still disappointed with the quality of the SFT-100 player overall, however, and don't feel that most of our readers would be totally satisfied with it on a day-to-day basis. We're also disappointed with its lack of features, though we can't completely disagree with RCA's intentions to offer the simplest, least-expensive videodisc player possible to the mass-market. (Keep in mind that Sanyo, Toshiba and Hitachi have all demonstrated forthcoming CED prototypes that

include full-function remote control as well as direct audio/video outputs, features which will not be offered by RCA until their deluxe model is released sometime next year.)

Despite these misgivings, there is little doubt that many of us will run out and buy a CED player anyway, just to have multi-format capability. (MFW, AV, and JF are already preparing three spaces on their shelves that will eventually be occupied by three separate players, although JM thinks we're all crazy, and he's probably right.) Our final analysis, in a nutshell: the SFT-100 does the job the manufacturer set out to accomplish, and does it adequately. The hard-core videophile, however, can probably live without it.—MFW & JM

(Special thanks to the RCA Corporation for providing the player and discs used in this report. For those interested in a detailed explanation as to the inner workings of the CED system, we strongly recommend RCA's excellent "SFT-100 Technical Manual," which is available from RCA's Consumer Electronics Technical Training Department, 600 N. Sherman Drive, Indianapolis, IN 46201.)

Ed.'s Note: A spokesman for the Sanyo Corporation, another CED manufacturer, confirms that their videodisc player's stylus is designed to last about 600 hours. While the RCA stylus may have a somewhat greater life span, due to differences in manufacturing techniques and materials, it's expected that their life span won't be exceeded by much more than 50%, or 1,000 hours.

PIONEER VP-1000 "LASERVISION" OPTICAL VIDEODISC PLAYER

Manufacturer: Pioneer Electronics Corporation, 4-1 Meguro 1-chome, Meguro-ku, Tokyo 153, Japan (distributed by U.S. Pioneer Electronics Corp., 85 Oxford Drive, Moonachie, NJ 07074)

Serial No.: AD3603050

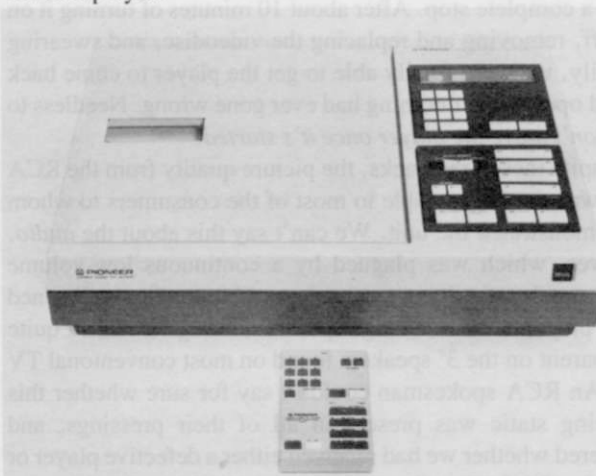
Source: Reader loan (purchased from Pacific Stereo, 5620 LBJ Freeway, Dallas, TX 75240)

Cost: \$749.00 (includes RF cable and stereo audio cable). Optional accessory is \$50.00 RU-1000 Remote Control unit

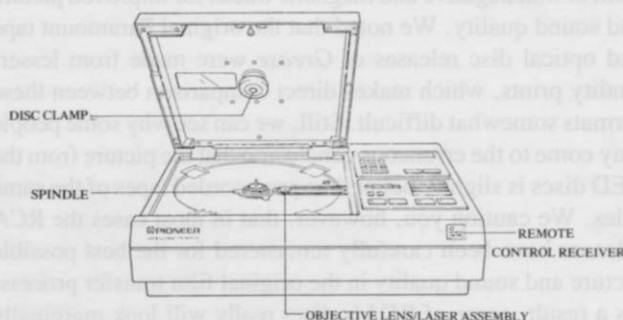
Since our first evaluation of Magnavox's Model 8000 "MagnaVision" player back in TV #18, we have stated our position several times that the LaserVision system appears to be presently incapable of providing overall video quality significantly better than fast-speed Beta and VHS recordings. We've had a number of complaints and problems with Magnavox's player and MCA's videodiscs, and experienced nothing but delays, difficulties and disappointments in dealing with local dealers and the manufacturers in attempting to get some answers and solutions to our problems.

Enter Pioneer Electronics of Japan, which has been known to be working closely with MCA DiscoVision (now known as

DiscoVision Associates) in developing and marketing an industrial computer-compatible optical player for use by businesses and schools. Late last year, that firm introduced a surprisingly low-cost consumer version of the PR-7820 Universal/Pioneer industrial player, lacking only a few features like external sync, a top-mounted laser assembly, and the computer-interface capability. Indeed, when the price was announced last year, the industry was astonished that Pioneer could offer a product of this incredible complexity for such a piddling price-tag—a mere \$50 more than Magnavox's problematic player.



Appearance: Pioneer's VP-1000 is without question one of the most remarkable and attractive consumer products I've ever seen. It's dynamic-looking 21¾"x15½"x5½" white, walnut and dark grey cabinet mirrors the excellent "high-tech" Japanese styling of the manufacturer's consumer audio products, and weighs about 38½ pounds. The left top side of



the player contains a lift-up door with a clear plastic window under which the disc is inserted. The disc is read by a bottom-mounted laser assembly similar to the one used in the MagnaVision—not over the disc, as has been erroneously reported in a past issue (*ahem*). The top right side of the player contains some 24 different buttons and knobs, which should be enough to satisfy even the most gadget-prone among us. The top section contains two green indicator lamps, one for CAV (constant angular velocity) Standard Play discs and one for CLV (constant linear velocity) Extended Play discs, as well as

Herewith, the 100 titles in RCA's opening video disc catalog:

Movies

Adventure:

Butch Cassidy & The Sundance Kid
The French Connection
The Longest Day
Patton
Tora! Tora! Tora!
The Dirty Dozen
High Noon
Escape from Alcatraz
Escape from Alcatraz
Shane
The Boys from Brazil
Sands of Iwo Jima
The Black Stallion
Stalag 17

Science Fiction:

The Thing
King Kong
Star Trek—The Motion Picture
Planet of the Apes

Musical:

Hello, Dolly
Gigi
Meet Me in St. Louis
On the Town
Show Boat
Singin' in the Rain
Fiddler on the Roof
Saturday Night Fever
Lady Sings the Blues
Easter Parade
Grease

G. I. Blues

Comedy:

M*A*S*H
The Seven Year Itch
Adam's Rib
The Philadelphia Story
Foul Play
Play it Again, Sam
The Bad News Bears
The Muppet Movie
Movie Movie
A Night at the Opera
Paper Moon
Ninotchka
Heaven Can Wait
Starting Over

Mystery:

North by Northwest
Laura

Drama:

Citizen Kane
The Hunchback of Notre Dame
Love Story
Looking for Mr. Goodbar
The Longest Yard
The Godfather
Romeo and Juliet
The Graduate
Rocky
Casablanca
The Ten Commandments
Hud

Sunset Boulevard

Walt Disney

20,000 Leagues Under the Sea
Love Bug
The Bears and I
Candlehoe
Kidnapped
Disney Cartoon Parade, Vol. 1
The Absent-Minded Professor
The Great Locomotive Chase
Old Yeller

Music

The Harder They Come
To Russia . . . With Elton
Gimme Shelter
Blondie—Eat to the Beat
The Grateful Dead in Concert

Sports

The Big Fights, Vol. 1, Muhammad Ali's Greatest Fights
The New York Yankees' Miracle Year: 1978
Super Bowl XIV Souvenir Video Album
College Football Classics, Vol. 1

Best of Television

Star Trek I
Star Trek II

The Count of Monte Cristo
Tut: The Boy King/The Louvre
Our Town
Jesus of Nazareth
Victory at Sea
World of Wildlife
The Undersea World of Jacques Cousteau, Vol. 1

Programs for Children

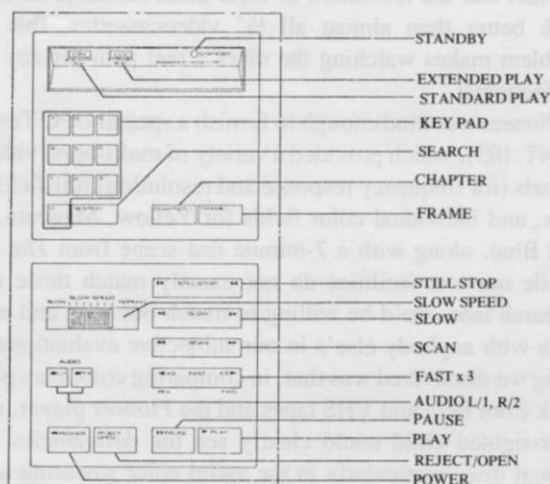
Charlotte's Web
Race for your Life, Charlie Brown
A Charlie Brown Festival
Heidi
The Gold Bug/Rodeo Red & The Runaway
Terrytoons, Vol. 1 featuring Mighty Mouse
As We Grow

Drama/The Performing Arts

An Evening with the Royal Ballet
Giselle
Henry V
Hamlet
The Red Shoes
Clarence Darrow

Instruction

Caring for your Newborn—Dr. Benjamin Spock
Julia Child—The French Chef, Vol. 1



bers, along with a Search button for initiating the mode. Buttons for Chapter and Frame are also provided, which cause a 5-digit frame number (up to 54,000, for CAV discs only) or a 2-digit chapter number to appear at the top left corner of the image on your TV set.

The lower section contains all the player's transport

controls, with four light-touch rocker switches for Still/Step-frame, Slow-motion, high-speed picture Scan, and 3X Fast motion, all set up for forward and reverse operation. Right next to the slow-motion control is a sliding knob for variable speed, all the way from one frame every five seconds to normal speed (30 frames per second). We noted that no regular reverse motion is provided (like the one found on the Magna-Vision player), but we did find that you can achieve the same result by placing the Pioneer in slow-motion reverse and advancing the variable knob to normal speed.

Four additional buttons are provided for Power on/off, Reject/Open (to pop open the disc compartment and allow you to retrieve the videodisc), Pause (which momentarily stops the video image and removes it from the screen), and Play. Also provided are two buttons for selecting Audio Channel 1 and Channel 2. All of these light touch buttons are illuminated from behind with a red light, making it easy to differentiate between them in the dark.

The back of the VP-1000 contains a switch for the internal channel 3/4 RF modulator, a mini-phone jack for connecting the optional RU-1000 remote control, F jacks for 75 ohm in and out (along with terminal posts for 300 ohm VHF in), two phono jacks for Audio Channel 1 and 2 out, and two F jacks for

Video out and Adaptor out, the latter use for connecting an external PCM digital audio adaptor for playing encoded laser audio discs (presently not available).

The optional wireless RU-1000 remote control contains all three frame-search transport controls of the player except for the variable slow-motion capability, which is an unfortunate omission. An infrared sensor on the front right side of the player receives the invisible signals from the remote. Alternatively, a 30-foot cable (supplied) can be used to connect the RU-1000 directly to the player.

Features/Operation: The Pioneer unit has a multitude of amazing features and functions, chief among them being the frame/chapter search system that is omitted from the MagnaVision player. To use this feature, you simply depress the Search button, then Frame, which will cause a white "Search Frame" message to appear at the top of your TV set. Next, you key in the appropriate frame number (from 1 to 54,000) and again press Search. After a momentary delay, during which the Standby indicator blinks on and off, the selected frame will appear on your screen in the still-frame mode. Note that only CAV 30-minute discs can be used with this function; for CLV 60-minute discs, the Chapter search mode can be used with programs that are prepared with chapter information.

All of the information for these frame and chapter numbers is encoded in the vertical interval (the top black area just outside the image) of the signal as a series of moving white dots and pulses. These signals are decoded by special circuits inside the player to provide the visible frame and chapter numbers. Another small plus for the Pioneer player is that you can simultaneously inspect both the frame and chapter numbers, with the chapter number appearing just to the left of the frame number display. The MagnaVision can only display *either* the frame number *or* the chapter number, but not both at the same time.

The rest of the controls are fairly self-explanatory. The Still/Step frame control provides a clear freeze-frame from any CAV disc (with just a trace of flicker and jitter), as well as frame-by-frame advance for detailed study. The Scan control allows you to quickly view the entire disc in forward or reverse in as little as 30 seconds, though we noted that it seems to leap ahead in short spurts rather than the continuously smooth fast motion it provides in reverse. The 3X Fast mode (labeled "X3", not to be confused with the Beta slow-speed mode) allows you to lop off $\frac{2}{3}$ of your viewing time. We noted that no audio is provided in any of these special modes, though it could be heard very faintly in the background with the player we evaluated.

The playback speed for both CAV and CLV discs is automatically determined by the player by means of additional encoded signals in the programs. As with the Magnavision player, CAV discs play at 1,800 RPM's, while CLV discs play from 1,800 RPM at the timer "grooves" to only 600 at the outer edge. While most optical discs are currently available only in the CAV mode, DiscoVision Associates has stated

that, eventually, all movie-length titles will be manufactured *only* in the CLV 60-minute format, which will prevent using any of the special and frame-search modes mentioned above, except for Scan and Chapter search.

One somewhat mysterious feature of the VP-1000 is the appearance of the PCM Adapter jack on the back panel. Pioneer has demonstrated their disc player along with prototype Digital audio decoders at trade shows to provide extremely clean, full-range audio playback. A Pioneer spokesman explained, however, that they don't plan to offer a compatible decoder for the VP-1000 until a digital audio standard is established. We noted that Phillips and Sony have already begun work on a smaller laser optical audio disc standard, the "Compact Disc" (not unlike Phillips' original "Compact Cassette"), which is presently incompatible with all optical videodisc players. We certainly hope that despite Sony and Phillips' intentions, Pioneer can develop a single player that can handle both video and digital audio discs, if only to avoid requiring the consumer to pay for two separate players.

Performance: Nobody says it better than Pioneer in their own excellent brochure on the VP-1000: "*A videodisc player is only as good as the software played on it.*" Unfortunately, just about all of the software we were able to obtain from DVA was marred by a myriad of problems, including everything from dozens of tiny, minute dropouts (which tend to snake across the screen very slowly from right to left), to a strange, subtle veiling of the image that looked like someone placed a hairnet over our picture tube.

In addition, we're still ever-conscious of the unacceptable video noise levels present in the optical disc's image, appearing far worse than most consumer videotape formats. Despite the fact that the resolution of most discs seems to be at least 10% better than almost all $\frac{1}{2}$ " videocassettes, this noise problem makes watching the discs a real pain for any video perfectionist.

Pioneer was kind enough to furnish a special UPC Test Disc (#NT-103), which provided a variety of multi-burst video test signals (for frequency response and resolution) full-field color bars, and individual color fields for Yellow, Magenta, Red, and Blue, along with a 7-minute test scene from *The Sting*. While our test facilities do not exactly match those of top research labs, we'd be willing to match our eyes and experience with anybody else's in our subjective evaluations. One thing we discovered was that, in comparing color bars playing back from Beta and VHS tapes and the Pioneer player, even a near-sighted child could clearly see the deficiencies in the optical disc, particularly in the awful color smearing seen in the red and blue bars. Even though Pioneer's promotional literature promises "exceptional picture and sound quality far better than any home videotape recorder," the discs we've evaluated definitely do not live up to this claim. Whether or not the Pioneer player is really capable of this superior level of performance is honestly hard for us to say, since we have yet to get our hands on an optical disc that really lives up to the

performance capable of the system.

On the other hand, the stereo audio signals coming off of Pioneer's demo disc were fairly decent, audibly better than almost all Beta and VHS tapes and providing greatly cleaner highs and a better S/N ratio. We did, however, note some annoying ticks and pops from time to time, though they were not nearly as bad as those from RCA's discs. Our final opinion of the Pioneer is that, while we have every hope that it is, in fact, an excellent playback source all the way down the line, this will be impossible to prove until DVA can provide some really decent pressings of their library of optical discs.

We had a small degree of difficulty in getting the manufacturer's specifications on the Pioneer VP-1000, since they're not printed in either the literature, instructions, or service manual on the product, but a technical spokesman for the firm told us that the video specs should match those of the PR-7820 industrial player. Strangely enough, extremely thorough *audio* specs are provided from all these sources, probably due to Pioneer's extensive consumer audio marketing experience. Be that as it may, the specs include:

Horizontal resolution: 350 lines

Video S/N Ratio: 42 dB (color)

Audio Frequency Response: 40-20,000 Hz (+/- 3dB)

Audio S/N Ratio: 55 dB (@ 1kHz, IHF-A weighting)

Power Requirements: 95 watts at 120 VAC

We noted that whereas the majority of consumer video recorders are capable of outperforming the LaserVision discs in video S/N ratio at full speed, they don't come near its resolution, with even the best $\frac{3}{4}$ " recorders falling a little below 300 lines. In actual practice, we doubt that the optical disc can really reach 350 lines on an average, though we don't doubt that it can at least hit 300 lines most of the time.

One minor criticism we had with the Pioneer player is that it takes almost 14 seconds to get up to speed from the time a disc is inserted until a picture appears on the screen. This process takes only about 11 seconds for the Magnavision and 6 or 7 seconds for the RCA CED player. In addition, it takes 11 seconds for the discs to come to a complete stop, as opposed to 9 or 10 seconds with the Magnavision. I also can't understand the need for making the player a top-load design, preferring the front-load approach used by RCA and JVC with their respective CED and VHD players.

Other than these minor quibbles, I was very satisfied with the Pioneer player in every way, and feel (as mentioned in #28) that if you must have an optical videodisc player, the VP-1000 is the only state-of-the-art choice available.

Conclusion: Compared with the limited, lower-technology Magnavision 8000 player, the Pioneer wins hands down as far as ease in use, features, appearance and dependability goes. It also seems to handle disc problems a little better than our sample Magnavision (S/N 20845151), tracking most DiscoVision titles with few problems other than the excessive dropouts—again, probably due more to disc defects than anything else. We also applaud Pioneer's foresight in offering the

random-access search functions and remote control accessory, neither of which is available for the Magnavox player. Also, I must confess that I was a bit taken with the VP-1000's clear plastic top window, which allows you to watch the disc spin around—a small improvement over the Magnavision's opaque top.

Magnavox has not yet made an announcement as to whether they'll be introducing an improved version of the 8000 in the near future, but it's expected that they will probably do so, if only to keep up with Pioneer. They have stated, however, that they don't plan on releasing a lower-cost version of the Magnavision in order to compete with RCA, although Pioneer has indicated that they may show such a "no frills" model at the Summer CES.

As it stands, the VP-1000 is a real "videophile"-oriented product, and one that provides more features and capabilities than we would have thought possible for under \$1000, let alone for \$750. We consider the RU-1000 remote control to be an absolute steal for only \$50. Even if you don't plan on using it very often, we'd strongly advise going ahead and buying it if only to show it off for your friends and neighbors.

We might add here that half the fun we had in evaluating the Pioneer player was in enjoying the "What It Is and How It Works" demo disc (#USP-001) provided by the manufacturer, which includes an 18½ minute demo by Patrick O'Neal as a basic demonstration of the LaserVision system's features and a 10 minute technical explanation by Don Herbert, TV's "Mr. Wizard." This disc was the first pressing from Pioneer's plant that we've seen outside of Japan, and seemed to provide slightly better overall performance than those we've seen from DVA in California.

In any case, despite our thorough suspicion and lack of enthusiasm over any of the videodisc systems we've seen so far, there's no doubt that the optical system shows the most promise for someday being able to provide a high-quality, almost indestructible playback source for the discerning videophile. Unfortunately, that day is not today. We have every hope, however, that Pioneer's VP-1000 will be able to meet the challenge of the perfected videodiscs of the future.

(Special thanks to local videophile P.L. for providing us with his experiences with his VP-1000, and to N.R. for assisting with our evaluations. Thanks also to U.S. Pioneer for providing us with additional technical information used in this report.)

[Ed.'s Note: The March '81 issue of Popular Electronics has an excellent article on the advanced technology and the inner workings of the Pioneer VP-1000; it's available for \$1.25 from your newsstand or the publisher directly at 1 Park Avenue, New York, NY 10016.]

SONY KX-27HF1 "PROFEEL" VIDEO MONITOR SYSTEM

Manufacturer: Sony Corporation, 7-25 Kitashinagawa, 6-chome, Shinagawa-ku, Tokyo, Japan

Serial No.: 214280

Source: reviewer purchase (from Dino Camera & Video, 1982 Fussa, Fussa-shi, Tokyo 197, Japan)

Cost: Y228,000 (approx. \$1100). Optional accessories include \$325 VT-X1R standard Stereo TV Tuner, \$375 ST-79 remote-controlled Stereo TV Tuner, \$75 SS-X1 Stereo Speakers, \$30 KXC-271 wood-grain cabinet, \$100 SX-X27 stand, \$100 SU-77F rolling cart, and more additional odds and ends than we can possibly list in this abbreviated space.



We first heard rumors of Sony's new videophile-oriented consumer products at about this same time last year, just before the introduction of the SL-J9 in Japan. Due to the large percentage of diehard video buffs in that country (said to be estimated at well over 50,000), Sony has begun introducing a new series of "video components" designed to appeal to the audio buff now getting involved with video. Although this approach has been used for many years in professional and industrial applications, the Profeel series is the first component television system ever designed especially for the consumer market, and is the subject of this *Product Report*.

Appearance: The 26" Profeel monitor, along with its smaller 19" and 15" brothers, the KX-20HF1 and KX-16HF1, respectively, is as starkly modern as a vision out of *Things to Come* or a new wave rock promo film. Its totally uncluttered look and design belie much of the advanced electronic wizardry contained inside its silver plastic and smoked glass exterior. The cabinet is about as small as a 26" set can be, about 28" X 22" X 19". The rear part of the picture tube juts out quite far from the front of the set. Though this is totally hidden

during normal viewing, it gives the set a tendency to topple over backwards without proper support.



Sony's Profeel system can be expanded as part of a complete Sony home entertainment system including stereo amp/pre-amp, AM/FM tuner, cassette recorder, speakers, turntable, stereo, TV tuner, and videotape recorder, all housed in an attractive wall-sized cabinet.

The lower front right side of the Profeel has a small hinged plastic compartment that opens to reveal a variety of tiny knobs and buttons, mysteriously labeled in *English*: Main power on/off, Vertical Hold, Sharpness (clockwise from Soft to Sharp), Brightness, Volume, and dual pushbuttons for Hue (each control adjusting the color phase about 90 degrees in either direction), Color (from full saturation to B&W), and Picture (contrast). Another Power on/off switch is located to the right of these controls, which is used to run the picture tube on and off; the Main power switch shuts off the internal IC memories that retain the settings of the other controls during normal operation. We noted that the Profeel has no automatic controls, evidencing an effort to retain an un-gimmicked approach that provides the best overall picture quality possible—a relief from the "button-crazy" tendency of most American TV manufacturers.

Tiny LED's, just above the control compartment, illuminate to indicate the Standby mode (when the Main power control is turned on) and Power (when the other power switch is activated). The side of the Profeel's very sturdy silver-grey plastic cabinet contains plastic plugs that can be removed to allow hanging the set from a ceiling mount. The top of the set has two large swing-out handles that can be used for hauling it around, though we'd recommend against this unless you're the winner of the Arnold Schwarzenegger Lookalike Contest, as the 26" Profeel weighs in at just under 125 lbs.

The back of the set contains three standard phono jacks (labeled in Japanese) for Audio channel 1 and 2 and Video in, respectively, as well as an 8-pin DIN jack for connecting one of the optional tuners and four terminal posts for wiring up two optional speakers, which are powered by the Profeel's built-in 10 watt audio amplifier. Because the stereo tuners currently available for the Profeel series are designed exclusively for use in Japan, we didn't use them for our tests, opting instead to feed in signals from our existing VTR's and their internal tuners. In addition, due to the KX-27HF1's unusual 150 watt 100VAC power requirements, we had to resort to using an

external variac power transformer in order to operate it from conventional U.S. 120VAC current.

Features/Operation: The Profeel series is just about as devoid of features and frills as possible, looking for all the world like a dark, unseeing window when turned off. Although its controls are configured differently than any video monitor we've yet encountered, we had no trouble getting used to Sony's unique microprocessor approach. In fact, the set is so stable that I never even needed to adjust the Vertical Hold control during playback of any copyguarded tape.

Sony's literature stresses that the Profeel series encompasses all kinds of new internal circuits to automatically control the detail levels in black and white areas, as well as an "automatic color temperature control," although we're not exactly sure what this mumbo-jumbo actually means. Be that as it may, perhaps the most exciting feature we encountered in this series is the incorporation of a new solid-state comb filter circuit designed to increase detail and resolution by some 35% over Sony's previous consumer models—a quantum leap over any comparable set the manufacturer has yet introduced in this country. All of these innovations add up to a well-built, exotically-designed monitor that seems to live up to all the attention given to it during my recent trip to Japan.

Performance: Boy oh boy, let me tell you that I'm just wringing my hands with glee and excitement to report that the Profeel is one hell of a set, with picture quality like you wouldn't believe, easily equalling if not bettering professional monitors costing as much as three times more. Please forgive my bluntness, but you can take all your Zenith's and RCA's and Magnavox "Gutless Wonders" and toss 'em into the bay for all I care, because the Profeel beats 'em all the way down the line for sheer definition, clarity, color accuracy, sharpness, stability . . . you name it, the Profeel's got it.

It's hard to come up with the words to describe the *look* of a good quality tape playing back on the Profeel. I was expecting a good, solid, bright picture, but what I got was an absolute knockout. Several local videophiles, in their evaluation of the set, almost came to the conclusion that the set was "too bright," though we later decided that this was due mostly to the low ambient light level in our viewing room. The image coming from the Profeel is unquestionably bright and sharp, but without the usual horizontal smearing and lack of detail so often found in large-screen TV sets.

Aside from the aforementioned new circuit design and the 114 degree picture tube, another good reason for the Profeel's excellent picture quality must certainly be due to Sony's decision to split the set's electronics apart from its tuner, which allows connecting additional video sources like VTR's and disc players directly. This omits the customary modulated/demodulated steps that have a tendency to veil and add noise to the image during the standard RF playback most of us have used for years. There's no question in our minds that eliminating the modulator and going direct video for connection with a

monitor will almost always result in as much as a 10% improvement in overall picture quality, depending on the equipment used. The Profeel's advanced electronics, specifically its comb filter, account for at least a further 10% improvement over this already-excellent picture, even when compared to Sony's excellent top-of-the-line KV-45R U.S. consumer receivers.

The unit we evaluated was free of the "yellow bar" problem sometimes encountered with Sony's U.S.-made 26" picture tubes, though it has exhibited some slight left-side "ringing" with two or three very subtle vertical lines which are visible only during occasional dark scenes, marring an otherwise perfect picture. This kind of defect is found in varying degrees in almost any large-screen monitor. In fact, I've observed it in a half-dozen Barco and Conrac broadcast monitors, most of which cost five or six times the price of the KX-27HF1.

Another drawback I've noticed with the Profeel is a tendency for the image to "pump" and/or roll slightly during rapid transitions from extremely dark to extremely bright scenes, caused no doubt by the major increase in voltage being applied to the picture tube, resulting in a momentary power surge. Whether this is a design problem or a miniscule defect with this sample set is a good question. Another possibility is that this may simply be a problem inherent in trying to adapt a 100V set to a 120V power supply.

Also, there seemed to be some question as to whether the Profeel's smoked-glass protective plate affected the picture quality coming from the tube directly behind it, but we decided after a few days of using the set with the glass on and off that it merely cuts down on the overall brightness just a touch, acting like a large neutral-density filter and not affecting color or detail levels. About the only other thing the smoked-glass plate seems to do is to reduce glare and make the set look a little darker when turned off.

Other than these very minor problems—and believe me, I had to take a number of weeks in order to find and locate them—the Profeel has performed admirably for hundreds of hours as of this writing, and I couldn't be more pleased with it. And, to use a phrase that I fear is becoming all-too-common in this and several other consumer electronics publications, the Profeel is definitely, absolutely, *the* state-of-the-art video monitor in an affordable price range for the consumer. As a matter of fact, my bet is that it would easily hold its own against many more costly monitors like Sony's own CVM-2150, although there are very few 26" monitors available for less than \$5,000.

Conclusion: Obviously, then, there's a reason as to why most video dealers I saw in Japan are using the Profeel to demonstrate their video products: in a word, *quality*. Unfortunately, this level of quality don't come cheap, folks. Once you add up the cost of the set, plus a cabinet or a stand, a tuner, and its side-mounted speakers (which clamp onto the back of the set), the total package begins to ring in at the cash register at

well over \$1500.

That's at least for the Japan Profeel models. Sony has recently announced that due to consumer demand, they will be introducing U.S. versions of the Profeel series in June at the CES in Chicago as the new, deluxe top-of-the-line part of their extensive array of Trinitrons. It's not known presently what features these U.S. counterparts will have, except for the picture quality and the stereo capability, though one source has informed us that there will be some changes, most likely a reduction in the huge amount of accessories. Naturally, we'll be updating this report in a future issue with more info on the U.S. Profeels.

We can only applaud Sony's decision to offer such a perfectionist, "videophile"-oriented product in our country, and we have every hope that this might be the beginning of a wealth of similar items that will eventually be available at our local dealers. While by its very nature, selecting a super-quality video monitor is undoubtedly the most difficult and subjective decision any video enthusiast can make, not unlike an audiophile's search for the ultimate speaker, there's no doubt in our minds that Sony's Profeel series redefines the state-of-the-art in consumer TV technology and rivals professional monitors costing many times its price. While it is by no means perfect, it comes closer to perfection than anything I know of for the money.

(Special thanks to Gene Cutler and all the kind folks at the Yokata Video Club for assisting in providing us with the Profeel minitor used in this report.)

SONY HVC-2000 TRINICON COLOR CAMERA

Manufacturer: Sony Corporation, 7-25 Kitashinagawa 60-chome, Shinagawa-ku, Tokyo, Japan (distributed by Sony Consumer Products Company, 9 West 47th Street, New York, NY 10019)

Serial No.: 101304

Source: Reviewer purchase (from Video Concepts, 14200 E. Alameda Avenue, Aurora, CO 80012)

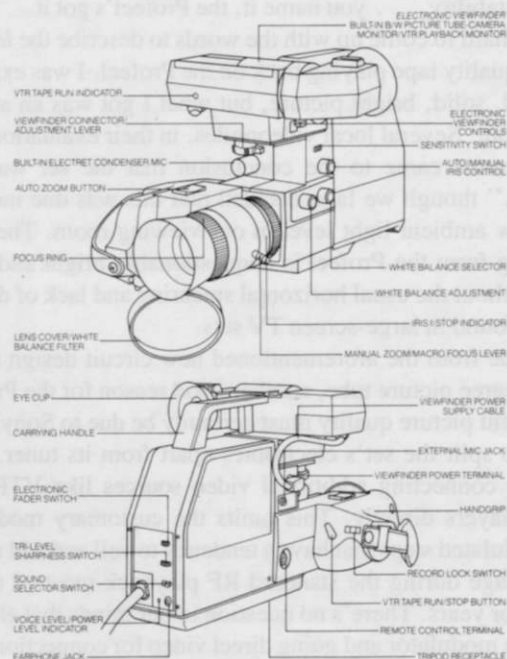
Cost: \$1,250.00 (includes Canon 12.5-75mm zoom lens, lens cap, HVC-2000 electronic viewfinder, LC-20HV plastic carrying case, and ME20H earphone). Optional accessories include \$34.00 HVR-2000 remote control, \$32.00 VFC viewfinder extension cable, \$249.00 VCR-4 telecine adaptor, \$56.00 HVT-2100 video camera titler, \$48.00 HVA-200 AC adaptor, \$52.00 HVD-200 rechargeable battery pack, \$60.00 CCK-10 10-meter

14-pin extension cable, and \$100.00 VCT-20AC tripod.

Once again, the Sony corporation has successfully carried off another coup in consumer video through the introduction of their latest Trinitron camera series, the HVC-2000. Two models are provided in this line, the deluxe HVC-2000 and the stripped-down (\$800.00) HVC-2010, which eliminates the 2000's zoom lens and electronic viewfinder. Like the earlier HVC-1000 (reviewed in #21), the 2000 uses Sony's advanced $\frac{2}{3}$ " MF (Mixed-Field) Trinitron tube for exceptional color fidelity and image quality, and is the subject of this **Product Report**.



Appearance: The HVC-2000, quite simply, *looks* impressive—even before you get involved in its operation.



Adorned totally in black, there is something serene, yet powerful, in its outward appearance.* Overall, the camera measures 8 $\frac{7}{8}$ "x7 $\frac{7}{8}$ "x13 $\frac{7}{8}$ ", with an f 1.8 6-1 zoom lens, viewfinder and hand grip, and weighs about 6 $\frac{1}{2}$ pounds. The Canon zoom lens also provides macro focus capability down to 35mm (about 1 $\frac{3}{8}$ "") from the subject. A small handle on the lens' zoom ring pulls out from the full wide angle position to lock the lens into macro focus, and resets itself when the ring is returned to the normal zoom range.

On the right side of the lens is the handle grip, with a tape run/stop button to the rear and a power zoom button on top. Also provided on the grip is a switch which will lock the run/stop button, and prevent accidental pausing of the VTR to which it's connected. The right side of the camera itself furnishes receptacles for a mini-phone jack external microphone, and for a Sony HVR-2000 Remote Control Unit. In a 1 $\frac{3}{4}$ "x2 $\frac{5}{8}$ " space on the rear of the camera are small slide switches for automatic fade-in/fade-out ("off" or "on"), sharpness (soft, neutral, or sharper) and earphone sound selector (with earphone jack) for monitoring sound from either the built-in mike or an external microphone, or from the VCR during recording or playback. A yellow lamp indicates sound is coming to the camera and that power is on. Also, about 8 $\frac{1}{2}$ feet of connector cable is permanently attached to the rear of the HVC-2000.

The left side of the camera houses the camera's operating controls, including a four-position white balance adjustment with graphics indicating incandescent or fluorescent lighting, bright sunlight or overcast. An adjustable fine tuning control maximizes white balance settings once the basic light source is determined. Video output levels (high/auto/low) are set on the sensitivity selector slide-switch to emphasize the brightness or darkness of a subject. In addition, the (automatic) iris function can be manually controlled for heavily-backlit or extreme contrast scenes using yet another control.

To complete the "basics" of the HVC-2000, the viewfinder assembly atop the unit provides a 1 $\frac{1}{2}$ " monochrome picture tube for through-the-lens viewing during recording, and for monitoring from the VTR during playback. A yellow warning lamp inside the viewfinder indicates low light level (less than 7 footcandles), and a red lamp alongside tells the operator that the unit is recording. (A small red tally lamp on the front of the viewfinder also alerts the subjects that they're "on-the-air".) The lower portion of the viewfinder provides a brightness adjustment for the viewfinder picture, a peaking control for viewfinder sharpness, and a three-position switch showing either White Balance adjustment, Iris ("F-Stop") indicator, or Wave Form (video output level).

Features/Operation: The HVC-2000 is not nearly as difficult to use as the foregoing description of buttons, switches and knobs might indicate. The manufacturer has done a fairly

complete job of explaining the operation and purpose of the controls in the 18-page owner's manual, and has supplemented metric depth of field tables with corresponding linear feet measurements, for we "foreigners" who rebel at re-learning elementary school weights and distances. The depth of field tables can be pretty confusing to those who haven't used any kind of zoom or variable exposure lens, but should be second nature to anyone who's ever worked with any photographic equipment not ballyhooed by Michael Landon or James Garner.

We've heard some complaints about the HVC-2000's viewfinder in that it has been made, literally, as a "screw-on" attachment to the camera. Stored in the case provided (which, incidentally, resembles a doctor's bag), the viewfinder unit is turned lengthwise, parallel to the camera. When preparing to shoot with the camera, a rather awkward retaining screw under the viewfinder must be loosened, the viewfinder assembly positioned perpendicular to the camera, and the retaining screw tightened back. I haven't had the problems with this that some people have mentioned, but I am ever-conscious of the fact that this is a delicate piece of gear, and deserves to be treated as such.

Setting color balance with the HVC-2000 is a simple task, aided by Sony's forethought in providing a white translucent lens cap (just in case a solid white object is unavailable). With the indicator selector set for white balance, a solid vertical white line is displayed in the left of the viewfinder screen. Optimum color balance is achieved by using the four-position white balance switch, and then the fine tuning knob, to move the vertical line as far to the left as possible. Most normal lighting situations, however, require selecting only the proper setting for the light source (incandescent/fluorescent/bright sunlight/cloudy), with the automatic fine tuning, sensitivity and iris controls automatically compensating without the need for overriding.

An imaginative capability of the HVC-2000 is its automatic fade-in/fade-out feature. With the fader switch engaged, tapping ascends from video black to a clear picture; and vice versa. Fading not only affects video, but audio as well. My preference is to use the fader to begin each separate sequence and then cut directly from one to another when taping scenes within a "block" pertaining to a single subject. For this reason, I think the on/off fader switch is poorly positioned on the back of the camera, and would be more suitable if located on the handle grip with the run/stop control. With the peaking switch "on", fade in/out sequences do not appear in the viewfinder--a minor annoyance.

This camera's lens, unlike quite a few now available, lends itself readily to add-on accessory lenses and filters. I highly recommend the minimal extra expense of a UV or Skylight filter to protect the optics provided. It's a lot easier (and less expensive) to replace a scratched protective filter than a scratched lens. I've used mirage and cross-hatched lenses on the HVC-2000's 52mm mount for special effects, and the results provide an intriguing change from staid zoom in/zoom

*Here we see the mark of a truly tolerant and gracious editor, a man who would read that line in the reviewer's rough copy, and leave it in.

out/pan sequences. A word of advice, though; when fitting add-on lenses, unscrew the lens hood from the *base* rather than the flared outer edge. Enough torque is involved that, if forced from the outside, you may do more harm than good.

Performance: Simply stated, the HVC-2000 is a mighty "comfortable" camera to use. Sony has positioned virtually all the operating controls so that you needn't be a contortionist to get to them when they're needed, though it does help if you're right-handed. On this unit, the viewfinder is not switchable from one side to the other.

As mentioned in *The Videophile's* Product Report on RCA and Panasonic cameras in #28, picture quality from any consumer camera is purely subjective. It stands to reason that if your playback TV monitor is less than adequate, even the most expensive industrial camera available probably won't provide a much better end-product than one costing hundreds of dollars less. In my view, however, the HVC-2000's picture quality (considering resolution, color, clarity, contrast, etc.) is really excellent for the home video buff, even superior to the other cameras previously reviewed.

This camera is quick to respond to video lag—that optical phenomenon that creates "comet tails" when the camera is moved slightly while focused on a bright object or reflection. The effect is minimal, and is not all that noticeable unless the taped sequence is subject to constant camera jittering. The power zoom on the HVC-2000 is probably as totally silent as any electric motor can be. The zoom may seem a little slow, but can be manually controlled. A variable power zoom would be much preferable, though it might increase the cost of the camera somewhat.

Playback through the viewfinder provides a very good black-and-white picture and is invaluable for editing in the field. As mentioned, the peaking switch, when "on", is supposed to provide a sharper viewfinder picture. It's a little hard to tell any appreciable difference, however, on a one-inch monochrome screen. Likewise, I haven't really been able to figure out the need for three Sharpness enhancement settings. Personally, I prefer the sharpest picture at all times.

The manufacturer's specifications include:

- Horizontal Resolution: 300 lines
- Minimum Illumination: 70 lux (7 foot-candles)
- Video S/N Ratio: 45 dB
- Power Consumption: 8.3 watts @ 12VDC

These specs compare very favorably with those of the earlier HVC-1000, though we noted that the HVC-2000 does use a little more power due to its electronic viewfinder (but only about 10% more). We found that most new portapak had no problem in powering the 2000 for as much as an hour of taping, depending on how long you keep the system in the standby mode—that is, looking through the camera without doing any taping. For extra-long recording, Sony has an accessory HVD-200 external battery pack that can keep it going as much as an hour or more.

Probably the single poorest design feature on the HVC-2000

is the location of its built-in microphone. Being stationary and directly beneath the viewfinder, it's very easy to record the sounds of heavy breathing by the camera operator, making all your recordings sound like an obscene phone call. This is easily remedied by purchasing an external microphone like Sony's ECM-31HVC Electret condenser microphone, or any comparable low-impedance mike.

One relatively minor concern with the HVC-2000 results from recording video black, which is achieved by placing an opaque black cap on the front of the lens. Local Sony representatives have as yet been unable to identify either the cause or cure of a faint diamond-shaped pattern that appears during video black. I imagine that nobody on a galloping white horse would think much about it, but it might be a little disturbing to the purist.

Conclusion: All things considered, the HVC-2000 is a fascinating camera to work with. It's an example of the type of equipment that satisfies the more it's used. I've taped outdoor Christmas lights in nighttime darkness, and the birth of my second son using only a reflected 150-watt bulb. In these cases, I've manually adjusted for the decreased luminence. Although the HV-2000 "told" me that the lighting was insufficient, the resultant recording was still *super* under the conditions and a lot better than I expected.

As with purchasing any piece of expensive video gear, one should shop around and compare—both for features and price. In the case of the HVC-2000, you may have to do a little extra traveling to find one. In the Denver area, only ten units have been received at the distributor in the first two months of 1981, and not many more than that are expected in the sixty days following. Availability *may* be better in larger metropolitan areas.

Suffice it to say, I am hooked on the HVC-2000. It's a real honey of a unit and, even if you're not now in the market for a camera, is well worth the effort to drop into a dealer just to see it.—DC

MFW Comments: I agree just about all the way down the line with Dave on his evaluation of the 2000. Both AV and myself feel that it balances very nicely on one's shoulder, unlike a number of lightweight "Super 8-type" models that force the user to hand-hold them without any other support, leading to aching wrists and shaky shots.

I don't particularly care for the camera's slow speed electric zoom motor, and can't for the life of me understand why a continuously-variable potentiometer couldn't have been substituted for the simple one-speed switch provided. Because of this drawback, I've had to resort to using the 2000's manual zoom lever some of the time, especially for fast, unpredictable occasions. It's hoped that future models will provide this all-important feature.

The only other thing I have to add is that the HVC-2000 is one of the very few color cameras that allow you to hold the camera and electrically zoom with one hand while focusing

with another, making it a delight to use, except for the shortcomings mentioned. And as far as picture quality goes, it does a truly remarkable job for a unit costing well under \$2,000 (the standard level for better industrial cameras). All things considered, the HVC-2000 would be the ideal consumer camera in every way except for the manufacturer's insistence on providing it with a 14-pin K-type connector, which is incompatible with almost every non-Sony VTR, thus requiring a \$110 CMA-1010A adaptor cable. Needless to say, this is a royal pain in the ass, and adds 10% to the cost of the camera, to boot. For the benefit of all consumer videophiles everywhere, I for one wish that Sony would either convince all the other manufacturers to adopt this 14-pin standard (a highly unlikely prospect), provide the adaptor cable free or at least at their own cost, or chuck the whole 14-pin concept entirely and go back to using 10-pin plugs. While I realize that the 14-pin connector allows using the camera with special accessories like the HVS-2000 special effects generator, these additional capabilities just aren't worth the annoyance that incompatibility presents.

Incidentally, the CMA-1010A adaptor cable may not work with all HVC-2000/portapak combinations. We strongly advise users to contact The Cable Works (4228 Santa Ana Street, South Gate, CA 90280) regarding their custom Sony 14-pin adaptor cables designed to interface properly with a specific VTR. Otherwise, internal microphone impedance mismatches and inoperative pause functions may result.

Finally, stereo videophiles might wish to make note of Sony's HV-80, which is the domestic version of the 2000 now on sale in Japan. The HVC-80 is absolutely identical to the 2000 except for its two-channel microphone capability, which might be desired by those using a stereo portapak (like Sony's own 1/2" VO-4800). This Japanese model is now being imported to the U.S. by a number of dealers, including UDS (505 N. Sepulveda Blvd., Manhattan Beach, CA 90266) and is being sold for about the same price as the 2000.

As we go to press, we've been informed that the HVC-2000 will shortly be replaced by the HVC-2200. The new camera will delete the exterior iris indicator but will have an improved F1.4 zoom lens. Also, a Sony representative advises us that they now have available the VCL-1552 1 1/2x lens extender, which increases the range of the 2000's zoom lens to 19-108mm. There's no word on whether a wide-angle adaptor will be available.

TECHNICOLOR MODEL 212 PORTABLE CVC VIDEOCASSETTE DECK (FUNAI F-812V)

Manufacturer: Funai Electric Corp., Tokyo, Japan
(Distributed by Technicolor Audio Visual,
299 Kalmus Drive, Costa Mesa, CA 92626)

Serial No.: 32002122

Source: Dealer loan (Video Network, 1353 E. Colorado Blvd., Glendale, CA 91205)

Cost: \$995.00 (includes model 312 AC Adaptor/RF Unit, Ni-cad battery pack, carrying strap, model 712 V-30 videocassette, miscellaneous RF cables and adaptors, and earphone). Optional accessories include \$49.95 model 1412 soft vinyl Carrying Case, \$69.95 model 812 Portable RF Modulator, \$24.00 model 3712 rigid Carrying Handle, \$49.50 model 3612 aux. input adaptor, \$44.95 model 512 ni-cad battery.

Those of you who have followed our coverage of various videocassette formats over the past 4 or 5 years will remember reading about the rise and fall of Cartrivision, V-Cord II, and Quasar's VX "Great Time Machine" recorders. Because of our experiences with these failures, we've approached our evaluation of Funai's new 1/4" format with some trepidation and suspicion above and beyond its picture quality and features, namely because of its rather tenuous nature as an incompatible format unto itself. We caution the reader to keep this in mind while reading the rest of our thoughts on this CVC ("compact video cassette") recorder, which, as you'll see, wasn't nearly as awful as we had suspected it to be.



Appearance: There's no doubt about it: this VTR is tiny, a Lilliputian wonder of such diminutive size that most people to whom we demonstrated it thought it was a portable stereo audio cassette recorder at first. At about 9 3/4"x10 1/4"x3", it is by far the smallest VTR we've ever seen anywhere, even compared to Akai's super-lightweight 1/4" industrial VTR that was popular 5 or 6 years ago. Its even tinier cassette is only a tad larger and wider than an audio cassette, which makes the comparison even more inevitable. More importantly, the VTR's weight, always one of the most important factors for any portable, easily puts the unit in the "featherweight" category at only 7 pounds—a full 3 1/2 pounds under any competing Beta or VHS deck in the world.

The front panel of the 212 has five tiny piano-type keys for

manually controlling the deck's transport, with buttons for Rewind, Fast-Forward, Stop/Eject, Play and Record. Pressing the Stop/Eject button once stops the cassette, and a second press ejects the tape from the top of the recorder. The left side contains a slide-open compartment built to house a rectangular Ni-Cad rechargeable battery, and two warning lights are provided to indicate when the pause control is in use or when excessive moisture has contaminated the video head. A simple red/green battery meter lets you monitor your battery's condition at a moment's glance. Next to the cassette compartment on the top of the VTR, a 3-digit index counter with memory rewind is provided.

The right side of the deck contains all of its video and audio jacks, including a standard 10-pin DIN camera jack, a 7-pin DIN jack for connecting the AC/RF adaptor provided, and mini-phone jacks for an external microphone and an earphone, respectively. A sliding lever is used to switch the recorder into pause, and directly above it is a small knurled knob used to adjust tracking during regular playback which doubles as a frame-by-frame/pseudo-slo-mo control during freeze-frame playback.

The model 312 AC/RF adaptor comes with an attached 7-pin DIN cable that fits the special jack on the VTR, and provides separate phono jacks for audio and video output as well as an RF channel 3/4 output. A recessed button is provided to reset the adaptor's internal circuit breaker. The front of the adaptor has two switches—one for turning the unit on and the other for powering the VTR and/or charging its battery.

Upon examining the internal components and layout of the model 212, we were very impressed with its ultra-miniaturized design, which hardly leaves room for one-quarter-square inch of air inside its durable plastic cabinet. Its transport appears to parallel the basic VHS system, using two small rods to pull out an M-shaped loop of tape from the cassette, wrapping it around the video head and other components during playback and recording and withdrawing it during winding modes.

Features/Operation: Like most portables, the 212 is devoid of most of the "special effects" features found on most top-of-the-line Beta and VHS decks, although it does provide a somewhat noisy still-frame during playback by means of the side-mounted mechanical switch. Unlike most portables, the 212 does not have an optional tuner/timer available to provide for off-air recording, though we were able to obtain an accessory cable which allowed us to connect another tuner or VTR to it for our tests without a hitch. Given the short playing time of the cassettes available (a maximum of about 32:00 minutes), it's apparent that the CVC format probably isn't a very good choice for collecting purposes, though a company spokesman admitted that by decreasing the cassette's hub size (which we agreed could be easily accomplished), twice as much tape could be put into them for up to an hour's recording time. However, since their battery is limited to about 40 minutes' recording time with most cameras, having a one-hour

tape would be of little practical value for continuous mobile recordings (though this same problem hasn't stopped many other companies from introducing 5- and 6-hour portables, foolish though it may sound.)

The model 512 battery quickly and easily slips right in the left side of the VTR, connecting with a 3-pin jack in its holder. We noted that replacing the battery was somewhat faster and easier than with several other portables, though it becomes a little more difficult when using the deck in its model 1412 carrying case. We also noticed that the AC Power Adaptor's switches sometimes did not trip the internal relays that activate the transformer circuits, and found that once in a while we had to switch the on/off control several times in order to get the red LED light to come on, but felt that this was an extremely minor defect that would probably not be found in most other units.

The only other major difficulty we had with the 212 was that the configuration of its 10-pin DIN camera jack is set up slightly differently than that used by most other manufacturers. As a result, special adaptor cables must be purchased to use certain cameras with the Technicolor deck. These cables include the 1912 (for Sony 14-pin K-type cameras), the 2012 (for Hitachi cameras), the 2112 (for JVC cameras), and the 2212 (for Panasonic and several Akai cameras). Most of these cables cost around \$60.00 each—not really a terrible price at all, considering the cost of video accessories these days. One local dealer told us that he routinely tosses in a free adaptor cable whenever he puts together a package deal consisting of the Technicolor deck and any color camera . . . a good bargaining point that prospective purchasers might keep in mind.

Performance: We'll be very honest when we admit that we were expecting to find that the Funai deck's performance would be as miniscule as its size . . . but this just wasn't so. Believe it or not, the deck actually did an "OK" job—"OK" meaning that it approximately matches equivalent 4 or 6 hour recordings made on comparable VHS portables . . . and was a lot better than we feared. Considering the tape is moving at just a little less than VHS SP (at about 1 1/4 ips), but is half the width of the latter tapes, we found it truly remarkable that these engineers have been able to get a color picture of any kind out of a tape recorder so small, let alone one that was just barely acceptable for consumer applications. But . . .

There's always a "but" in this kind of review. "BUT . . ." the image, while being barely acceptable for consumer applications, doesn't hold up very well on dubs at all, and if you will forgive our admittedly conservative stance, it's very hard to imagine anyone having an entire library of CVC tapes on their walls in the years to come. In addition, the audio quality of the 212 is fairly poor, which may or may not be of significant importance in mobile recordings. Also, the edits on the deck were somewhat mediocre, though not much worse than most other 3-speed portables.

But, like we said before, we were expecting much worse picture quality, and have to applaud the Funai engineers for coming up with astonishing performance from a tiny machine

and 1/4" cassette that, by all rights, should be absolutely unwatchable.

The manufacturers' specifications on the model 212 include:

- Horizontal Resolution: more than 240 lines
- Video S/N Ratio: 43 dB (B&W)
- Audio Frequency Response: 100-8,000 Hz
- Audio S/N Ratio: 40 dB
- Power consumption: 8 watts from 12 VDC battery or AC adaptor

Like we said, the specs are no great shakes compared with other VHS and Beta portapaks, and definitely not on a par with state-of-the-art decks like JVC's HR-2200 or Panasonic's NV-8410 . . . but then, they're not altogether awful, either.

Conclusion: We really have nothing against the CVC format, and wish it much success in the future. However, except for certain specialized applications where portability, small size and light weight are an absolute must, we can't see why anyone would object to the additional 4 pounds of a larger VHS or Beta portapak, with significantly improved picture and audio quality, to say nothing of more compatibility with your home machines. And because of its mediocre dubbing quality, we doubt that most of you would be able to live with 2nd generation tapes from the Funai.

Perhaps the A-1 Bottom Line Question for the Funai/Technicolor portable is "just how soon will the all-in-one camera/VTR's come out?" We have a feeling that anyone who buys a technicolor deck now solely because they want an ultra-light-weight portapak will be sorely disappointed once Sony's "VideoMovie" and Hitachi's "MagCamera" units are available. The prototypes we've seen thus far appear to be no worse in quality, overall, than the 312's playback, and yet weigh less, even with their integral built-in CCD cameras. Our advice is: if you do plan on buying the Technicolor deck anytime soon, keep a wary eye out for these other units and be prepared to trade it in by next year.—MFW

(Special thanks to local video consultant Mark Phillips for assisting with our tests on the Technicolor 312 deck.)

[As we go to press, Technicolor has announced that they will be bringing out a tuner/timer accessory for Model 312.—Ed.]

SONY SLO-383 BETAMAX VIDEOCASSETTE EDITOR

Manufacturer: Sony Corporation, 7-25 Kitashinagawa, 60-chome, Shinagawa-Ku, Tokyo, Japan (distributed by Sony Video Products Company, 8 W. 57th Street, New York, NY 10019)

Serial No.: 10148

Source: Reviewer purchase (from Hoffman Video Systems, 800 W. Pico Blvd., Los Angeles, CA 90015)

Cost: \$3,750.00 (includes plastic dust-cover and sample L-250 videocassette) optional accessories include \$400.00 RX-353 random-access controller, \$313.00 RM-410 remote controller, and \$50.00 VDC-5 dubbing cable.

The SLO-383 was finally introduced to the U.S. market in the fall of 1980, after several years of anticipation from videophiles and industrial users. The actual delivery of the machine didn't occur until last December, which is the usual case for new products available in limited quantities. The SLO-383 is the first true 1/2" cassette VTR with full insert and assemble editing capability, like its more expensive "big brother," the VO-2860A U-Matic deck. Up until now, only pseudo-assemble edits were possible in the Beta or VHS formats with the SLO-323 and Panasonic's NV-8200 (both reviewed in #26), and these "crash" edits were often far from perfect. Now, at last, there exists a 1/2" VTR capable of near-professional results, which may well usher in a new era of low-cost consumer and industrial video production.

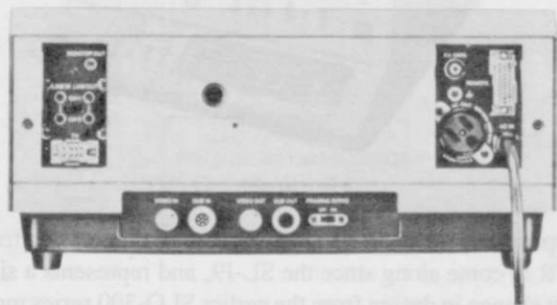


Appearance: The SLO-383 is perhaps the most attractive VTR to come along since the SL-J9, and represents a significant change in design from the earlier SLO-300 series models. Its size is somewhat smaller than a standard consumer Betamax at about 15 1/2"x7 1/2"x16 3/4", although it weighs somewhat more at over 40 lbs. The 383's transport and editing controls are located on its front panel, which flares out at a 30° angle for easy access. The transport controls, located on the darker left-hand side of the panel, include (from left to right): a Variable Speed knob (initiated by depressing the Search button above and to its extreme right), and slender pushbuttons with LED's for Eject, Rewind, Reverse, Pause, Forward, and Fast-Forward; just above the latter buttons is a stop control. To the right is a brushed chrome area with most of the edit function controls, including buttons for Rec/Assemble, Cut

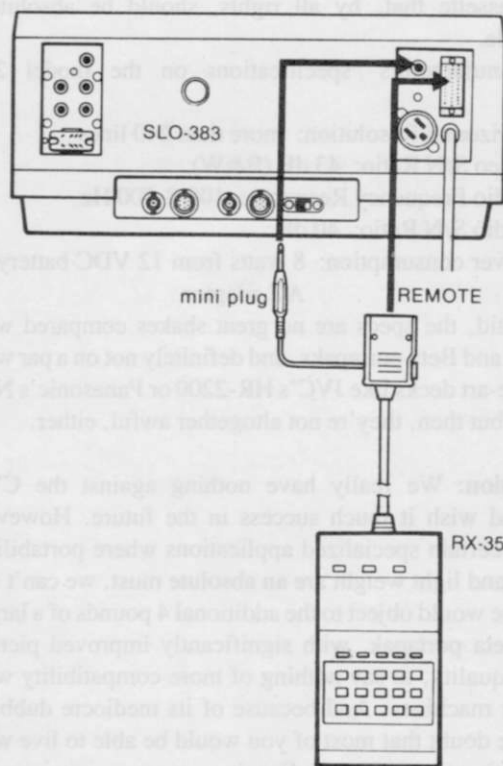
In, Cut Out and Edit, each with illuminating LED's. Just above them is another LED for Auto Off, signifying moisture contamination of the video head drum, which automatically activates an internal heater.

Above the transport controls are six switches for Power on/off, Monitor Select (audio channel 1, 2, or "mix" for both), Input Select (dub, line or TV), and three switches to enable insert editing or any combination of Video, Audio Channel 1, or Channel 2. The monitor output switch controls the mono output jack on the back of the VTR and does not affect the other two standard stereo output jacks. The input selector switches between the special 7-pin Dub jack (for direct FM signal connecting, bypassing the usual direct video jacks for slightly improved dubbing quality), the standard BNC video jacks, and the 8-pin "TV" jack used for connecting the 383 to an industrial tuner or a video monitor.

Three VU-type meters are provided for reading the Tracking RF signal strength and Audio channel 1 and 2 level, with manual adjustment controls beneath each meter for convenience. A 3-digit mechanical index counter is located between the meters (without memory rewind, we noted), along with an Audio Limiter switch to help eliminate distortion during excessive peaks. One small objection we have here is the lack of illumination for these meters, apparently in an effort by Sony to cut corners here and there. One local TV reader is in the process of attempting to modify the 383 and other Sony industrial decks to add an internal light bulb to these meters. The lower edge of the front panel contains a standard stereo phone jack with a level switch, in lieu of a normal variable volume control—another minor, though irritating, omission—and two phone jacks for connecting external low-impedance microphones.



The back of the 383 contains an unusually large array of input and output jacks, including the mono Monitor Out phono jack mentioned before, four phono jacks for audio inputs and outputs, and the 8-pin TV monitor/tuner jack. Just to the right is a recessed area containing a small screw for vertical lock adjustment for improving still-frame performance. Below is a BNC jack for Video In, a special 7-pin "Dub In" jack, another BNC jack for Video Out, a 7-pin "Dub Out" jack, and a Framing Servo switch, which should be left off for tapes not made on the 383. The right rear side contains a mini-phone jack for providing digital data from audio channel 1 for the



optional RX-series random-access controllers (discussed in TV #26), a ground terminal, a convenient 400 watt AC jack, and a 33-pin jack for connection to the RM-440 edit controller. We noted that although the latter jack is significantly larger than the 20-pin remote jacks used on all of Sony's earlier SLO Beta decks, it's still compatible with all 20-pin plugs thanks to Sony's intelligent foresight, which we felt was a very nice touch that will no doubt be greatly appreciated by any large-system video user.

Features: As mentioned, the SLO-383's most exciting feature is its unique 4-head design that uses two rotating "flying" erase heads to insure perfectly clean edits without any trace of the familiar "glitch" or video moire usually seen with most 1/2" VTR's. These same heads allow assembling material (in the aptly-named "Assemble" mode), one segment at a time in order, as well as inserting a new sequence in the middle of an existing segment. (See TV #18 for a further discussion of Insert and Assemble editing techniques.)

Unfortunately, like the SLO-323, you cannot use the 383 as you would a normal consumer VTR, depressing the pause control alone to accomplish simple editing. Instead, the 383 needs at least a second or two of "pre-roll" time, requiring that it go from the play mode to the record (assemble) mode for maximum stability. This tends to preclude using the 383 for off-air commercial editing unless you can set up another additional video monitor as a preview source to let you know exactly when to cue up and make the edit on your VTR. Cueing up any tape on the 383 is a breeze compared to any

other 1/2" cassette VTR we've ever seen, since it boasts a unique "Reverse" mode control that allows backing up the tape at normal speed (for from 1/25 to two times normal speed with the Variable/Search controls) for easy and extremely accurate cueing. This means you won't have to worry about fumbling around and missing your edit point by using the standard Rewind or Fast-Forward controls as with most other VTR's.

The 383 is capable of providing slow-motion forward and reverse playback by means of the variable knob to the left of the transport section, which is activated by depressing the search button. Turning the knob counter-clockwise advances the speed from 1/25 to two times normal speed. We were somewhat disappointed that the quality of the 383's slow-motion and still-frame modes are definitely inferior to the earlier 323 (or even the consumer 5800 and J9), but this is due no doubt to its radically different flying erase head design, which does not use the "Dual Azimuth" heads found in the other VTR's. The 383 also features a rapid BetaScan mode, obtained by activating the Search button during fast-forward or rewind, which runs the tape at about 15 times normal speed and provides a slightly unstable fast-motion picture on the monitor.

One problem that we found to be a major inconvenience is the omission of a built-in RF modulator for watching the 383 on a standard consumer TV set. It surely wouldn't have bankrupted the manufacturer or added much of an additional cost to the unit. However, considering that the unit is intended for use mostly by industrial and semi-professional users who will, no doubt, already have a video monitor with direct inputs, it's not difficult to understand Sony's reasoning behind this decision. The only other small inconvenience we encountered was the rather large internal fan used for ventilation inside the 383, which makes an audible low humming noise when the VTR is turned on, regardless of whether or not the tape is moving. This was judged a very minor irritation that will hardly be noticed by most industrial editors working in a noisy editing suite, although it is fairly noticeable in a quiet living room.

Performance: As we expected, the SLO-383 did an absolutely impeccable job of recording and playing back X-1 tapes. Unfortunately for the consumer enthusiast, none of Sony's SLO industrial series is capable of operating at either X-2 or X-3. After some experimentation with the variable speed mode, we've determined that with some small modification the machine may be capable of at least playing back X-2 tapes and we hope to have a more complete discussion on this in a future issue.

The 383's new design, incorporating an updated video noise reduction and processing system as well as a high-quality dropout compensator (which had to be adjusted in one of the samples we evaluated), has resulted in a 1/2" VTR of unparalleled excellence and performance. The image playing back from the 383 is as clean and sharp as anything we've ever seen from a 1/2" color VTR, even superior to comparably-

priced reel-to-reel decks and several older 3/4" models, although this will depend on the program material and tapes used. While the 383's picture quality is superb, its audio quality still is somewhat lacking, with the standard mono Beta audio track cut in two to provide stereo sound. As a result, the audio playback is slightly noisier and has a little less high end than comparable mono VTR's. As suggested in past issues, the manufacturer should definitely consider some kind of audio noise reduction system, preferably a compatible type like Dolby B or C, to compensate for these minor flaws.

One plus on the video side for the 383 is the inclusion of direct FM dub in/dub out jacks, which Sony claims will result in better quality recordings than those made with the usual direct video outputs. Our tests indicate that the results with 2nd generation recordings are almost identical with either method, though there is a subtle difference when more and more tape generations are made. By the time a 5th generation recording is made (that is, a dub of a dub of a dub of a dub), the difference is readily apparent, resulting in a little less smearing and color noise than dubs made via the standard method.

The manufacturer's specifications on the SLO-383 include:

Horizontal resolution: 240 lines (color)

Video S/N Ratio: 45 dB (color; 46 dB in B&W)

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

Audio S/N Ratio: 45 dB (at 333 Hz, 3% distortion)

Power Consumption: 85W @ 120VAC

We noted that Sony's strange method of measuring their audio S/N ratio accounts for a somewhat inflated specification of 45 dB, which is by no means an accurate or honest indication of the amount of hiss and noise coming from this VTR. We'd estimate that this level would be closer to about 40 or 41 dB, measured by the same reference used by Sony and other manufacturers with most of their audio products. However, this specification is still capable of providing all the low fidelity broadcast by most local TV stations, though it's hoped that this will be improved in the near future.

Conclusion: There's no question in our minds that the SLO-383 is an absolutely super performer all the way—the "nea plus ultima" among all 1/2" VTR's in the world. For editing accuracy and picture quality, the only thing that can beat it are 3/4" decks costing thousands of dollars more. While the 383's fairly high price puts it out of reach for all but the most dedicated (or wealthy) videophiles, it still remains the state of the art in 1/2" cassette recorders and the reference against which all the others must be measured.—MC

MFW Comments: I have to agree with Mike in every aspect of his report except to add that I honestly feel that the 383 is priced about \$1,000 more than it should be. Although I'm the first to admit that I don't know very much about the economic realities of manufacturing video recorders, I am still very much annoyed that the 383 is priced at nearly 2 1/2 times the cost of the 323, which is essentially identical except for the small improvements and editing capabilities mentioned above. I

believe that a price-tag of about \$2995 would be a lot more reasonable and would be more in line with the rest of the decks in Sony's SLO-series.

In addition, I find it regrettable that Sony has not yet released a lower-cost companion player with reverse-motion and search capability designed to work with the 383 in an editing system configuration. While such a machine has been promised, it has not yet appeared at the time of this writing (late February), and Sony has offered no comment as to when it will definitely be available.

Aside from these minor quibbles, the bottom line remains that the SLO-383 is unquestionably an incredible machine and is definitely worthy of consideration by the hard-core video buff and industrial user alike. Until Panasonic or JVC come out with their competing VHS editors (which is rumored to be imminent), the 383 remains the finest low-cost full-featured editing VTR that money can buy.

(Special thanks to LA's Hoffman Video Systems for providing the SLO-383's used in this report, and also to local videophile N.R., who shared with us his experiences in using his 383 over the past few months.)

SONY HVS-2000 SPECIAL EFFECTS GENERATOR

Manufacturer: Sony Corporation, 7-25 Kitashinagawa 60-chome, Shinagawa-ku, Tokyo 141, Japan (distributed by Sony Consumer Products Company, 9 W. 57th Street, New York, NY 10019)

Serial No.: 100317

Source: Dealer loan (Hoffman Video Systems, 800 W. Pico Blvd., Los Angeles, CA 90015)

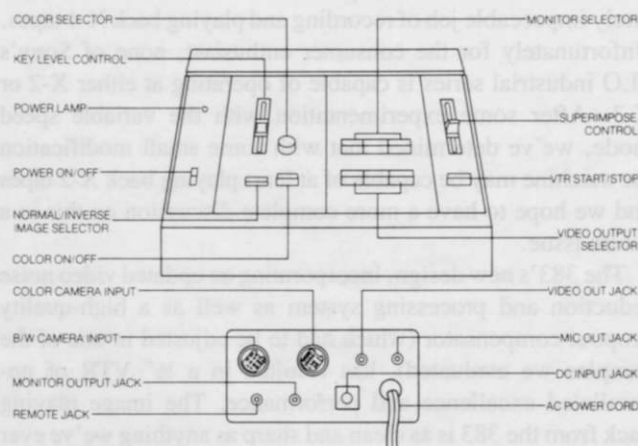
Cost: \$200.00 (includes 4' phono video cable, mini-phone to mini-phone audio cable, and sub-mini to sub-mini remote pause cable). Optional accessories include \$299.95 HVM-100 B&W Camera and \$15.00 CCK-2MP 5' 14-pin audio/video adapter cable.

I have to apologize at the outset and admit that I've been meaning to do a review on this extremely exciting product for the past six months, and due to a combination of last-minute problems, procrastination, and darn fool wishy-washiness, I just wasn't able to get the damned thing done until this issue. So, even though the HVS-2000 has been out for almost a year, it's only now that we're able to bring it to your attention in detail. Hopefully, you'll find the wait well worth it, for the HVS-2000 is quite an incredible little device—an absolute necessity for any videophile worth his salt, as I hope you'll agree after reading this **Product Report**.



Appearance: The HVS-2000 is a smallish black and dark grey box about 9 1/2"x3 1/2"x11", looking very cold and mysterious with a profusion of 10 pushbutton switches, two 2 1/2" sliding levers, and a round 6-position selector knob. All of these controls are found on a sloping front panel, a feature which lends a very "professional" air to the unit and results in a subtle resemblance to broadcast-type products. Despite its small size, the 2000 is surprisingly hefty—a little over six pounds—due mainly to a large self-contained transformer designed to power two Sony 12VDC color or black and white cameras.

The controls on the HVS-2000 are grouped very logically, including a bank of three pushbuttons for Monitor Select (labeled "B&W Camera," "Color Camera," and "Superimpose") and an additional bank for Video Out (likewise, "B&W Camera," "Color Camera," and "Superimpose"). The left-hand sliding lever is used to set the Key Level, marked from 10 down to 1. The right-hand lever is for Super (superimposition), again from 10 to 1. Underneath the Key lever is a pushbutton for "Normal/Reverse," allowing you to superimpose images from either white-on-black or black-on-white artwork, respectively. Right next to this button is an on/off switch that activates the switcher's internal color

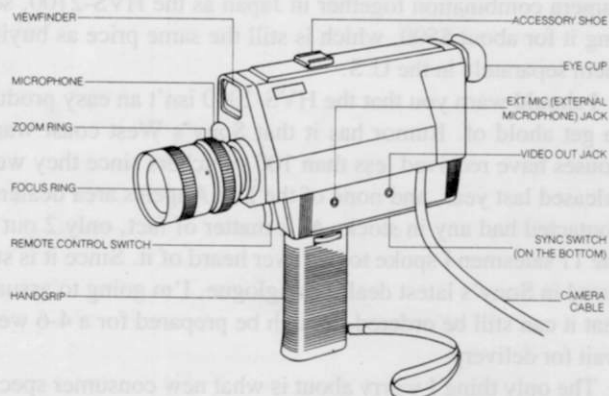


generator, allowing you to colorize any black and white images to yellow, cyan, green, magenta, red, and blue, all selectable on a rotating switch. Directly underneath the Super lever is another black pushbutton for Tape Run/Stop, which can switch any Sony-type X-2 Beta deck into pause. A rocker switch on the opposite side turns the switcher on or off.

The back of the HVS-2000 contains two standard 14-pin K-type jacks for B&W Camera in and Color Camera in, a phono jack for Video out (controlled by the front-panel Video Output selector), a sub-mini-phone jack for remote pause, a mini-phone jack for audio out (from either camera's microphone), and a DC out jack for powering the switcher from a 12-volt car battery via an optional DCC-16AW adapter cable. Also provided is a phono jack for Monitor Out, again controlled by the front-panel Video Monitor selector bank.

Features/Operation: This is where the review gets interesting. The HVS-2000 is the first product I have ever seen for less than \$1000 that lets you key signals, like sub-titles or other graphics information, over any color or B&W video image, as well as allowing you to fade the whole picture to black—very similar to professional video switchers used by local TV stations, production companies and networks. Although it's designed to work mainly with Sony's HVC-1000 and 2000 color cameras, you can also feed in color signals from any U.S.-standard video source including other cameras and VTR's (!) with the appropriate adapter cable, the CCK-2MP, which is extremely inexpensive at only \$15.00.

There's a catch to this incredible electronic wonder—a couple of them, in fact. For one, these keying effects can only be done with the aid of a camera that has external sync, that is, one which synchronizes its signals with those of the main video source—in this case, whatever is plugged into the Color Camera input jack. Although most expensive (\$3000+) industrial cameras have this capability, not too many others do. Luckily for us, Sony has come up with the HVM-100, a very small, lightweight black and white camera with external sync capability, apparently designed expressly for use with the HVS-2000 switcher.



The HVM-100 is a small 8½"x2½"x11½" camera with a removable handle, which allows you to mount it on a standard tripod. It comes with a C-mount F2.5 lens with a short 16-32mm (2-1) zoom range. Other standard C-mount lenses can be attached to the camera if longer focal lengths are needed. The most important feature of the HVM-100 is a small "int./ext. sync" switch located on its bottom side. When placed in the external position, it locks itself to incoming sync from the HVS-2000 switcher as described above.

To begin operation, you connect the HVM-100 camera to the switcher's 14-pin B&W Camera input, along with either a color camera or any VTR to the other Color Camera input jack. Next, you connect the switcher's Video Out jack either to a VTR or a monitor, as needed. The switcher also has a separate Monitor Output, which can be connected to an additional monitor to allow you to preview and rehearse your effects without affecting the main video output. If you plan on using one of the camera's built-in microphones, you can run a mini cable from the switcher's Audio Out jack to the line in jack on your VTR.

Once everything is hooked up, you can set up the framing of your color camera by punching up "Color Camera" on the Video Output selector. Alternatively, if a VTR is hooked up to this input, you can start playing the tape to rehearse your effects. Next, you select "B&W Camera," which will display this camera on your monitor. Point this camera at an art card with either white letters on a black background ("normal") or black letters on a white background ("reverse"). Select "Super" on the Video Out switch bank, making sure that the super fade lever is all the way up (at 10 on the scale). Gradually, move the Key Level control up and down until the key signal from the B&W camera appears properly over the picture. This step is called "setting the clip level." Be sure to adjust it carefully, avoiding any rough edges or static. Once this level is set, the key can be dissolved in or out of the picture with the Super lever, from a clear screen (at 0) to the keyed image (at 10). It's as simple as that.

There are many, many different variations on this basic technique. Even though the image coming from the B&W camera is black and white, you can colorize it by depressing the "on" button directly underneath the 6-position Color selector knob, which will allow you to vary the hue from yellow to blue and most colors in between. In addition, you can switch the color off and adjust the color selector to provide six different shades of grey, all the way from white to black.

Finally, you can fade the entire image to black by clipping the Key Level all the way to maximum (10) by setting the colorizer to "off" (B&W), with the hue knob set at "Blue" (black). Then, you can dissolve the image from full brightness (0) all the way down to black (10). Alternatively, with the colorizer turned on, you can dissolve the image to a full-color screen. And if that's not enough, you can use the switcher's Normal/Reverse selector to either key a title *over* a picture, or make the picture appear *inside* the lettering, while colorizing the surrounding area.

I can well imagine some of you saying, "yes, but what does all this mean?" It means that almost anyone playing with the HVS-2000 for more than 10 minutes will discover at least a dozen different ways of generating some amazingly slick and impressive effects, guaranteed to liven up any home-brewed production, not to mention off-air recordings. Best of all, all of this comes in an attractive package that sells for less than \$200. And if that isn't incredible, nothing is.

Performance: If I can catch my breath for just a second after extolling the amazing virtues of the HVS-2000, let me warn you that unfortunately, not all of these features function perfectly. I must confess that I've been spoiled a little by running too many broadcast switchers over the years and have been conditioned to accept absolutely perfect results with them every time, so this may tend to affect my judgement somewhat. At any rate, I noticed that the fade-in/fade-out Super control, when used to fade the image to black after adjusting the clip level as detailed before, doesn't provide quite as clean a fade as I hoped. Instead, right before the image goes to black, it seems to "clip itself out" and melts away as a strange, almost negative-like image, which mars an otherwise perfect effect. In addition, the key can sometimes still be seen faintly in the picture, even though the Super lever is set at minimum.

We also had a little trouble with the HVM-100 camera, despite the fact that its macrofocus lens allowed us to use very small art cards for our titles. The picture coming out of the camera seemed to be a little on the fuzzy side, despite our best efforts to focus the titles as sharply as possible. This was usually a problem only with small (under 2" or 3") titles. Larger art cards were a lot cleaner-looking, overall, since we were able to use larger lettering on them (about 24 point). These titles can be made quickly and easily with press-on-type lettering available from most art supply shops, sold under brand names like "Letraset" and "Paratype."

Perhaps the most severe drawback of the HVS-2000, and it's not really such a bad one, is that due to an apparent video timing problem within either the HVM-100 camera or the switcher itself, most of the key effects left a visible edge on the right side of the monitor on which we viewed the switcher's output. This was especially annoying during "fade to black" dissolves, with the monitor turning completely dark except for a 1/4" vertical stripe of the image still plainly visible on the right side of the screen. This really isn't such an awful problem, mainly because I think that it won't be visible on the vast majority of over-scanned consumer TV sets, which cut off at least 10% of the picture on all four sides of their picture tubes.

Another minor complaint is the claim by the manufacturer that you can switch between camera inputs with the HVS-2000, a statement which seems to be stretching the truth just a little bit. True, you can hook up two cameras to the two inputs and switch them back and forth, but during our tests this cutting back and forth wasn't very clean by any means, resulting in a number of glitches and sync losses on tapes recorded from the switcher. As a result, we can't recommend using the

2000 to make live switches between camera signals, even though its keying and fading capability should be more than acceptable for consumer purposes.

I have to add that in the unit we evaluated for our tests, we weren't able to feed in color signals to both camera inputs and switch between them on the Video Out selector at all. However, this did seem to work on the Monitor Out selector, though with the same glitches and sync losses mentioned above. This discrepancy is apparently due to a fault with our sample unit, since we're told that all other switchers work fine with this identical input configuration. However, they all still exhibit glitches and instabilities, despite Sony's claim that the Video Out section features a vertical-interval switching design, which should in theory guarantee "glitchless" cuts.

The biggest complaint I have about the HVS-2000 is with its instruction manual, which even at 13 pages is woefully inadequate. Surely a more detailed manual could be provided to help suggest further uses for the switcher, firing up the imagination of the user to help him create new, artistic effects and dazzling images.

But before any of Sony's consumer video marketing executives start accusing us of being "nit-picky" (as usual), I hasten to add that all of these minor shortcomings are insignificant considering what the switcher is designed to do for the money. And considering its dual-purpose ability to handle color signals from both cameras and external VTR's, the HVS-2000 is quite simply one of the niftiest little video accessories yet introduced to these shores.

Conclusion: I can't express my own excitement for the HVS-2000 more than by saying that if its price was \$500, I would still consider it to be the biggest bargain in video today. With a retail list of less than half this amount, I'd say the product is nothing short of amazing and astounding, and offers the greatest value of any video accessory I've ever seen in my life.

While the initial expense of having to purchase the additional HVM-100 B&W camera at \$300 tends to make the switcher a little less of a bargain, believe me, this is only a very minor aggravation. I noted that Sony markets the switcher/camera combination together in Japan as the HVS-2100, selling it for about \$500, which is still the same price as buying them separately in the U.S.

I should warn you that the HVS-2000 isn't an easy product to get ahold of. Rumor has it that Sony's West coast warehouses have received less than 100 switchers since they were released last year, and none of the Los Angeles area dealers I contacted had any in stock. As a matter of fact, only 2 out of the 11 salesmen I spoke to had ever heard of it. Since it is still listed in Sony's latest dealer catalogue, I'm going to assume that it can still be ordered, though be prepared for a 4-6 week wait for delivery.

The only thing I worry about is what new consumer special effects products Sony has in store for us over the next few months. I've already heard rumors that the firm may be

readying a new series of color cameras designed to interface with an updated low-cost switcher to allow complete dissolving and glitchless cutting *between cameras*, which as mentioned before is not possible on the HVS-2000. Only time will provide the answer to this question, and you can bet we'll be right on top of the story in a future issue.—MFW

MC Comments: I have to agree with Marc's raves about the abilities demonstrated by the HVS-2000. The ability to actually *key* your titles instead of bleed-through-type superimposition is fantastic for the home user, especially when you consider that even a lot of broadcast TV stations didn't have this luxury until well into the 60's.

In actual use, you must learn to live with its limitations, however. The apparent resolution of the titles is slightly reduced because of the colorization process, which is a problem with broadcast switchers as well. When selecting a type style for your titles, it's best to stick with simple, non-ornate lettering that won't clip out in the keying process. It would be nice if Sony could add a switch to defeat the key's matting circuit used for colorization and/or tint) to allow you to key in images other than mere titles for an interesting "pseudo-chroma-keying" effect.

It's possible to use other cameras for your titles with the HVS-2000, since I've found that the HVM-100 is somewhat limited in terms of features and resolution. I've used my DXC-1800 industrial camera with good results, although a higher resolution camera would be even better. Remember—it must accept external sync!

Another thing that Marc brought up is the small amount of bleed-through on the title just prior to keying. Even with the Super lever all the way down at "0", you can still see faint traces of the key in the picture. This problem can be minimized by marking the key level on the "super" slide control, and then moving it back to the 10 position. Just before you're ready to title, move the lever back to its preset position while you simultaneously move the dissolve lever into place. While this solved the problem with our test switcher, we're looking into an internal adjustment for this once we get hold of a service manual.

Aside from these minor operational limitations, I still think that the HVS-2000 is well worth its cost. If the people who buy more expensive industrial special effects generators learn about this revolutionary product, I wouldn't be surprised if they start calling the various manufacturers to ask them why they paid many more \$\$\$ for their switchers. For now, it might be a wise idea to keep this product to ourselves, lest we start a mass panic all over the country. Mum's the word!

SHOWTIME VIDEO VENTURES CVA-270 IMAGE ENHANCER

Manufacturer: Showtime Video Ventures, 2715 5th Street,

Tillamook, OR 97141

Source: Manufacturer loan and reviewer purchase

Cost: \$239.00

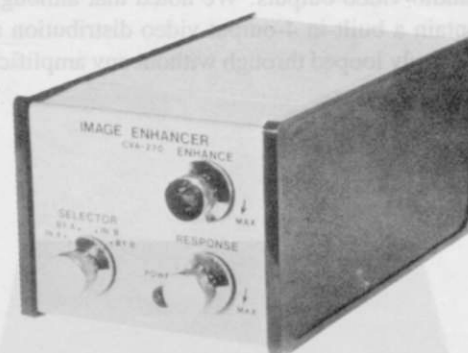
VIDICRAFT "DETAILER I" AND "DETAILER II" VCR DETAIL ENHANCERS

Manufacturer: Vidicraft, Inc., 4825 S.E. Hawthorne, Portland, OR 97215

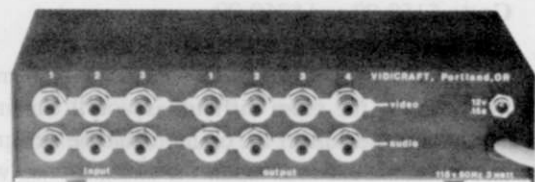
Source: Manufacturer loan and reviewer purchase

Cost: \$150.00 and \$250.00

There are many people who feel that the more you mess around with a signal, the more difficulties you'll run into. We've generally operated under the opinion that the design of anything electronic should look upon "a straight wire with gain" as the ideal goal, so we approached the whole concept of video enhancers with a grain of salt and a degree of suspicion from the very start. Although there are already five or six low-cost enhancer-type products on the consumer market, we narrowed our choices down to those offered by the two innovators most familiar to readers of this magazine: Showtime and Vidicraft.



Appearance: Showtime's CVA-270 matches the size and styling of the other CVA products like the CVA-170 Video Stabilizer reviewed in #22 a 7"x4 1/4"x3" black and grey plastic and metal box with three silver knobs on the front panel. The lower left knob allows you to enhance either of two incoming signals (labeled "A" and "B", respectively) and compare the enhanced image with the straight signal during set-up. The "Enhance" control lets you adjust the amount of enhancement or image "sharpening", and the "Response" knob controls the range of the enhance control for fine-tuning incoming signals. Four F jacks are provided for Video Input A, Video Input B, an Enhanced Output, and a non-enhanced Loop-Through Output for monitoring purposes. An external 12VDC adapter (supplied) allows powering the 270 either from a standard 120VAC outlet or a 12-volt battery.



Vidicraft's Detailer II is furnished in an attractive black and blue all-metal cabinet featuring five black knobs: "Mode" (which switches between three red LED indicators for Mono, Bypass, and Color for instant comparison purposes, and a fourth position for Off), "Detail," "Sharpness," "Core," and "Input" (1, 2, and 3). The back of the Detailer II contains 14 phono jacks—six for 3 audio/video inputs, and eight for 4 sets of audio/video outputs. We noted that although the unit does contain a built-in 4-output video distribution amplifier, audio is simply looped through without any amplification.



Vidicraft's Detailer I is a smaller 7"x4½"x2½" version of the above, offering only one input and a single Off/Bypass/Enhance mode selector, with controls for adjusting Coring and Enhancement levels. Its rear panel features a mini-phone jack for an external 12VDC power supply (included) and four phono jacks, one for video in and three for video out. Like the Detailer II, the Detailer I includes a built-in DA for providing these additional video outputs.

Features/Operation: Of the three, the Detailer II provides the most controls and adjustment ranges. Its "color" mode is intended for use with all standard color signals, and the "mono" mode is intended for use with all standard color signals, and the "mono" mode is for black and white signals, due to the elimination of the high-frequency 3.58 MHz color burst from the latter. This helps reduce additional noise and distortion when B&W tapes are enhanced. The Detail control adjusts the level or amount of enhancement applied to the video image, and the Sharpness control essentially affects the frequency range of the enhancement adjustment. We noted that the Sharpness control works in conjunction with the Detail control to provide a varying degree of enhancement effects. We generally kept the Sharpness turned down all the way (fully counter-clockwise) during our tests, to help reduce excessive image smearing and noise. The Core control limits the sensitivity of the Sharpness control and helps reduce noise in the enhanced signal. We generally found that the center ("12:00 o'clock") position of this control provided the best overall results in our tests.

The Detailer I did a job very similar to the more expensive model, except that its Core control didn't seem to eliminate quite as much noise as the Detailer II, though the enhancement effect of the two units was fairly similar to my eyes. The Detailer I's Core control seemed to be provided mainly to limit the range of the enhancement. We noted that this is a major improvement over the original "Detailer" (no model number) introduced by the manufacturer several years ago.

Showtime's CVA-270 operates in a similar manner to the Detailer I, with its Response control likewise affecting the range of the Enhancement level. We obtained the best results from this device with its Response control set to maximum (about "4:00 o'clock") and the Enhance control to about "2:00 o'clock".

Performance: As discussed in several past issues, neither MFW nor myself feels that an enhancer is an absolute necessity for the average videophile. Despite our feelings, many readers have extolled the virtues of enhancers for some time, and we have to agree that in certain cases, enhancers can provide a slightly better overall image—though usually at the expense of an additional increase in video noise. Even professional broadcast enhancers costing many times the price of these consumer units will introduce a certain amount of noise and image smearing into a picture, and short of adding an extremely expensive digital noise reducer, there's no real way to avoid this problem.

When used to subtly "touch up" and sharpen images, all three units did an acceptable job and none of us were able to differentiate between them on our reference Profeel and Sony industrial monitors, using test signals supplied by a variety of ¾" and ½" VTR's, as well as an optical disc player and off-air broadcasts. We noted a slightly cleaner effect obtained with the Detailer II in some cases, apparently due to the aperture-correcting circuit used by the manufacturer, as opposed to the

R-C (resistance/capacitance) peaking design used in the other two products.

While we didn't have any problems in hooking up and making our adjustments (most made by trial and error), we can see that beginners might become very confused due to the lack of detailed instruction manuals from either firm. Both manufacturers have promised that improved manuals are now in the process of being developed, and should be available by the time this issue is published.

By switching back and forth between the "bypass" and "enhance" modes of each unit, we could easily see a considerable difference between the two. Whether this difference is an actual *improvement* will be a matter of personal preference. Most of the time, it was obvious that the additional noise and "snow" visible in the picture didn't generally make a large amount of enhancement acceptable, though a very small bit usually did more good than harm.

In most cases, I found that the proper degree of enhancement was an extremely subjective decision. By bringing up the main enhance control (called "detail" on the Detailer II), and then adjusting its sensitivity with the other controls provided, the effect obtained was not unlike adjusting the Sharpness peaking control found on most new TV sets—crispening the image subtly at first and then, as the level is increased, becoming too intense and noisy, usually resulting in an ugly white smearing effect appearing on the right side of hard edges.

I can't emphasize more strongly the need for users to avoid turning up the enhancement level too high, in order to avoid this terrible noise problem. Other than this potential drawback, all three units did an acceptable job and, as mentioned before, couldn't really be distinguished from each other during several very elaborate A/B tests.

Conclusion: Judging by these three products, I'm not really convinced that any of them is absolutely indispensable, except for the super-diehard videophile. While they are capable of subtly improving first-generation tapes and off-air signals, the already excessive noise levels found in multiple-generation dubs and most videodiscs make them unsuitable for enhancement even by units costing ten times as much. I did find that one good use for an enhancer is to help achieve some consistency with short-segment recordings, such as commercials or cartoons, allowing you to enhance one dub to match the sharpness and/or noise levels of another.

If I had to recommend one over the other, I'd be hard-pressed to come up with a really good answer. I just can't see spending more than \$200 for an enhancer, just on a cost/performance basis, so considering its approximately equivalent performance I'd probably advise buying the Detailer I over the other two. The added flexibility of the model II and the CVA-270, with their multiple-input capability, doesn't really warrant the additional dollars in the long run, unless you really need this feature.

I'd only make this recommendation with the warning that, despite advertised claims from several manufacturers, no

enhancer or distribution amplifier can provide any kind of *major* improvement in 1/2" picture quality during dubbing, and they also can't get rid of any of the existing noise already in the recording. Most importantly, they **definitely** can't allow you to make dubs better than, or even as good as, the original master recording. As a matter of fact, nothing can. But used carefully, an enhancer might help you make a dub that looks better than the one made without one—and that's no small feat.—JM

MFW Comments: After going through all three enhancers for myself, I, too, have to echo Joe's sentiments that there's no way any little \$200 or \$300 box can *significantly* improve overall picture quality. However, if what you're looking for is a subtle improvement of fine details at the expense of a little additional noise, the Detailer I is probably your best bet, simply because of its lower overall cost and roughly equivalent performance.

For the other two units, I was a little disappointed to find that the "B&W" mode on the Detailer II doesn't automatically eliminate the color burst signal from color shows, but noted that the manufacturer never claimed that it did so in their instruction manual or advertisements. I was also disappointed with the F jacks used for video in and out on the Showtime enhancer, though I can see the manufacturer's point that the standard-grade phono jacks used on some products don't always provide the proper amount of shielding and isolation needed for video's stringent requirements (though the phono jacks used on the Vidicraft products reviewed worked very well). Still, I've heard one or two complaints from readers who think that these F jacks were designed for RF rather than direct video signals, even though the manufacturer's instructions emphasize that this is not the case. Showtime makes available special F-to-RCA adaptor cables for a nominal \$5.00, allowing the device to be used with any standard consumer VTR.

I noticed one additional problem with all three units in that their enhancement of high-level video signals, like white-lettered video "keys," sometimes tended to buzz and distort when viewed via RF on standard TV sets. Apparently, the enhanced signal can tend to raise the overall video level to the point that this over-deviation effect occurs, despite the automatic video gain control circuit found in most VTR's. Again, this points to the need for caution and extremely careful adjustment of these enhancers to avoid "over-enhancement." I've already seen one or two poor dubs from a couple of gung-ho vidiots who were so intent on improving the detail from their tapes that they went crazy with their enhancers, despite the almost-unwatchable noise that resulted from their adjustments. As long as you're aware of this problem, I think that most users will have no problem in keeping a tight rein on their knob-twiddling fingers.

MITSUBISHI HS-300 VHS VIDEOCASSETTE RECORDER

Manufacturer: Mitsubishi Electric Corporation, 2-2-3 Marunouchi, Chiyoda-ku, Tokyo, Japan (distributed by Mitsubishi Electric Sales of America, Inc., 3030 E. Victoria Street, Compton, CA 90221)

Serial No.: U300-019870 (January, 1980)

Source: Manufacturer loan

Cost: \$1450.00 (includes RM-300U Infrared Remote Control Unit, R-300U Infrared Receiver, dust cover, various antenna cables and adaptors and a sample T-30 video-cassette)

Mitsubishi (known in the U.S. as MGA) has been renowned for years in the consumer electronics industry for their excellent three-tube console video projectors and audio components. Their first VHS recorder, the HV-100, was an SP-only model built for them by JVC, essentially identical to the latter firm's HR-3300. In late 1979, they showed an unusual prototype, the HS-200, which was the first SP/SLP VHS deck that boasted full-function *wireless* remote control. Unfortunately, this deck lacked most of the common special-effects features found in other manufacturer's super-deluxe VTR's, and so the MGA engineers went back to the drawing board and last year introduced an improved version, the HS-300—the subject of this **Product Report**.

Appearance: The HS-300 is a rather large, boxish black and silver-grey unit with walnut-colored side panels, about 19½"x13½"x6½", and weighs in at around 32 pounds. Eight slender light-touch solenoid buttons are provided on a slanting front panel for Frame Advance, Pause/Still, Audio Dub, Record, Rewind, Play, Fast-Forward, and Stop. A mechanical Eject button is located on top of its air-damped cassette compartment, rather than next to the other transport controls as with most competing decks.

Also provided are two additional silver buttons for Speed Search (forward and reverse), as well as three small black switches for Slow-motion control (normal, 1/3 and 1/10 standard speed). Tiny colored LED's illuminate to indicate when the transport controls are engaged, though no lights are furnished for Search or Slow-motion modes. A light-touch solenoid lever switches the RF output from antenna ("TV") to the deck's built-in modulator ("video"), located right next to a black pushbutton for power on/off. Directly underneath is a large blue 4-digit LED readout for a 24-hour military-time clock, along with a switch and LED for "Program Rec," used for unattended timer recordings. Underneath the clock are switches for Panel Lock (which guards against changing any of the mode or channel buttons) and Tape Speed ("Standard" for SP/2-hour and "EP" for SLP/6-hour). A small red LED lights up whenever the EP mode is used. To the right of the

speed selector is a small knurled knob for Tracking adjustment.

Directly underneath the transport controls, to the immediate right of the clock, is a hinged brushed chrome compartment that opens to reveal an additional smaller 8-digit LED clock/timer display, 9 tiny bushbuttons and 6 interlocking lever switches. These controls are used to program the HS-300's 7-day/6-event microprocessor-controlled tuner/timer, and to adjust the front-panel clock. Printed instructions are provided on the inside of the hinged door, which we thought was a nice added touch.

The right side of the deck contains most of the tuner's circuitry, including 12 present channel buttons and a hinged compartment on top for tuning in the VHF/UHF frequencies. A sliding knob at the back of the door can be set to automatically depress the internal AFT button or leave it turned off, as desired, when the door is closed. Right next to the tuner is a three-digit index counter with a unique Counter Memory button that automatically puts the deck in the rewind mode and returns the tape to "000" when depressed. Below it is a Camera/TV record input selector and a standard microphone jack.

The back of the 300 contains a fuse holder for a 125-volt 1-amp fuse, F jacks for VHF in and RF out, terminal posts for UHF in and out, four phono jacks for Audio/Video in and out, a mini-phone jack for remote camera pause, and a special 26-pin jack for connecting the RK-300U Remote Control Receiver (included). This receiver is a 4½"x6"x1" black box that bolts to the back of the MGA with two Phillips-head screws and is powered by the deck itself. It comes with a separate 2¾"x2½"x1½" black and silver infrared sensor that either clamps to the top of the receiver or can be placed up to 4½ feet away, relaying its signals by means of an attached 5-conductor cable. Two jacks on the back of the receiver are provided for connecting the infrared sensor as well as the control signal from MGA vidoe projectors like the VS-520, allowing you to operate it with the remote unit.

The RM-300U remote is a small black plastic palm-sized box, about 6"x2½"x1¼", which duplicates all of the transport controls on the HS-300 deck, including Rewind, Play, Fast-Forward, Stop, Pause/Still, Frame-by-frame advance, Speed Search (forward and reverse), Slow-motion (normal, 1/3 and 1/10), and Channel select (up and down). It even turns the deck on and off—a first for any remote-controlled VTR we've seen. Also provided is a red recessed button for record, along with an LED to indicate that any one of the remote buttons is depressed. The RM-300 is powered by four 1.5VDC AA batteries, which are provided.

Features/Operation: There's no doubt that the MGA is one of the most deluxe VHS recorders yet introduced to the U.S. market, providing a wealth of features and functions unmatched by almost any currently-available consumer recorder. Lest anyone forget, MGA was the first VHS manufacturer to come out with high-speed picture search (at about

15 times normal speed) in response to Sony's "BetaScan" challenge, and has produced the only wireless-remote consumer VTR available in America as of this writing.

Unfortunately, all of the 300's special functions, including Picture Search, Still-frame and Slow-motion, are totally worthless with all SP-mode tapes by virtue of its single pair of 20-micron video heads. Unlike the four-head design popularized by JVC with their original HR-6700 (and later found in Panasonic's PV-1650, 1750 and most other deluxe Matsushita decks), MGA decided to optimize this machine strictly for 6-hour/SLP recordings, which is extremely disappointing, to say the least.

Even so, at the 6-hour mode, the effects aren't too bad by any means. We found that the freeze-frame mode delivered some fairly acceptable quality images, free of most of the usual noise-bars and interference, although we noted that noise-bars could clearly be seen rolling through the picture in the slow-motion mode. This, too, was a disappointment compared with newer, top-of-the-line Matsushita decks, but was about equal to the performance of their middle-line 2-headed decks.

MGA's programmable tuner/timer section took some time for me to get used to it. When the timer door is opened, the main clock display turns off, which I personally found extremely annoying. I noted that if you need to find out what time it is and another clock isn't available, you can momentarily depress the "Clock Set" button or the tiny white button to the right of the "Clear" button to get the outside clock to come back on. To program the timer, you select the "Reserved Program Number" (that is, the event number) by selecting one of the six locking buttons. Next, you hold down the "Start" and "Channel" buttons, which will advance the varactor tuner to the desired station. (We noted that you can't preset the stations simply by pushing the appropriate channel button directly.) You then press the same "Start" button along with the "Day of Week" button, which will advance the little red LED above the Sunday-Saturday designations, with the right-hand LED indicating "Every Day of the Week" for daily shows. The actual start and stop time is entered by hitting "Start" and the appropriate "Hour" and "Minutes" buttons, holding them down until the small 4-digit "Rec Start" readout displays the proper time. The shut-off time is entered the same way, only using the "End" and "Hours & Minutes" buttons. I felt that the small present on/off LED display was very handy to have, allowing you to check at a glance the exact programmed start/stop times without having to push any extra buttons, but also felt that it would have been better located closer to the main clock, with all three displays remaining on at all times. I also noted that no battery back-up is provided for the timer memory circuits, which might make them very susceptible to momentary power outages and surges.

Other features found on the HS-300 included Auto-Rewind at the end of tapes (which is not manually defeatable) and an automatic heater for evaporating moisture when the Dew sensor detects moisture on the head drum.

Performance: The MGA did about as well as we expected, doing a basically acceptable job in the 6-hour/EP mode and only a slightly better job in SP, due to the single pair of 20-micron heads. Although the manufacturer's representatives have disagreed with our opinion, pointing to their relatively high specifications and advising that they believe their recorder outperforms most other consumer VHS decks, we just didn't find this to be the case. We did feel that the MGA functioned at least as well and possibly a little better than most other 6-hour decks in the SLP mode, which might make it attractive for those looking for a multi-function remote VTR for tapes made at that speed.

We also found that the special effects were just awful in SP. Everything was just about unwatchable, including Picture Search, which rendered the picture into a twisted, garbaged, black-and-white mess. We wondered why the manufacturer didn't install some kind of muting circuit in order to cut out the SP picture during those modes, which is the standard practice of most other manufacturers. The infrared remote control did a very good job even at about 20 feet away from the receiver, though we noted that you had to be fairly precise in your aim to get it to trigger your commands correctly. Edits made at either speed were adequate, though they were definitely no great shakes in the SP mode.

The manufacturer's specifications on the HS-300U include:

Horizonatal Resolution: 240 lines (SP)
220 lines (EP)

Video S/N Ratio: 45 dB (B&W)

Audio Frequency Response: 100-10,000 Hz (SP, no reference given); 50-7,000 Hz (EP, no reference given)

Power Requirements: 58 watts @ 120 VAC

I'm not particularly convinced that the 300 can really put out a solid 45 dB picture, either at SP or SLP, but at the same time I think it has no more or less noise than most other 2-headed three-speed machines like RCA's VET-250 (reviewed in #28).

Perhaps the most important performance aspect that I wanted to investigate with the HS-300 was the allegation by several readers that the machine was incapable of playing back SP and/or SLP tapes made on other recorders, and vice-versa. We obtained half a dozen different SP-mode tapes, along with two or three SLP recordings, and played them on the MGA over a period of four days without experiencing any problem. We did have a little trouble "tracking in" one tape made at SP on a VET-250, which required an extremely precise adjustment, but once this was set the tapes played through like a charm. In addition, we played tapes made on the HS-300 on other machines, including an RCA VET-650, a Panasonic NV-8200 and an RCA 250 with no problem. However, we noted the staff member J.F. didn't have it quite this easy with his unit (made 3 months before our sample's date). See the remarks immediately following this review.

The deck furnished to us by MGA was shipped in a box

marked "This Product Has Been Opened, Inspected, and Repacked by the Melco (MGA) Q/C Department." Even if it hadn't been so marked, the possibility would have existed that the machine had been "tweaked up" by MGA's servicemen to perform at peak efficiency. We're going to give them the benefit of the doubt and assume that all they did was simply open it up and make sure it turned on and worked OK before turning it over to us for review.

As far as the previously mentioned compatibility complaints go, Mitsubishi Senior Engineering Coordinator "Shep" Sheppard admitted to us that they did have a few problems with this early last year, but that for the most part they had been solved, except for an occasional "audio sync" (sic) complaint. We didn't hear or see any problem of this type with our HS-300, and got perfect lip-sync with all the test tapes used. As a matter of fact, I've never even heard of a deck that had bad lip-sync, although we're all familiar with the problem cropping up in film prints and transfers from time to time. All we can advise is that as a prospective purchaser you should try out two or three sample tapes made on your other deck before laying down any cold hard cash on the HS-300—or, for that matter, any 20-micron head VHS recorder—to insure that it will be compatible with your other machines.

Conclusion: As much as I liked the convenience of MGA's wireless remote control, as much as I enjoyed its quality construction and attractive design, and as much as I think it did an adequate job at recording and playing back 6-hour/SLP tapes, there's no way I can honestly recommend that any videophile purchase this VHS machine that has everything going for it except the 2-hour mode. If MGA had at least provided the capability of playing back 4-hour/LP-mode tapes, I can see where it might have some use for those people using LP and SLP on a more-or-less exclusive basis. But, for providing high-quality SP performance and special effects playback, the HS-300 falls far short of matching the features and performance of other VTR's in its price range.

At the same time, we have to applaud MGA for having the imagination and intelligence in at least seeing the need for features like wireless remote control and the other special functions found in the HS-300. This gives us every hope that future models from the firm may provide the ultimate deluxe, full-featured 4-headed VHS deck videophiles have been patiently waiting for over the past four years.—MFW

JF Comments: One of the nicest things I found with the MGA was the quality of its mechanical and esthetic construction throughout. It's a damn fine machine, appearance-wise—the kind of unit you would proudly display right next to the most expensive audio equipment, which it deliberately resembles. Sorry to report that the same can't be said for its video quality. In spite of all the nice things going for it—the full-function infrared remote control chief among them—this machine has a serious problem in the video department.

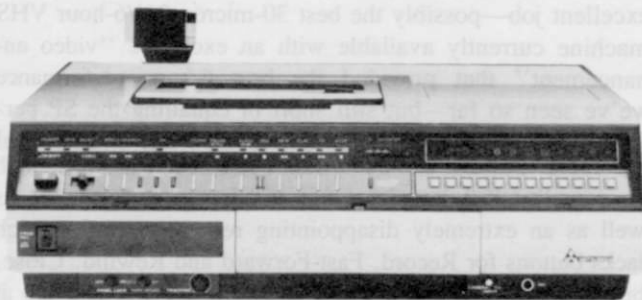
The problems with the MGA are derived in part from its use

of this single set of small 20-micron video heads. I had heard rumors prior to testing my unit (S/N U-300-013502, October, 1980) that something had happened when MGA set up their EP alignment tape and that their machine ended up being non-standard—which has been denied repeatedly by Mitsubishi spokesmen. Sure enough, upon subjecting the machine to my own tests, I discovered it was true. What happens is that, every ten minutes or so, the progressive build-up of misaligned track geometry errors overwhelms the tracking circuitry of the VTR and turns the screen into a mass of noise. The effect is not unlike what you might get if you tried to copy a copyguarded tape onto most older VTR's. To be sure, this doesn't happen with *all* tapes. I had no trouble playing SP tapes made on a Panasonic NV-8200 (industrial 58-micron machine) on the MGA, but there was a problem playing SP tapes made on a JVC 3600 and the Hitachi VT-8500, despite the fact that the JVC theoretically has the same industrial heads as the Panasonic. That incompatibility was not always confined to just the video. For some reason, the soundtrack from some EP tapes also occasionally exhibited audible attenuation and extreme dropouts, apparently due to a misalignment problem.

Getting back to the transport, Mitsubishi makes a big point of stressing that the HS-300 uses nothing but direct-drive motors, with no belts. This is an apparent savings of some 500 superfluous mechanical parts according to their literature. Well, I found two belts: one of them is minor, feeding off the take-up spool in order to drive the mechanical tape counter, a standard arrangement on most VTR's. The other belt goes from the threading motor to a gear assembly which drives the tape loading poles into place. Considering the heavy use this belt would take, MGA elected to make it out of a sort of plastic material molded with little teeth, which mesh with corresponding sprockets on the rather large gear to which it's attached. Because of this high-torque/non-slip configuration, the threading action takes place much faster than on any other VHS machine I have either owned or examined. Only about three seconds elapse between the time you select play to the appearance of a picture on-screen.

All things considered, this machine amounts to another of the great "might-have-beens." If only MGA had had the foresight to incorporate multi-head technology in the 300, or at least guaranteed its compatibility with other VHS tapes, it could have carved out a comfortable niche in the market with its superior looks and potentially superior special effects. By the time they get back to the drawing board to remedy this situation, the other big-name VTR makers will no doubt have more sophisticated versions of their own.

MFW Comments: As mentioned last issue, JVC has already shown their new HR-7700, which will no doubt resemble the sophisticated VTR on which John speculates. Not only does it have full infrared wireless remote-control of all functions, high-quality SP and SLP performance with four heads, and so on, but it also allows you to program its internal tuner/timer with the remote—almost carrying the idea of



"total remote control" to the extreme. We'll definitely be examining this exciting new VHS deck in a future issue, along with the updated VTR MGA is rumored to be readying for introduction to the U.S. market.

QUICK CUTS

We've had a chance to play with RCA's VEM-575 monitor recently, and despite the fact that it's the first consumer receiver/monitor introduced to the American market, we don't really think it's anything all that special. The best thing going for it is its price tag, which is under \$700—a little less than some 19" TV sets alone. While we don't think the VEM-575 really provides significantly better picture quality than other top-of-the-line RCA sets, nor does it surpass our recommended Sony Trinitrons, it might be desired by those who are looking for a low-priced monitor to allow complex patching for large video systems.

Further thoughts on the Distrivid (#26): Brian Herdeg of Beta Video has informed us that his firm is in the process of bringing out several additional lower-cost models of the original 4-in/3-out IC-28 Distrivid, specifically the IC-18 4-in/2-out and the IC-08 4-in/1-out "DiscSwitch." The latter would seem to be perfect for those looking for a low-cost RF switcher for monitoring purposes with a multiple-VTR/disc system.

Brian also tells us that his firm is offering a large selection of custom-designed RF-switching systems available at a variety of prices, most of which have been developed for West coast users with extremely large and complex video systems. Further information on these custom switchers as well as the IC-18 and IC-08 can be obtained from Beta Video, 9612-F

Lurline Avenue, Chatsworth, CA 91311.

Further thoughts on RCA's VET-650 (#28): We've had a number of complaints from readers regarding an unusual symptom that certain 650's have developed over a period of two or three months, namely a "color sparkle" interference during playback, and in some especially severe cases, even during recording. One major RCA service center advised that replacing or adjusting one of the reel motors should solve the problem, although we know of at least two cases where this has not immediately solved the annoying interference, which seems to be caused by electrical spikes emanating from an improperly-shielded motor.

Meanwhile, as noted elsewhere in this issue's **Recommended Components** listings, we advise our readers to note that the equivalent 2/4/6-hour deluxe decks from Magnavox (the 8340), Quasar (VH-5160), and Panasonic (PV-1750 and NV-8320) all offer a slightly different transport control figuration that we feel most people will find a little more convenient to use than the 650. In addition, Panasonic's NV-8320 offers an additional 8-pin monitor input, slightly more rugged "industrial" styling, and an extended 1-year warranty. Be advised that in general, VTR's from RCA and Panasonic will have somewhat higher resale values than those sold under other brand names, despite the fact that they're all made in Osaka by Matsushita.



Further thoughts on the Sony KV-1945R (#26): Johnny Bartley of Harmon Industries in Ft. Myers, FL, writes to tell us that the 1945R can indeed be tuned to CATV mid-band frequencies by allowing the set to automatically tune itself, scanning down from channel 7. Several Sony representatives on the West coast were surprised to learn this, and admitted that this fact isn't covered in any of their literature or instructions. We've been holding off reviewing the KV-2645R because of its forthcoming replacement, the KV-2645RS, which already has complete 105-channel mid- and super-band CATV capability.

Further thoughts on cameras: Mr. Bartley also comments that MFW screwed up again and mistakenly gave the impression in #26 that the Panasonic PK-600 is identical to the RCA CC-004. In reality, the PK-700 is almost identical to the CC-004 and 006, except for the latter cameras' macro focus lenses. He also points out that the 006 includes a standby switch, a feature not provided by the otherwise identical 004. We stand corrected.

The Wrap Up: Boy, we really did our best to get reviews on Panasonic's PK-800 Saticon Color Camera and PV-3100/3200 VHS Portapak (with its optional PV-A35E Tuner/Timer), but they apparently just weren't in the stars for this time. Suffice it to say that both units worked out pretty well, except for a slight ringing and "caterpillar-like" effect on the edges of images shot with the PK-800. Also, even though the 3200 deck's lack of 58-micron heads made its special effects and performance in the SP mode somewhat marginal, we were surprised to find that it is one of the best LP and SLP-mode units we've ever used.

Meanwhile, at press-time, we've finished reviews on Sony's RM-440 automatic editing control unit, Hitachi's VT-

8500A VHS recorder, Toshiba's V-8000, and Vidicraft's "Video Fader" and "Commercial Alert" accessories, but weren't able to fit them in for this issue. As a preview, we can tell you that we think the RM-440 is great. If you have the SLO-383 VCR, you needn't wait for our review of the RM-440 before adding it to your system. The Hitachi deck did an excellent job—possibly the best 30-micron 2/4/6-hour VHS machine currently available with an exclusive "video enhancement" that provided the best 6-hour performance we've seen so far—but still short of equalling the SP performance from a 4-head consumer and 58-micron industrial recorders. Toshiba's V-8000 didn't fair nearly as well, with poor-quality X-2 BetaScan and still-frame performance as well as an extremely disappointing remote control, which lacks buttons for Record, Fast-Forward and Rewind. Close, but no cigar. Vidicraft's Video Fader did an excellent job at fading any incoming signal to black, even better than Sony's HVS-2000, as a matter of fact. We recommend it strongly to any of you looking for such a device, and we'd like to add that in some cases, it will also allow you to reduce the video level from overdeviating tapes (with an ever-present audio "buzz"). A couple of tests with their Commercial Alert indicate that it, too, does an acceptable job, though like the Shelton Video Editor (reviewed in #22), it occasionally got fooled by in-program fades.

We look forward to seeing you in our next issue. For now, your suggestions and comments are welcomed. Manufacturers are likewise welcomed to provide us with rebuttals or additional remarks on any products reviewed in our **Product Reports** section. Keep those cards and letters coming to:

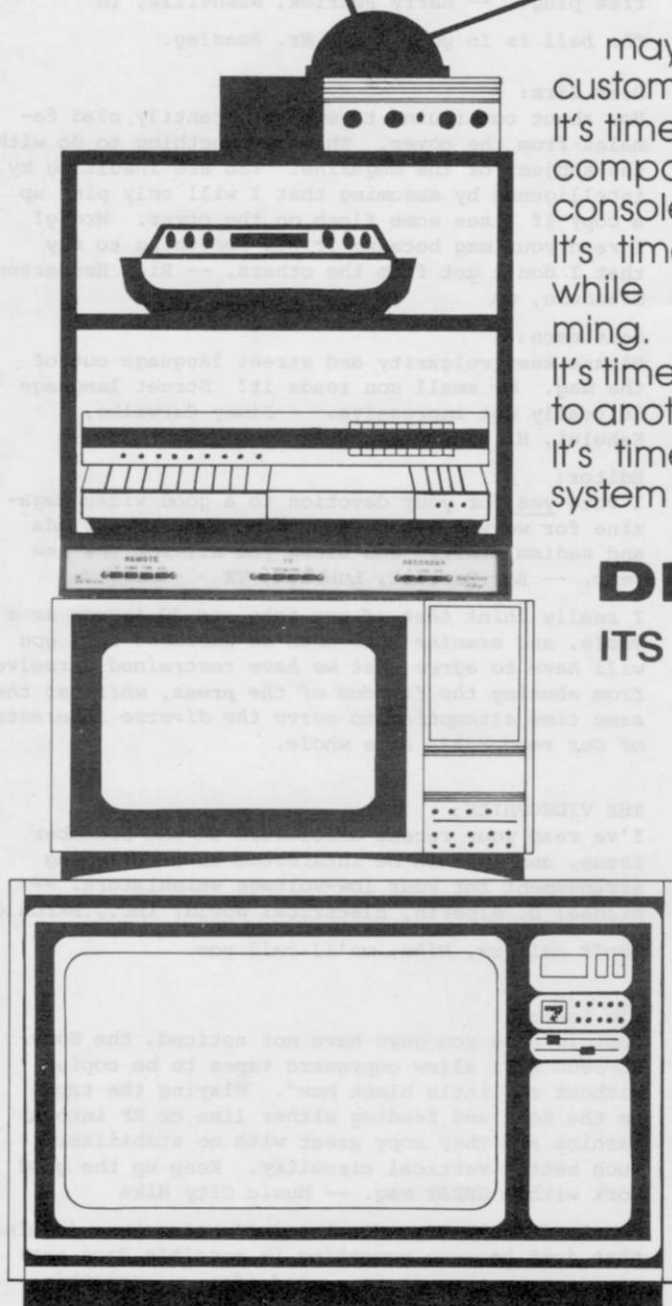
The Videophile Product Reports

P.O. Box 480315

Los Angeles, CA 90048



The CONNECTION of all time!



You've seen our ads,
you've heard our story, you
may have spoken with our satisfied
customers, don't you think it's time?

It's time you connected all your video
components to one push button
console.

It's time you could watch pay TV
while recording regular program-
ming.

It's time you expanded your video use
to another location in your home.

It's time to let DISTRIVID make your
system trouble free!

DISTRIVID

ITS TIME HAS COME

KAPPA VIDEO

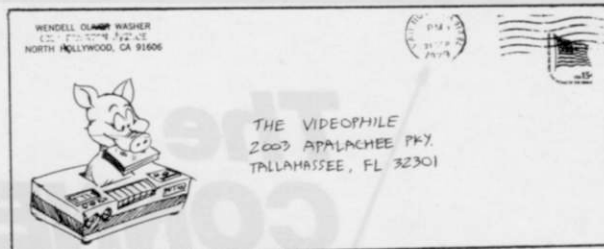
**YOUR CONNECTION
TO THE FUTURE**

**Video Installation
Center**

(213) 709-6590

KAPPA VIDEO ORDER CENTER, 9626-J, Lurline Ave., Chatsworth 91311

Letters:



Dear Jim Lowe:

Thanks so much for your review of TV MOVIES in the latest issue of THE VIDEOPHILE.

I value your comments, and wouldn't presume to "respond" except on one point. It isn't really possible (or logical) to compare ratings of wildly disparate films. A serious, well-made film with major flaws may rate **½, while an entertaining light comedy gets ***. That doesn't mean that the comedy is necessarily a better film --- just that it succeeds more fully, on its own terms. You can't compare apples and oranges any more than you can stack horror films alongside musicals; it would be wrong to say that their ratings are comparable.

Mind you, the whole process is arbitrary and very unscientific ... but then, that's what makes it fun, and I'm glad you take it all in the proper spirit. -- Leonard Maltin, NY, NY

Yes, ... but "The Gauntlet", three stars?

Sirs,

I've recorded the eighty Sgt. Bilko shows that have been shown on the air. My question is how does a person find out what happened to the other sixty-four. In Phil Silver's autobiography he stated there were 144 produced. I've written to CBS and didn't get any help other than a polite reply of "We don't know." How can I find out where the missing shows are? -- Robert Olimski, 965 E. Cottage Grove, #8, Las Vegas, NV 89109

My sources say that there are 138 Sgt. Bilko shows available for syndication to local TV stations by: Viacom, 1211 6th Avenue, New York, NY 10036. We last discussed the availability of syndicated programming back in issue #14. The early issues are beginning to sell out and the prices on some back issues will be raised in the near future. ... A word to the wise.

Dear Jim:

Almost all of us know that you don't provide the printer with copy which omits sentences and paragraphs. Could you entice them to print the missing piece heading the p. 31 SL-5800 review in TV #28? -- Richard Sims, Brookline, MA.

Richard, the following is the single line that got covered up by an over-zealous paster upper: "The left front side of the machine contains the digital LED readout". Also, I want to thank you about the very kind words you had to say about me, and which I am too modest to publish here. Be sure to let me know when you start a large circulation magazine or big budget publishing house.

Dear Jim:

I record off SatCom 1 and other birds courtesy of Kirk Beasley, Worldview Corp., 1710 Green Hills Drive, Nashville, TN 37215. Residential system including receiver and installation is approximately \$8000. They are doing well and what I need to get them to buy a back cover of TV is to show them a free plug. -- Harry Patrick, Nashville, TN

The ball is in your court Mr. Beasley.

Dear Sirs:

How about continuing to exclude scantily clad females from the cover. They have nothing to do with the subject of the magazine. You are insulting my intelligence by assuming that I will only pick up a copy if I see some flesh on the cover. Wrong! I read your mag because it has something to say that I don't get from the others. -- Rick Henderson, Glendale, CA

Gentlemen:

Please keep vulgarity and street language out of the mag. My small son reads it! Street language is really not impressive. -- Jimmy Carvalho, Kahului, HI

Editor:

I vote yes for your devotion to a good video magazine for we vid-nuts. I vote no to your gay ads and sadism stuff. God bless you all for the new year. -- Ray Barrett, Lubbock, TX

I really think that if you take our 30 issues as a whole, and examine them with an unbiased eye, you will have to agree that we have restrained ourselves from abusing the freedom of the press, while at the same time attempting to serve the diverse interests of our readership as a whole.

THE VIDEOPHILE:

I've read your recent disclosure in the December issue, and I would be interested in a marketing arrangement for your low-voltage stimulators. -- Michael D. Alperin, Electrical World, Inc., Akron OH
Don't call us, Mike, we'll call you.

Jim Lowe:

Just in case you guys have not noticed, the Sony SL-5800 will allow copyguard tapes to be copied without a "little black box". Playing the tapes on the Sony and feeding either line or RF into a machine and they copy great with no stabilizer. Much better vertical circuitry. Keep up the good work with a GREAT mag. -- Music City Mike

Thanks for the tip, MC, but let's also keep in mind that just because something is possible does not always mean that it is a good idea ... something that I keep having to remind my teenage son of.

Gentlemen:

Did you know that the Sony J9 (reviewed in No. 28) also has an optional wireless (infrared?) remote control with the same features as the wired one except, of course, headphones connections? Retailers here for about \$80, and works very well. Unfortunately, if one has two J9's (as I do), two wireless remote controls can't be used if both sets are operating, no matter how far apart the sets are, because both sets will be controlled. -- G.S. Louer, Osaka, Japan

Interesting. ... and I thought I had a lot of problems.

Dear Jim:

I have been a videophile for about 4 years and a confirmed VHS proponent from my first RCA-200 right through my current 625. I thought the quality was good, but often wondered why everyone else somehow seemed better. Then, by combing through all of my Videophile issues (back to #24) I found somewhere in fine print that the television can make a difference. Seems my old faithful XL100 couldn't cut the VCR mustard. Your recommended products list indicated several SONY models and an MGA. I bought a new MGA 1997VC remote, cable ready and all, and what an improvement! No more wiggles, squiggles, blank outs, or any other familiar malady. It's like a new world. -- Andy Krigel, Thousand Oaks, CA

Most folks are used to thinking of the family TV set as pretty much of a standard item. Those of us who are serious about such things now realize that "video" requires a system every bit as elaborate as a stereo set up ... even more so. Stick with us, Andy. As time goes by we will cover everything from the antenna to your eyeballs.

To VIDEOPHILE Readers:

Don't let the cover photo on the Feb. 1981 issue fool you. VIDEOPHILE may be a slick magazine; but it isn't that slick. The WOK n ROL restaurant pictured is only a few blocks down the street from VIDEOPHILE's Tallahassee, Florida office. Next door to the WOK n ROL is a Bar-B-Q restaurant, now are there Bar-B-Q restaurants in Japan? -- Guy Kathe, Video Services Dept, Florida State University, Tallahassee, FL

You mean they're not?!

Shiver me timbers Lowesey, Imagine my surprise when the Chicago & Main newsstand finally got the Feb. issue in yesterday. Not having heard anything from you and not having seen anything in the Dec. issue made me think that my peon to the love goddess MC was just another load of good intentions remaindered into the slush file.

I shall consider your comments in the letters section as an offer to become the Hunter Thompson of Videophile and will duely accept.

... don't fret so about all the new competition. I know that a labor of love can become a pain in the ass when you see all these turkey-come-latelys hitting the street with a well-financed cooption of an idea you've been nursing along for years. The people around here that turned me on to Videophile in the first place think it's first and foremost because it takes the stand that the

videophile is a person that can't conveniently be mass merchandised and you can't homogenize a maverick attitude. -- Graham Carlton, Editor and Publisher, Midwest Record Recap, P.O. Box 333, Evanston, IL 60204

Dear Sirs, Messers or whatever:

After nearly giving up hope of seeing my order for back issues, they all arrived. ... I put one of the tips right to work, and made the alteration to the two RCA VBT-200 machines in the house and voila, no more blackout! That alone was worth the wait. Needless to say, many, many, thanks.

... Although owning one VCR is looked upon by my family as demented enough, they don't know I've now got two of them. Unless you tell. You won't will you? -- Steve Quinn, Jamaica, NY

Your secret is safe with me, Steve.

Dear Videophile:

Does your publication pay for freelance articles? --Thomas Boren, Chicago, IL

No, we do not. Incredible as it may seem, we do not pay anything for any of the articles, product reports, or reviews that appear in this magazine. This will not be true much longer (Hang in there, Marc) if our present "big plans" work out. However, we do not anticipate paying out anything to amount to anything for some time to come.

Dear Sirs:

In regards to your December 1980 issue, we would like to clear up some errors on page 21 about our product.

As you stated, we manufacture a VHS style cassette which snaps open to remove the tape reels. The price for this cassette is \$12.95, not \$14 as stated. Once one has the cassette all that is needed is the tape reels (each in its own storage box) which sell for much less than you reported - \$12/hr. In quantities of ten or more our T-120 reels are \$9.51 each, which would work out to a per hour cost of \$4.75, \$2.38, and \$1.59 depending on recording speed. -- Gene Newman, President, AVT Products, 920 12th Ave., Seaside, OR 97138

If you will be kind enough to send some samples to our technical editor, Marc Wielage, c/o P.O. Box 480315, Los Angeles, CA 90048, it will be our pleasure to review them for a future issue.

* * *

Paste up and spacing problems (among others) prevented me from including everyone worthy of same in my usual "thank you" at the end of TV Wiggles this issue. I do want to single out the following folks for the nice letters and clippings that they have sent in since last we met: Bob Thompson (Waterloo, Ontario), Mike Ward, Kerry Decker, George Blair, Robert Shue, Roy Jenkins, Patrick M. Johnson, Stan Sieger (as always), John Cunningham, Arthur Milliken (Wigan, Lancashire), Bob Doerrer, Arthur L. Moirano, Bob Craig, T. Pierce, Roy Martin (oink), Jack Frost, and Leonard R. Fellen. Also a big thank you to Donald M. Gorman of Kendall, NY for bestowing upon me the "DSOTY" award. // Also the address of CINEMAX (See review of "After Mein Kampf" in #28) is: 1123 Ohio Street, Alamogordo, NM 88310. (Sorry, Peter.)

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, in part, for the fact 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 #19-29, in which the first eleven installments of GB & U appear.

Dear Jim:

I'd like to recommend to other readers 2 companies that I've had good experiences with. Discotronics of Cranbury, NJ and Triple X Change Service of Burbank, CA. I've used both companies a number of times and have received both fast and reliable service on all occasions. -- M.R., Loveland, CO.

From what we continue to hear, these two exchange services are among the very most dependable.

Editor:

I do not feel one or even two orders to a company ought to be a reason to publicly chastise them: so many times it's the buyers fault viz a personal check which has to clear, no postage included or not enough, no stock-back order, improper info on order - and in fact, our "very efficient" postal service, can enter in.

I'm not sure you shouldn't have sent a personal order from someone in your organization to the company complained about, before you publish a letter of complaint.

I sent for info from New Products Co., because of the ad in Videophile, Nov. issue, We've sent two orders and both were received in a week. Admittedly, I always try a mail-order house with a couple of small orders first, but these are usually the ones they are "casual" about.

I think their service is fine, and I'm considering a projection TV they have advertised - I'm glad I didn't see the letter they are complaining about in the Dec. issue: I might have hesitated to contact them. -- R. S., Willow Grove, PA

Dear Videophile,

I thought it only fitting that you be told of my recent purchases and the dealings I have had with ... Video Wholesalers, Inc. of Miami. ... The correspondence was efficient and courteous. The parcel was to be sent by truck and transportation costs paid C.O.D.. Funds were transferred, my bank to theirs, and five days later the Kloss Novabeam was at my door. After self-installation a scan burn in each tube was noticed and two weeks later all three tubes were replaced under warranty by the local video emporium. ... Anyway, Video Wholesalers concern with return calls, a follow-up call after delivery, and very personal service has to be congratulated by me. -- A.R., Chicago, IL

Albert, I would say that you have a gem of a local video emporium. Your story is not that much different from that of D.G. of Newark, DE, who got no satisfaction from his local dealer re: the Kloss warranty because they felt that the

unit had been "tampered with". DG called Kloss (145 Sidney Street) and was told that Video Wholesalers apparently had a shipment of Novabeam projectors that had been shipped over to Korea and then reconverted for use in South America. They ended up in Miami when the deal fell through and were reconverted. Your letter (in a portion omitted) mentioned that the parcel arrived with the packaging "a mess". As anxious as we sometimes are to have a top-notch unit that is in short supply and hard to come by, I would be very wary of any recorder or other piece of video equipment that does not come in a sealed-at-the-factory box.

Reader J.L. of Memphis, owner of an Advent VB 125, projector, called to tell us that the casters on that unit put a lot of pressure on its 3-point support design, and can really damage a hardwood or tile floor. Take heed, Advent purchasers.

Dear Jim,

I'd like to leave a good word for a company that I have been doing business with for over a year now "International Wholesalers of Miami". Great bunch of people! --J-L.M.H., Rockville, MD

Dear Mr. Lowe:

... (description of problems following internal burn out of two JVC HR6700 VCRs as a result of an antenna being struck by lightning) ... They (factory service center in Atlanta) informed me that it is not unusual for it to take at least a couple to three months for parts to arrive from JVC. -- H.L.P., M.D., Aiken, SC.

UPDATE RE: PROJECTS THREE

The mail continues to come re: this rip off artist (see our past two issues). The latest address we have for them is P.O. Box 181, Trenton, NJ, in case any of you want to stake out the place and accost whoever shows up there. We understand that postal inspectors are investigating and we'll keep you posted of any further developments. (Thank you, Randy.)

Videophile:

I've found a new scam. In a New Brunswick, NJ flea market there is a video tape booth. They "exchange" tapes. You can get a \$15 credit for your old tape but "the box must be in perfect condition". ... Makes one wonder if they have a shrink wrap machine in the back? --J.K., Cherry Hill, NJ

I've seen these machines advertised with the slogan "makes used tapes look like new". (Sigh)// Last inch squeeze in: M.G., of Birmingham, AL says S&S Sound City (NYC) has "excellent service".

The Videophile Goes to the Winter CES

Year after year, we've continued to report on all the new video products, which are seasonally released every Winter and Summer, in Las Vegas and Chicago, respectively. This year is no exception, despite last-minute flight changes, writing deadlines, inept and bungling hotel clerks, and the usual disasters that have a tendency to foul up our traveling escapades.

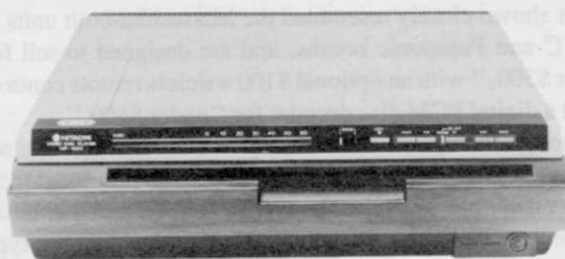
This year, the Winter '81 CES was a little more low-key than past get-togethers, with several firms (including Sony and Pioneer) withdrawing in favor of exhibiting only once a year in Chicago. Despite the absence of these major manufacturers, there certainly wasn't a shortage of attendees, with well over 55,000 weary souls trudging up and down the corridors at the Las Vegas Convention Center seeking out new sights, sounds and wonders . . . along with good deals and low prices.

This convention was the first to find our own fledgling enterprise represented in the publications with our very own *Videophile* booth, where Joyce Hilliard, Lois Watson, her husband Al, Art Vuolo and I spent many enjoyable hours talking to dealers and interested readers. Ye Editor opted to remain home in order to take care of various crises and to hold down the fort—to say nothing of conserving our budget.

MORE VIDEODISCS THAN YOU COULD SHAKE A STICK AT

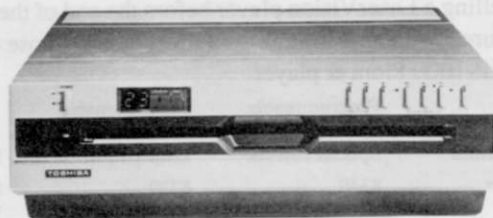
The Winter CES was more a videodisc show than one for videotape, with no less than 10 separate manufacturers showing prototypes or production models of their various disc machines. Perhaps the biggest surprise for many in Vegas was the much-ballyhooed appearance of RCA, who had not exhibited at any trade show in many years. For 1981, they had a huge, awe-inspiring display with no less than 84 separate disc players, each connected to a separate color TV set and showing a different feature film. A dozen additional CED players dotted the outskirts of the booth, with RCA personnel allowing the convention-goers to load and operate the units for themselves. If anything, the big push by RCA convinced a lot of showgoers that the firm is very serious about dominating the videodisc market in the U.S., and gave the strong impressions that the CED format will more than likely be our number one disc standard for many years to come.

Elsewhere, Hitachi, Sanyo and Toshiba displayed their own CED prototypes, each of which offered a number of additional features not found on the RCA SFT-100. Hitachi's VIP-1000



Hitachi's stereo-ready VIP-1000 CED disc player is only 4 1/4" high.

offers visual search at two speeds, 10X and 60X normal, has an optional remote control, and will come pre-wired for stereo capability. Sanyo's VDR-3000 likewise has two visual search speeds, 10X and 25X normal, with non-visual search of up to 110X; it also has an optional remote control. Toshiba's CED prototype has 12X normal visual search, 120X regular search, and like the others, full solenoid transport controls. The Hitachi and Sanyo players will sell for under \$500 and will be available by June. The Toshiba will be marketed sometime this fall.



Toshiba's prototype CED player is a solenoid-operated unit.

One unusual feature—actually, a “pseudo-feature”—touted by all three Japanese CED manufacturers is still-frame capability, which, as noted in our review of the RCA player elsewhere this issue, is not possible without the aid of a great deal of costly additional frame-store circuitry. As a result, the “still-frame” function on these players simply provides four endlessly repeating frames, just as the effect achieved by depressing both visual search buttons on the RCA player.

The VHD proponents weren't exactly taking the CED assault lying down, however. Large exhibits from JVC, Panasonic, Quasar and Sansui were spread out over the convention center with most manufacturers targeting delivery of their players for August or September of this year. All of the VHD players shown closely resembled the Matsushita-built units at the JVC and Panasonic booths, and are designed to sell for “under \$500,” with an optional \$100 wireless remote controller and a digital PCM disc decoder for “under \$400.”

Although the optical LaserVision was the first to be introduced in the U.S., only Magnavox made much fuss about their MagnaVision player at the show with their standard exhibit. Newcomers, including Advent and Fisher, showed prototype optical disc players. Korean manufacturer Gold Star also announced plans to introduce an optical disc player before the end of the year.

BETA BOUNCES BACK

Much to everyone's surprise, Advent president Bernie Mitchell announced his firm's decision to market a deluxe Beta-format videotape recorder by this summer, citing the main reason as the “inherent superior audio and video performance in the Beta system.” The \$1500 recorder, which will use front-loading transport, will have full stereo Dolby C audio capability and a full-function remote control. The new machine will be manufactured for Advent by Sony in Japan, though a company spokesman stressed that the Advent deck will not resemble anything currently on the market, specifically including the SL-J9. It will, however, at least match the features of current models like the 5800, having X-1 playback and X-2/X-3 recording capability.

Mitchell also cited a need for improving the audio quality of current videotape and disc players, calling RCA's CED unit a “genuine toy, and not a mainstream break-through.” Advent will be selling a LaserVision player before the end of the year, with features and capabilities closely resembling those of the current VP-1000 Pioneer player.

Fisher displayed not one, but two, Beta prototypes, each offering full remote control and a variety of “special effects” features, though a company official admitted that they have not yet firmly decided on a videocassette format. They also demonstrated an optical disc player bearing the Fisher nameplate and a Profeel-like component TV system (reportedly supplied by Sanyo) as part of their “Electronic Systems of the Future” exhibit.

Aside from these major surprises, the only other real VTR introduction at the show were the new super-low-cost VHS decks from the Matsushita companies, including Panasonic's own PV-1210, RCA's VET-180, Quasar's VH-5015, and Magnavox's 8310. These “no-frills” VHS decks closely resemble the original home video recorders from four or five years ago, featuring 1-day/1-event timer recording, remote pause and manual tuning, all listing for less than \$900.

As a comparison, we've assembled this chart of VHS model numbers to help you determine which manufacturer's VTR's match particular features and designs. With only two exceptions, all of them are manufactured by Matsushita in Japan for the 7 companies listed here, and differ only in price and certain cosmetic changes.

The decks found in the “Programmable Deluxe Special Effects” column all feature full-function remote control, fast-forward, slow-motion and freeze-frame in SP and SLP, picture search for all three speeds, and a 14-day/8-event tuner/timer. The “Programmable Limited Effects” machines delete the full-function remote and provide remote effects only in the 6-hour/SLP mode, with a 14-day/8-event tuner/timer. The standard decks omit the latter's programmable tuner and provide only a basic 1-day/1-event preset capacity and picture search. The “no frills” decks are just that, providing only the bare essentials.

ZOOMING IN ON NEW CAMERAS AND PORTABLES

Perhaps the biggest excitement in this area was the new “auto focus” cameras introduced by both Toshiba and Akai. Akai's VC-X1 has an F1.4 6-1 zoom lens and relies on a combination of mirrors, prisms and a CCD array to automatically sharpen the focus to crystal clarity. It will be available in the Spring for about \$1150. Toshiba's IK-1850AF uses a similar CCD technique to allow continual automatic focusing, and utilizes a new “Univicon” 2-pickup camera tube. The IK-1850A will sell for \$1395 complete with zoom lens and electronic viewfinder.

| Manufacturer | Programmable Deluxe Special Effects | Programmable 14-day/8-event Limited Effects | Standard |
|---------------|-------------------------------------|---|----------|
| Magnavox | 8340 | 8330 | 8320 |
| Quasar | VH-5160 | VH-5040 | VH-5030 |
| Curtis-Mathes | F-737 | | F-736 |
| Panasonic | PV-1750 | PV-1400 | PV-1300 |
| Philco | | V-1550 | V-1330 |
| RCA | VET-650 | VET-450 | VET-250 |
| Sylvania | | VC-3100 | VC-2800 |
| J.C. Penney | | 5010 | |

*manufactured by Hitachi

| No-Frills | Programmable Portable | Standard Portable |
|-----------|-----------------------|-------------------|
| 8310 | 8372 | 8371 |
| VH-5015 | VH-5300/VA-520 | VH-5300/VA-512 |
| F-740 | F-735/739 | |
| PV-1210 | PV-3200/PV-A35 | PV-3100 |
| V-1010 | V-1715 | |
| VET-180 | VEP-150/TEP-1400* | VEP-150/TDP-1000* |
| | | VC-4515 |
| 5011 | 5504 | 5503 |



Akai's VC-X1 and Toshiba's IK-1850AF cameras both feature automatic CCD focusing for almost hands-off operation.

Magnavox unveiled their top-of-the-line "Chromavue" 8425 color camera, which features a 2-speed 6-1 zoom lens, electronic viewfinder and built-in handle microphone. In addition, they displayed the new 8372 portable VHS deck featuring a separate 14-day/8-event tuner/timer. Elsewhere, Toshiba introduced their V-8035 Beta portable, which updates the earlier V-5530 by adding X-2 and X-3 record capability as well as high-speed BetaScan, all for \$1345.

NEW PROJECTION TV SYSTEMS

Advent unveiled their first low-end 4' projector, the VBT-100, which is made to resemble a large coffee table that opens



Advent's Bernie Mitchell shows off their new VBT-100 50" video projector.

up to form a complete self-contained 3-tube console. President Bernie Mitchell explained: "We feel that it is *the* product that our industry needs to make the concept of a home theater available to every American household." The \$2500 unit features standard click-stop tuning and a solid wood finish, and will be available this Spring. We noted that the picture quality of the new Advent consoles was somewhat inferior to that of comparable 2-piece units, but agreed that this might be an acceptable trade-off for those looking for a way to put a large screen in a small space.

RCA raised some eyebrows by introducing their own one-piece production TV, the PFR-100R, which is a 4' console featuring direct audio/video inputs, infrared remote control, and a three-gun design. The Hitachi-built unit provides a picture about four times as big as a typical 25" color TV console, and includes four speakers powered by an internal stereo amplifier. The PFR-100R should be available now for about \$3200 from most RCA dealers.



RCA showed their first projection TV to be offered in almost 25 years, a 5' color console using the standard 3-gun system.

Mitsubishi updated their earlier VS-510 console with the new VS-520, which has a much increased brightness level of more than 120 foot-lamberts (vs. 80 for last year's model), dual amplifiers and speakers, and complete 105-channel cable-ready tuning with a wireless full-function remote, all built in a handsome walnut console. The three-tube unit features a 4' screen and direct video inputs, along with on-screen channel indication. The VS-520U will sell for \$4,200 and the VS-520UD, which has hinged wooden doors to cover the screen when not in use, will have a list price of \$300 more.

On the smaller end of the spectrum, Toshiba showed the same LCD pocket TV prototypes demonstrated in Japan last year. These unique B&W sets feature a flat-screen liquid crystal display instead of the usual bulky picture tube used in conventional TV receivers. Each unit is about 6 $\frac{3}{4}$ "x3 $\frac{1}{8}$ "x $\frac{5}{8}$ ", weighs about 10 ounces, and comes close to resembling the "Wrist TV's" seen in the adventures of Dick Tracy in the funny pages from years past. Toshiba's LCD TV line includes a basic unit, another with a built-in clock, and one with an

AM/FM radio, each providing a "zoom-in" feature to allow blowing up the image to twice normal size. The LCD picture display is about 2" (diagonal). We might add that the prototypes on display looked markedly inferior to any standard small-screen tube set currently on the market, though as technology marches on, this will no doubt improve. No price has been set yet on these models, though it's expected that Toshiba will announce their availability this coming June.



PROGRAMS, GET YER PROGRAMS

Perhaps the biggest excitement at the show aside from videodiscs was seen at the software exhibits all over the convention center, with most suppliers announcing dozens of new titles guaranteed to whet the appetite of any diehard movie buff. MagVideo created quite a stir with the announcement that they would be introducing *Nine to Five* on videocassette while the film was still in theaters, which was greeted with applause from video buffs and dealers and grumbles of discontentment from theater owners. Elsewhere, Walt Disney Home Video "dropped the other shoe" and announced that they would be allowing their dealers to rent their titles on a special rent/sales program, despite their earlier anti-rental stance.

Even more excitement (though of a different sort) was found in a special area inside the convention center featuring only X-rated videocassettes, with exhibits attended by such celebrated sex stars as Desiree Costeau and Marilyn Chambers, both of whom were gracious enough to autograph personal photographs for their many fans. Other than the hot and heavy action seen on the monitors in this room (which we noted was heavily watered-down due to criticism by puritans on the CES staff), the only other interesting news was that several porno suppliers are about to lower their prices slightly, due to increased competition.

MORE VIDEO ACCESSORIES THAN EVER

Many manufacturers have jumped on the video accessory bandwagon, showing new enhancers and copyguard stabilizers, much to the chagrin of the originators of these systems. Newcomers like Telco Products' Video Tech division showed prototypes of several such products bearing more than a close resemblance to those from other firms, including a detail enhancer, a video fader, and a "convert-a-guard" stabilizer, at \$299.95, \$199.95, and \$129.95, respectively.

Showtime Video Ventures displayed an expanded line of their extensive array of video processing devices including the CVA-70 distribution amplifier, CVA-170 video stabilizer, and the CVA-270 image enhancer, along with their new under-\$100 S-7 "Syncalizer," a low-cost version of their CVA-170. Also shown was a new battery-operated "mini-enhancer," the CVA-277, which can be used with any camera/portapak combination.

Elsewhere, Vidicraft showed their own extensive array of processors, including models designed to be used with PAL and SECAM foreign-standard VTR's and TV sets. They also demonstrated a prototype of their latest enhancer, the "Detailer I," which adds a noise-reducing coring control to the original "Detailer," and will sell for about \$150. [Ed.'s Note: Readers will note our review of this latest Detailer elsewhere this issue.]

Right across the aisle from Vidicraft, Brian Herdeg of HMS Electronics unveiled their new "A-V Duplicator," essentially an audio/video matrix switcher coupled with two distribution amplifiers, allowing any combination of up to four separate audio/video sources. This product offers direct audio/video connection, rather than the RF switching used by Beta Video's "Distrivid" systems. Although he sees the Duplicator as being designed mainly for the commercial user, Herdeg agreed that some videophiles might not be dissuaded from the unit's \$1295 price tag. We plan to have a review on it in a future issue.

Allsop, Inc., showed a new Beta-format version of their non-abrasive VHS head-cleaning cassette, which uses a chamois-like strip to pass over the deck's audio and video heads, cleaning them with a special liquid solution developed by the company. This is in contrast to the "sandpaper-like" technique used by most other similar cassette cleaners.

STUPIDEST PRODUCT AT THE SHOW

As with each CES report, we did our very best to hunt down the absolutely most ridiculous new electronics-related product. I managed to find a combination aquarium/AM-FM radio at one booth, but when I later returned with my camera I was heartbroken to find that the company had up and left, apparently fleeing the convention center in a thorough state of embarrassment. About the only other useless technical innovations we uncovered were the same "talking" products seen at past shows, like Panasonic's JE-1650 talking calculator—just the thing for lonely accountants.

Unlike most past Consumer Electronics Shows, this one was, by and large, a dud as far as new, really innovative products go. Other than the surprise appearances of RCA, there was little excitement to be found at the exhibits, though the less said about Joyce and Lois' wild antics during the nighttime, the better.

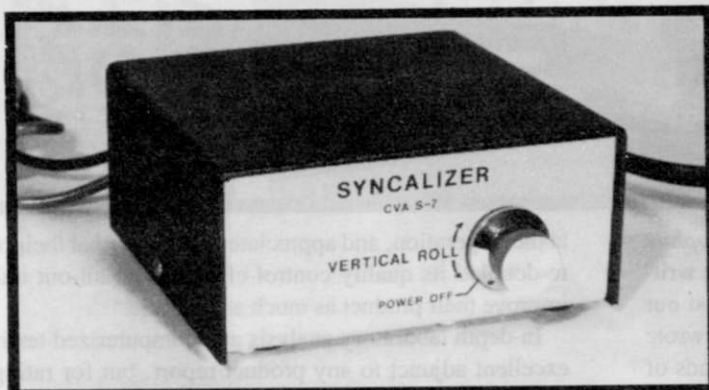
Hopefully, there will be even stupider products—as well as exciting, truly innovative ones—awaiting us in Chicago in June for the Summer CES.



VIDEO VENTURES

LOW COST ROLL CONTROL

IS HERE!



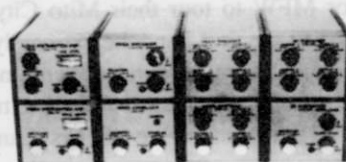
Our S-7 Syncalizer allows encoded pre-recorded tapes to be enjoyed and used at will. A variable control fixes unstable vertical conditions of pre-recorded (even copy-guarded)* tapes. All required cables are included. Highest quality materials and workmanship.

*Check copyright laws



FUJI TAPES

| VHS | PRICE (10 OR MORE) | PRICE 1-9 |
|-------|-----------------------|--------------|
| L-125 | \$7.50 | \$8.00 |
| L-250 | 8.50 | 9.00 |
| L-370 | 10.00 | 10.50 |
| L-500 | 11.00 | 11.50 |
| L-750 | 13.50 | 14.00 |
| BETA | PRICE (10 OR MORE) | PRICE 1-9 |
| T-30 | \$10.50 | \$11.25 |
| T-60 | 12.25 | 13.00 |
| T-90 | 14.00 | 14.75 |
| T-120 | 15.00 | 15.75 |



Video Improvement Products

Image Enhancer ☆ Video Stabilizer
Video Switcher ☆ Video Amplifier
Audio Amplifier ☆ Audio Switcher
RF Switcher ☆ RF Converter

AT NEW LOW PRICES!



4-WAY AMP SPLITTER

Model 7004. A solid state amplifier with a built-in protector. Extends a quality amplified color or monochrome signal to several video recorders or TV's.

SPECIFICATIONS: BANDWIDTH: 50-300 MHz.
GAIN: 3dB
IMPEDANCE: 75 ohm.



SHOWTIME VIDEO VENTURES

2715 Fifth Street TILLAMOOK, OR. 97141

503-842-8841

TAPE SURVEY UPDATE: 1981



In June of last year, the technical editors of *The Videophile* were the first among national consumer video magazine writers to have the guts to stick our necks out and give you our opinions as well as those of several hundred readers who wrote in with their choices and rankings of over a dozen brands of videotape. Since that time, we've continued to receive many comments and questions, both from readers and a number of manufacturers, not only on that survey but also on new tape products not available at that time.

Fuji and JVC were most vocal in their comments and suggestions on that survey, with the latter company kindly extending the opportunity for MFW to tour their Mito City manufacturing plant in Japan to see first-hand the extremely stringent quality procedures that firm has undertaken since our reviews were published nearly a year ago. We are extremely appreciative that JVC felt this need to give us a first-hand look

at their operation, and appreciate even more that their plant has re-doubled its quality control efforts in an all-out attempt to improve their product as much as possible.

In-depth laboratory analysis and computerized testing is an excellent adjunct to any product report, but for rating tapes, we'll be brutally honest (as JM always says) and admit that this would be difficult for us to accomplish, given our limited budget and technical facilities. As much as possible, we did arrange to evaluate at least a half-dozen random samples of each new brand from as many different batches, some furnished in part by the manufacturers and others obtained from local dealers and readers around the country. There's little question in our minds that the results of our latest survey are about 99% accurate in reflecting the common knowledge of most hard-core video enthusiasts as to which brands are dependable and which are not.

Beta L-500/L-250

| Rank | Brand | S/N Ratio | Dropouts | Packaging | Comments |
|---------|---------|-----------|-----------|-----------|--|
| 1 | Sony HG | Superb | Superb | Very Good | Available only in Japan |
| 2 (Tie) | Fuji | Excellent | Excellent | Very Good | "Fine Grain" formulation |
| | TDK | Excellent | Excellent | Very Good | two-window cassette shell a definite plus |
| 3 (Tie) | Sony | Excellent | Very Good | Good | Many intermediate lengths available (L-125, 370, etc.) |
| | Maxell | Excellent | Very Good | Good | |
| 4 (Tie) | Scotch | Good | Good/Fair | Good | Many intermediate lengths available (L-125, 370, etc.) |
| | BASF | Good | Good/Fair | Good | |
| | Memorex | Good | Good/Fair | Good | |
| 5 (Tie) | Ampex | Fair | Fair | Fair | |
| | DuPont | Fair | Fair/Poor | Fair | |

Beta L-750

| Rank | Brand | S/N Ratio | Dropouts | Packaging | Comments |
|---------|--------|-----------|-----------|-----------|--|
| 1 (Tie) | Fuji | Very Good | Very Good | Very Good | Two-window cassette shell; based on preliminary evaluation. (see text) |
| | TDK | Very Good | Very Good | Very Good | |
| 2 | Sony | Very Good | Good | Good | L-830 also available |
| 3 | Scotch | Good/Fair | Fair | Good | |
| 4 | DuPont | Fair | Fair/Poor | Fair | |

VHS T-60/120

| Rank | Brand | S/N Ratio | Dropouts | Packaging | Comments |
|---------|-----------|-------------------------|-----------|-----------|---|
| 1 (Tie) | TDK HG | Superb | Superb | Very Good | Available only in Japan |
| | Fuji HG | Superb | Superb | Very Good | |
| | Maxell HG | Superb | Superb | Very Good | |
| 2 (Tie) | Fuji | Excellent | Very Good | Very Good | "Fine Grain" formulation |
| | TDK | Excellent | Very Good | Very Good | |
| 3 (Tie) | RCA | Very Good/ Excellent | Good | Good | |
| | Maxell | Very Good/ Excellent | Good | Good | |
| 4 | JVC | Very Good | Good | Fair | Many intermediate lengths available (including T-150) for duplicators |
| 5(Tie) | Memorex | Good | Fair | Excellent | |
| | Scotch | Good | Fair | Fair | |

As a note of explanation: for the **Beta** chart, you'll note that our tests included Sony's new "HG" Dynamicron formulation released in Japan two or three months ago, which proved to provide performance at least 10% better than any Beta videocassette we've ever seen. The two cases of Sony HG we evaluated were nothing short of superb all across the line and, except for their current unavailability in the U.S., are without question the only choice for the discriminating videophile. (We attempted to contact both Sony's New York headquarters and their PR agency for further information on whether this tape would be available in our country, but received no comment after 28 separate attempts. No kidding.)

Fuji's "Fine Grain" formulation (which is not a true high-grade tape, despite much hoopla to the contrary by Fuji's PR department) claimed the top of our regular Beta ranking, tied with TDK's excellent cassettes. Sony's standard U.S. tape (which appeared to be essentially identical to their non-HG "Dynamicron" Japan tape) was only a hair short of the performance of the prior two brands, and was tied with Maxell's "Epitaxial" cassettes. Scotch, BASF and Memorex followed, each of the three having a much larger amount of sample-to-sample variation and defects. Ampex and DuPont brought up the rear with their dropout-riddled tapes. The only tapes that jammed during any of our tests (aside from the Taiwanese tapes discussed elsewhere) were two or three Beta tapes from Ampex and one from DuPont.

We decided that due to the special and difficult manufacturing problems inherent in making ultra-thin tapes like the L-750, more stringent testing was required. Over a period of several months, we used and abused a variety of 750's from four manufacturers, subjecting them to somewhat more rewinding and wear and tear than the other lengths to help determine mechanical stability. We caution the reader that while we were able to evaluate a half-dozen Fuji 750's and many more from Sony, Scotch and DuPont, TDK's 750's were only available a few scant weeks before our deadline for this issue, and we've elected to stick our necks out and offer this preliminary evaluation on one—count 'em, one—sample cassette provided to us by the manufacturer. Needless to say,

we'll update this tentative ranking in our next issue should we have reason to believe that TDK's 750's don't deserve this high rating.

Sony's 750's also held up very well, though they had just a few more dropouts and occasional scratches than the Fuji and TDK tapes. We also went through several cases of Sony's L-830 cassettes and found that although their RF tape output level is somewhat less than the 750 and is visibly worse overall than a standard L-500, they provided fairly decent performance on most machines. We did note that the manufacturer warns to avoid using an 830 on any VTR that doesn't have the X-3 mode, essentially because of the transport improvements made on Sony's 5000-series decks (and similar models from other manufacturers). Earlier machines, particularly the 8200 and 8600, may exhibit some slight instability at X-2, though this can be cured with a small tension adjustment made by your local serviceman. We caution the reader that all the L-750's and 830's we evaluated have a tendency to be easily scratched during rapid stop-and-start rewinding and searching, and advise you to play or record these tapes all the way through, rather than using them to record a number of short-segment programs. Also, storing these tapes fully-wound or rewound is a must, to avoid wrinkling the tape in the middle of a program.

For Beta brand comparison, we can tell you that, for the most part, Sony's tape is also made available to Sanyo, Sears, Toshiba and Zenith, though we've heard several unconfirmed reports that Zenith may be using tape from a variety of suppliers. Sporadic tests indicate that, despite some controversy among the videophiles surveyed, we've detected little or no difference between Sony's tapes and the four brands mentioned above, other than packaging and labeling (to say nothing of price). An RKO spokesman confirms that their Beta tape is being supplied by DuPont, so it's expected that their tapes will be almost identical, overall.

For our **VHS** chart, we've confirmed with our tests and through dozens of readers' letters that the HG tapes are, without question, the best that money can buy, with TDK, Maxell, and Fuji's high-grade formulations topping our list. A

Fuji spokesman told us at the Winter '81 CES that their "fine-grain" U.S. tapes were, in fact, equivalent to one of their earlier high-grade formulations, though he admitted that this is no longer the case. He could not say for sure as to whether Fuji's honest-and-for-true HG tapes would reach American shores, but hoped it might be before the end of the year, depending on the demand for their tape overseas.

Fuji's regular tape was generally the choice of most of our readers, though our own tests indicate that on a direct A/B comparison with identical machines, we can't consistently tell the difference between Fuji and TDK's standard "Super Avilyn" formulation. Considering that Fuji's tape often sells for a dollar or so below TDK from most discount stores, yet offers comparable performance, the choice of our readers is very understandable. Following closely behind are the VHS tapes from RCA and Maxell, which fall only a tiny bit short of equaling the previous two brands due to a somewhat larger number of dropouts overall. In all honesty, we were sorely tempted to give Fuji, TDK, RCA and Maxell a four-way tie, so closely did the results match, but let our readers' choices tip the scales in favor of the previous two brands.

JVC's tape, in our honest opinion, has improved substantially over the tape we evaluated a year ago. We wish we could report that their tape topped the list in terms of quality, but, unfortunately, this was not the case. Still, any improvement is worth something, and we therefore were able to place JVC's product just ahead of the U.S.-made Scotch and Memorex tapes. We're hoping that before the year is out JVC's new HG tapes, now under development, will match the performance of the other HG brands 100%.

Scotch's T-150 is the only super-long length VHS cassette currently available from any manufacturer we know of, made especially for use by duplicators for 2½-hour feature films. (A comparable L-630 Beta cassette is also available from Sony and Scotch.) Unfortunately, because of the unprecedented high demand for this tape by prerecorded tape manufacturers, as well as the extreme Q/C difficulties involved in making consistently good T-150's, this tape is in very short supply and is not yet available to consumers. The two T-150's we've seen (used for *Mary Poppins* and *A Star is Born*) seemed acceptable, overall, though a spokesman for a major west coast duplicating facility revealed to us that his firm has had to reject fully 25% of all of the T-150's they've used so far, mostly due to excessive dropouts and mechanical problems. It's expected that as all the bugs are worked out of this product, more and more manufacturers will be coming out with T-150's and possibly, someday, the fabled T-180 as well.

For VHS brand comparisons, we can tell you that, in general, the tapes from Magnavox, Panasonic, Sylvania, and Philco are usually about identical to those from RCA, since they're known to be using tape supplied by TDK or Fuji and assembled by TDK or Matsushita in Japan. However, due to the rapidly changing nature of the OEM tape business, it's difficult to say at any given moment exactly who is supplying tape to whom. We can say that the manufacturers on our list make the videotape and, in most cases, assemble and

manufacture all the parts in their videocassette shells as well. In our survey, the comparison between Magnavox, Panasonic, Sylvania, GE, MGA, Curtis-Mathes, Philco, Quasar and the others were inconclusive and sporadic at best, though most readers ranked Panasonic at the top of this "smaller brand" list and Quasar at or near the bottom. As to the others, your guess is as good as ours; most likely, they'll all be roughly the same, differing more in terms of pricing and packaging than anything else, though there are bound to be wide sample variations from time to time due to the "musical chairs" OEM supply problem mentioned above.

We plan on updating this Tape Survey later on this year in another installment, around issue #33 or #34. If you'd like to participate, please send your top 5 choices for the brand and format of your choice on a postcard to:

The Videophile Tape Survey
P. O. Box 480315
Los Angeles, CA 90048

In the meantime, we're currently in the process of evaluating new samples of VHS tape from Ampex and possibly also Sony (believe it or not), now that their VHS tape manufacturing license has been granted by JVC. (It's expected that this tape will be available only to duplicators and other manufacturers on an OEM basis, and will not be sold under the Sony brand name, to avoid market confusion.)

We do have a couple of concluding thoughts. First, just about any and all tape manufacturers are capable of making a decent videocassette, though, as we said in our first survey, the real problem is whether they can do so *consistently*. Also, no matter what we say in our reports and tests, it's widely known that every tape manufacturer in the business is generally back-ordered for weeks, with all brands reporting record sales no matter how good or bad their products are, which would tend to indicate that the mass-market is incapable of seeing the difference between an HG tape and a Grade Z cassette, though there's no doubt that they'll appreciate the cost difference.

Lastly, we cannot over-emphasize the importance of avoiding any "white-box" brands now being imported to the U.S. from Korea, Taiwan and Hong Kong. These brands, being sold under names like "Forward" (with a look-alike Panasonic logo) and "Review" (with a look-alike DuPont logo) are permeating the consumer video market like pigs at the slop trough. While we appreciate these firms' interest in trying to come out with rock-bottom discount-priced videocassettes, we also feel that the science of making good videotape is a quantum leap beyond making audio tape. Indeed, most videotape is little more than extremely good-quality audio tape. Unfortunately, due to the uncompromised quality demanded by any consumer videotape recorder, you just can't get by making a marginal or less-than-optimum videocassette as you can with audio. It's hoped that as more and more manufacturers realize this, they'll either get out of the business or set their sights a little higher in trying to provide an acceptable product for the video consumer.



The Videophile Editorial:

"Why do prerecorded tapes look so damned bad?"

by: Marcus F. Wielage

Over the past few years, I've been closely following the consumer video activities of the major Hollywood studios, all the way from their initial suspicion and alarm in early 1976 to their open embrace of the market this past year. After my initial surprise and enthusiasm for the dam-burst of movies over the past couple of years, I've begun to get extremely alarmed and agitated to find that the quality of many (if not most) prerecorded tapes is visibly inferior to the results most of us can obtain with off-the-air recordings. And the thing that angers me most of all is that *it doesn't have to be this way*. As it stands now, the infant prerecorded videocassette industry is well on its way to becoming a miniaturized version of the much-troubled record industry, which as you may know is continually beset with manufacturing, quality control and marketing problems, despite the appearance of high-priced "direct to disc" and digitally-mastered releases. But before I get into specifics, let's look at how this came about.

Essentially, the consumer prerecorded videotape market began in 1977 with the efforts of the Magnetic Video Corporation, an independent mid-western video duplicating facility that managed to hit on the revolutionary concept of obtaining limited rights to several dozen of 20th Century-Fox's big feature films, and selling copies of them outright on Beta and VHS cassettes. At that time, such a scheme was unheard of except for Cartrivision's disastrous attempts five or six years previously, and a number of noted industry "experts" looked on MagVideo's attempts as foolhardy and with downright skepticism. "Nobody's going to want to hand over \$50 for a movie they're only going to watch three or four times, especially when it's already being shown on television," chided one industry spokesman, echoing the opinions of several other studio and network executives.

The quality of those first MagVideo titles—including *Hello Dolly*, *Patton* and *Sound of Music*, each among the biggest selling videocassettes of all time—were at best marginal, due 20th's apparent reluctance in making available anything but well-worn 16mm TV prints for mastering. But this didn't seem to matter to the early movie-hungry audience of neo-videophiles, who were clamoring for all the video entertainment they could get . . . to heck with how it looked. After a time, even the most diehard skeptics among the Hollywood studio chiefs had to admit that there was a market out there after all of "crazed movie buffs" who were willing to spend \$50, \$60, even \$70 and up for copies of their cinema favorites.

By late 1978, the home video industry had suddenly become Big Business, with 20th Century-Fox buying up little Magnetic Video and making it a wholly-owned subsidiary of their Telecommunications Division. MagVideo then added a

number of titles from other firms like Avco/Embassy and United Artists to their repertoire as well. Now that they were "in bed" with the studio, so to speak, MagVideo could finally arrange to get top quality uncut 35mm prints of Fox's features, with a significant increase in picture quality, albeit with a small increase in additional re-mastering and transferring costs.

At about this same time, Columbia pictures and Allied Artists got into the video business and started out by making all the same mistakes MagVideo did—using tired-out 16mm prints of their features, with usually mediocre results. Meanwhile, MCA's DiscoVision plant began mastering a number of Universal titles at their Carson, California facility and at several Los Angeles post-production firms, establishing a number of stringent procedures designed to insure the absolute top-quality transfers that state-of-the-art equipment can provide. First, only brand-new fine-grain 35mm prints were used, as opposed to standard theatrical release prints; secondly, if the films were shot in Panavision or CinemaScope (the familiar widescreen anamorphic process), the prints were carefully pre-screened and then precisely panned and scanned later during the transfer to insure that every important sequence was properly converted for the small screen. They chose this method rather than relying on flat, optically—corrected non-anamorphic prints, which generally have much more grain and less clarity due to the losses inherent in multiple-generation film printing. In addition, the DiscoVision engineers were among the first in the United States to utilize Rank-Cintel Flying Spot Scanners rather than conventional film-chains for their transfers—a radical step using advanced technology that provided image quality superior to any similar device in the world. By using the Rank in conjunction with interlock magnetic soundtracks, several in stereo, they were likewise able to improve their audio quality over the usual low-fidelity optical soundtracks found on most theatrical prints. Finally, the DiscoVision engineers opted for using a unique 2" *helical* broadcast video recorder, the IVC 9000, for unparalleled excellence in audio and video quality. All of these factors added up to what have occasionally been among the finest film transfers ever made for television, and account for much of DiscoVision's sometimes superb video quality—though this is admittedly hard to appreciate on any defective videodiscs.

But even though Universal's innovative approaches caused video engineers to sit up and take notice, most other software firms were slow to see the advantages in these demanding techniques. Several firms, including Magnetic Video, continued to use old, conventional film chains and mediocre-quality half-speed 2" quad tapes for the bulk of their titles. In

fact, MagVideo continues to use half-speed mastering to this very day, despite the many compromises inherent in slow-speed broadcast recording. Other firms felt that the \$150,000+ Rank-Cintel was out of the question for consumer video applications, believing that "most of them probably can't see the difference anyway." But Paramount and Fotomat looked and listened and realized that MCA had the right idea, and in 1978 began to master most of their films in a similar manner, from 35mm prints on a Rank to the IVC 9000, usually with excellent results and in some cases, better than you can record at home from a local station.

As of this date, a few more companies are seeing the light and are taking the time and money to transfer their films properly. Chief among them is RCA SelectaVision. Many of their transfers are currently being made from 35mm negative film, which avoids the several steps needed to make a standard positive print. This has often resulted in transfers of often-incredible detail and image quality, and may be one of the key "secrets" to RCA's disc mastering: taking great pains to insure that the original film transfer is of such exceptional quality that it should still look fairly decent, even with the deficiencies of the SelectaVision system to contend with.

Smaller firms, however, often can't compete with the majors' budgets in sparing no expense in film-to-tape mastering. Joe Infante, owner of Video Gems, is one who told us that even though he goes out of his way to get the best quality out of his transfers, it's often an uphill battle. "Just trying to get good 35mm prints out of the distributors is a major headache," he explained. For one reason or another, this is one of the biggest problems in the entire industry—an opinion seconded by Nostalgia Merchant VP Earl Blair, who told us that in some cases, they haven't been able to locate 35mm prints of certain older titles *at all*. With firms like Video Gems and Nostalgia Merchant, both of which offer older or "cult" features, the quality of the cassette that winds up in your living room may be limited by the quality of the print more than anything else. Most of these firms, and the major studios as well, occasionally re-master a title, as in the case of Fox's *Alien*, when a new, better print is available.

Quality, of course, isn't the only important factor for the diehard buff. *Completeness* is a key concern as well, requiring that the film purchased provides every minute of entertainment that we enjoyed in the theater, without losing a moment due to some scissor-wielding editor. It's this latter problem that brings me to the major point of this diatribe. When Warner Bros. first announced their small selection of titles in January of 1980, I was overjoyed to believe that, finally, we'd be able to get perfect, uncut copies of *Blazing Saddles*, *Superman*, and other award-winning titles "complete . . . uncut . . . in their original theatrical version" as promised in their initial literature. You can imagine my dismay to find that this was not the case, despite the label on each package that proclaims each Warner program to be " . . . presented in original theatrical version," when I began to realize that several, if not most, of Warner Bros. titles have been artificially compressed or sped-up in order to fit the films on short length cassettes.

Hard core film buffs are up in arms about the problem. *The Big Reel*, one of the leading film collectors' magazines (available from Drawer B, Summerfield, NC 27358), printed a letter last year from an irate reader who complained about the Warner releases, commenting " . . . it is the shabby treatment by studios toward collectors, like myself, that drive us to the very pirates that you so much detest for our films!" I couldn't agree more with his sentiments.

In order to present as fair a picture as possible concerning the problem of long-length features on videocassettes, I talked to Mort Fink, president of Warner Home Video, who went into detail about his decision to use the "time-compression" process. "We took a long, hard look at this over a year ago," Fink explained, "and after a lot of experimentation, we came up with this process to fit lengthy features on standard videocassettes without any visible impairments." When I pointed out the obvious audio problems with their *Superman* videocassette (discussed in #27), he admitted that this had been a problem early last year, but that it had been corrected in later copies. I asked why longer length videocassettes couldn't be used for, say a 2½ hour film like *Superman*, rather than chopping off the end credits (which run longer than 5 minutes) and speeding up the film electronically during the transfer process. "At the time we initially came out with our first batch of titles, these longer tapes were not available. Even now, we're having a lot of trouble getting ahold of them in sufficient quantities," Fink lamented.

My biggest objection to Warner's videocassettes are the very misleading captions on their cassette boxes, labels, and advertising, all implying that their programs are absolutely uncut and untampered with in any way. In addition, the Warner Home Video catalogues routinely list "approximate" running times that are often several minutes under the actual running times of the films, due to their time-compression process. In arguing with Mr. Fink, I made an analogy with the audio business, pointing out that no record label I know of routinely speeds up their albums in order to skimp on a few cents' worth of tape in a cassette or 8-track cartridge. Fink defended his actions by stressing that in almost no case were any of Warner's features cut or edited in any way (except for the end credits in *Superman* and one or two cases where only an edited re-release version of a film was available for transfer, as with *The Wild Bunch*). "It's purely a matter of economics," he explained. "We're bending over backwards to keep the price of our tapes down as low as possible for the consumer, and if we can save \$5.00 or so here and there, we think that will make the difference for most people."

We talked to several spokesmen for major duplicating centers throughout the country, most of whom sympathized with Fink's decision to accelerate these films. "Aside from going to two cassettes, there's not much else you can do," one exec explained. "We try to go out of our way to give the studios a break on the cost of the second cassette, charging them far below the cost of the first two-hour cassette, but they still end up having to retail them for at least \$70 for a two-cassette feature. Using the new longer tapes is a great idea, but

we've had a hard time getting enough T-120 VHS cassettes as it is, let alone 127's and 150's. From the duplicator's standpoint, however, it's just about as easy for us to transfer to the long tapes as it is to speed up the films; either way is much preferable to going up to two cassettes, which is what we're trying to avoid now."


Whatever the reason, I'm convinced that no studio has the right to speed up or alter any of their titles without at least informing the consumer of this practice. Also, I couldn't help but notice that there are a number of relatively short films in Warner's catalogue, like *Blazing Saddles* (94 minutes) and *Enter the Dragon* (98 minutes) which have been "time-compressed" in order to fit them on a 90-minute tape, rather than using a 100 or 120 minute cassette. Spokesmen from Scotch, Sony and TDK's bulk tape divisions confirmed that the cost difference between a 90 minute cassette and these longer tapes is no more than \$1.50—even less in quantity. But Fink was adamant about his position. "I don't think we've had even one complaint, except yours, on *Blazing Saddles* up till now. Considering that we're only compressing that film about 2%, the difference is so negligible that I defy anyone to really see the change in speed." A direct A/B comparison between Warner's prerecorded version of *Blazing Saddles* and one recorded off HBO revealed that the differences were indeed slight, though some audio distortion could be heard from time to time (though not as significantly as with *Superman*).

To be perfectly honest, I object more to the *concept* of time-compression from an artistic standpoint than anything else. Regardless of whether or not I can see or hear the difference, I feel that I have a right to see the exact same film on tape that I paid to see in the theater. When they start speeding up films in theaters, a highly unlikely prospect, for sure, then I may have to rethink my position.

After thinking and bebating this issue for several months (and several thousand words over the past few pages), I've come up with what I believe are reasonable guidelines that we at *The Videophile* feel every video software supplier should use in the mastering and marketing of their product:

1. All films transferred for home use should be made from brand-new 35mm prints or timed CRI's (color reversal internegatives) whenever possible, on broadcast-quality film-chains providing at least the level of quality of a Rank-Cintel Flying Spot Scanner.
2. All prints should be run with simultaneous mag interlock soundtracks, preferably mastered with Dolby A noise-reduction and in stereo where applicable. In fact, we'll go even further and suggest that any film available in stereo should be duplicated onto stereo videocassettes whenever possible, to prepare for the day when all the U.S. consumer VTR's will have two-channel audio capability.
3. Panavision or CinemaScope prints should be very carefully supervised during the panning and scanning conversion process, preferably with the film's director or editor in attendance to insure continuity and accuracy.

4. All prints transferred should be obtained as close to the original negative as possible, preferably from the original theatrical release (as opposed to an edited release).
5. The speed of the film should not be altered in any way from the normal rate of projection (aside from the European rate of 25 fps, slightly faster than the U.S.' 24 fps). If for some reason a compression process must be used, all cassette labels, packaging, advertising and catalogues should contain a statment to the effect that "the running time of this film has been electronically altered in order to compensate for the mechanical limitations of this cassette." Under no circumstances should any films under 120 minutes be compressed or sped-up.
6. No editing or censoring of any films, including eliminating or altering the main titles or technical credits, should occur. In fact, we'll again go further and suggest that all prerecorded cassettes should contain a small booklet of "liner notes" not unlike deluxe record albums, with additional information on the program. Surely this isn't too much to expect for a program costing as much as \$50 and up.
7. Only top-quality professional broadcast tape formats (2", 1- B or 1" C) should be used for consumer videocassette or videodisc mastering. ¾" U-Matic, half-speed 2" quad, and other industrial video tape formats are not acceptable.
8. No inexpensive or sub-standard blank ½" cassettes should be used. Preferably, high-grade formulations should be provided for optimum quality. (See our "Blank Tape Survey" elsewhere for a further discussion.)
9. If any anti-piracy systems are used, they should not visibly or audibly detract from the program. This includes any visible serial number encoding system like the "SNID" system used with most Warner and Disney releases, which are annoyingly visible on some under-scanned home sets.
10. All cassette dubs must be made on recorders optimized for the speed at which the dubs are made—i.e., SP-mode, VHS recordings made on VTR's equipped with 60-micron heads, as opposed to the smaller gaps used in most dual- or triple-speed consumer VTR's. This will allow those consumers with special-effects VTR's to take full advantage of these capabilities with prerecorded cassettes; otherwise, excessive noise and image impairment will result.

There's no question in my mind that if the above steps were taken, we'd finally be able to *enjoy* watching a movie in the comfort of our homes for a change, rather than cringing and wincing at the mediocre cassettes we've had to put up with for the past five years. Perhaps before another five years has passed, I'll be able to write another long-winded editorial *praising* the prerecorded videotape manufacturers for their diligence and superb-quality programs . . . for a change. 

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: DS—David See, BM—Bill Munger, JL—Jim Lowe. Their views are not necessarily those of *The Videophile*.

TAPES

Watership Down (Avco-Embassy, 1978)

Credits: Voices—John Hurt, Richard Briers, Michael Graham-Cox, Sir Ralph Richardson, Zero Mostel, Harry Andrews. Producer/Director—Michael Rosen.

Length/Format: 92 min./Beta

Story: This animated feature from the best-selling novel by Richard Adams concerns Fiver, a young rabbit with the ability to foretell the future. Fiver sees destruction ahead for his rabbit community, or warren, but only his friend Hazel believes him. The warren leaders scoff at Fiver's warnings and ignore him but, along with Hazel, he convinces a few others and, against the resistance of the warren guards, they set off to find a new home. The road to Fiver's envisioned perfect home is full of perils, including baited traps, hunters, and vicious farm dogs. Finally reaching their new home, all goes well for the rabbits until they realize that there are no females among them and, without females, their new warren cannot continue. They discover that the only females in the area are in a nearby warren which is run as a totalitarian state from which few rabbits escape and those who are caught are brutally punished. The daring raid on this warren by Fiver's band and their escape make for an exciting climax.

Evaluation: An extremely well-done and emotionally moving animated film. While this is a story about talking rabbits and other animals, there is none of the cuteness seen in the Disney films, and all the characters are drawn and animated as realistically as possible. This realism crosses over into the action of the film, since it features some very violent sequences, some showing blood and all essential to the story. This violence is no worse than what you might see in a wildlife documentary, but some of these scenes might be upsetting to

smaller children. The only comic relief comes from the bird, voiced by Zero Mostel. It's very easy to get involved with the characters and their adventures, especially in the final heroic battle. Videocassette quality on this release is excellent, as is the color and sound of the film print. *Watership Down* is a fine example of modern animation, and a very good film for the entire family. Rated PG.—DS

Source: Fotomat

★★★

Nudes-A-Poppin' 80

Length/Format: 103 minutes/Beta X-2

Content: "Nudes-A-Poppin'" is a nudist beauty and dance competition held at the Ponderosa Sun Club, Roselawn, Indiana in 1980, which features something like 30 young ladies strutting their stuff 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 member of which seems to have a camera. Actually, four competitions are included: body painting, beauty, go-go dancing, and nude Entertainer of the Year. There's also a smidgen of nude couple dancing, an interview or two and a short (4 minute) nude mud wrestling bout.

Most of the contestants are young ladies who are employed as topless dancers, and the like, at various clubs. Though they appear *totally* nude, this is not a porno tape. There is no sexual activity, either graphic or simulated though the abundant bumping and grinding clearly distinguishes it from a tape like *The Miss Nude Florida Contest* (reviewed in #29) which, by comparison, is somewhat "innocent."

Evaluation: Oh My! Right from the opening credits (which are superimposed over the finest looking honey that you would ever hope to meet) you suspect that you are on to something. I wish I could say that the initial level of enthusiasm is maintained throughout, but I cannot.

The concept is a winner, no doubt about it. Simply document the goings on of an annual nudist bash at which a levy of uncommonly cute and very sexy young ladies are cavorting with abandon to the delight of everyone involved. What we have here is this very thing, to be sure, but a couple of flaws distract from the overall presentation to such an extent that I cannot in all honesty recommend this tape to you.

As in its predecessor (*Nudes-A-Poppin'* 79, reviewed in #27) much of the camera work is from a single angle. This would not be too great a deficiency except that the cameraman was fighting against a strong backlight on his subjects (the setting sun) the entire day. This is evidenced by the dancer's shadows being in front of them and the resulting impairment to the viewers ability to see the front of their bodies (no small consideration in a tape of this sort). The relatively few minutes that are included from another camera location were far more acceptable, though the angle to the stage was not the best from that perspective. It's really the fault of the pageant for setting things up that way, but the proper assignment of fault is of little consequence to the viewer. This drawback is more pronounced when viewing the tape in the afternoon, so I would hasten to recommend that you watch it in the evening or in a darkened room.

The other flaw, unless I'm just getting jaded, is that a good portion of the proceedings is just plain boring. One young lady (whose rather well tuned, though somewhat shamelessly displayed, musculature may prompt you to turn to your mate and inquire "Do you think you could learn to do that?") went into a solo dance that lasted for 15 minutes . . . something on the order of twice my attention span. The groups of girls in the go-go dance contest were not individually introduced and this portion of the tape was so interminable as to prompt agreement with the disco music accompaniment that "Enough is enough."

The whole thing is very nearly saved by "Kimberly," the gal with a Bo Derek hair style and a body that Bo only wishes *she* had. There's also an appearance by "Chifion," who you will also find among the Indiana girls in the April issue of *Playboy*. Indeed, there is no lack of pretty girls, and for those of you who demand little more than this, you certainly won't be disappointed.

Except for the serious lighting problem, the overall production of this tape is, perhaps, a tad better than the 1979 version. The tape itself (TDK) could not have been better, there being few, if any, noticeable dropouts, crimps or rolls. Of the two, however, I would say that based on *content* the 1979 tape is the better choice, even though it didn't include the mud wrestling segment.

While I admire very much what Carl Friedlander and the gang at Super Sound and Sight Systems (not to mention other small independent producers) are trying to do in bringing us

offbeat, otherwise unobtainable, material, and while I think this tape would be great for display on an entire wall as background at a disco, I cannot honestly say that, for the price, it is something that even the more avid fans of naked ladies among you should rush right out and buy.—JL

Source/Price: Super Sound and Sight Systems/\$74.95 + \$1.50 postage and handling.

★★★

The Producers (Avco Embassy—1968)

Credits: Cast—Zero Mostel, Gene Wilder, Kenneth Mars, Lee Meredith and Dick Shawn as Hitler. Written and Directed by Mel Brooks.

Length/Format: 88 minutes/Beta X-2

Story, If You Can Call It That: Entrepreneur Max Bialystock (Mostel) was once the king of Broadway. Now, however, he's been reduced by a string of flops to wearing a cardboard belt and romancing little old ladies for spending money. Enter Leo Bloom (Wilder), naive young accountant who's never been anywhere, never done anything. Together, they hatch a scheme with Max doing most of the hatching: They will find the worst play ever written, get the worst possible director and an all-abominable cast. They will raise far too much moola from investors, dozens of whom will each think that they are purchasing twenty-five . . . fifty . . . even one-hundred percent of the show. When the stinker closes, Max and Leo will vamoose to Rio with the cash and no one will be the wiser since, after all, none of the backers will expect profits and the Internal Revenue won't audit a flop. They select "Springtime for Hitler" as the play, written by Franz Liebkind (Mars) who is out to prove that Hitler wasn't such a bad guy, after all—he was just misunderstood. Together with a transvestite director and a long-withered flower child named Lorenzo St. DuBois (Shawn) as Der Fuehrer, off they go!

Evaluation: He's made more successful films, certainly, but there are those of us who hold that Mel Brooks has yet to top his first movie. His later films, for the most part, are Hollywood spoofing Hollywood with jokes that hit or miss but still, as a whole, fail to attain the marvelous irreverent feel of *The Producers*. The film has a story—a weird one, granted, but a story, nonetheless—and the jokes arrive out of the marvelous characters, not out of burlesquing movie conventions. The cast is uniformly excellent and both Wilder and Mars come as close as a mortal ever came to stealing a movie from Zero Mostel. Which is like stealing Thor's hammer from *him*. The film builds and builds, as Max and Leo go about their plan, until the sensational "Springtime for Hitler" opening number with its hummable, danceable title song . . . and the unforgettable aghast expressions of the entire numbed audience. If the film has a weakness it's that nothing could possibly follow that scene and, indeed, some of what comes after is anti-climactic if not tedious. Brooks himself has regretted not having trimmed more of what follows, though this would have made the movie unreleasably short. As you watch it the eighth time, you might want to imagine the following cuts. Cut

(continued on page 67)



Ted Reinhart's Western Roundup

As was the case a couple of issues back, while preparing the copy you're reading now, I'm getting set once more to hit the show biz trail—this time down Tifton, Georgia way to appear and perform at the big **Western Film Roundup**. Tell you all about the doings and hope to have some photos next time.

I meet the nicest people through this magazine. The latest is Barbara Chinsky of Video Communications, Inc., of Tulsa, Oklahoma. Barb got in touch and offered to loan me anything in VCI's line for review. Thanks, Barbara. I'll be lookin' at more of your tapes in the future.

I have a fine Hopalong Cassidy as my "sale special." Check the review. I think you'll want this one.

Ted Reinhart
Edgewater Acres Resort
Alexandria, PA 16611

★★★

Videocassette Reviews

Ghost Patrol (Puritan Pictures, 1936) Black & White

Credits: Cast—Tim McCoy, Claudia Dell, Walter Miller, Wheeler Oakman, Lloyd Ingraham, Dick Curtis, Slim Whitaker. Director—Sam Newfield.

Story: A series of mysterious airplane crashes are occurring in the desert country, and G-Man Tim McCoy is sent to make an investigation. Tim soon learns that these crashes are not accidental, but rather an ingenious scheme to rob the wreckage of valuables. A powerful radium tube, invented by a man named Brent (Ingraham), controls electrical impulses which cause the crashes. Brent is an honest man, being held captive by an outlaw gang under the leadership of Walter Miller and Wheeler Oakman who misuse the invention for their own crooked purposes. McCoy, a capable aviator, sets himself up as a victim for the weapon. Tim is able to survive and eventually bring the gang to justice.

Evaluation: This certainly is a "different" western, a bit far-fetched, but fun material to view. I am particularly impressed with the cast of baddies, which includes Miller,

Oakman, and Curtis, not uncommon for higher budget B-westerns, but this is a pure "poverty row" product (Puritan), and dollars were not available to hire actors of this calibre in numbers. Tim McCoy remains true to his high quality standards and gives the usual fine performance, both in the saddle and behind the controls of his plane. Those who are negative to westerns of a modern setting (modern for 1936) probably will pass on this one. The quality of both sound and picture could be no better.

Source: Video Communications, Inc.

★★★

The Traitor (Puritan Pictures, 1936) Black & White

Credits: Cast—Tim McCoy, Frances Grant, Frank Melton, Pedro Regas, Dick Curtis, J. Frank Glendon, Roger Williams, Karl Hackett. Director—Sam Newfield.

Story: Tim McCoy, a member of the Rangers, agrees to his Captain's (Hackett) request to go undercover so that he may better do battle with Big George (Glendon) and his outlaws. Tim is dismissed for cowardice, and is disgraced in the eyes of his fellow Rangers, with only the Captain aware of the ruse. Tim then bluffs Big George into being made a member of his gang and begins to help run contraband across the border. Later the crooks suspect Tim's plan and turn on him. A gun battle ensues with the Rangers arriving in the midst of the shooting. The captain is killed in the exchange, and Tim McCoy, believed a traitor by the other Rangers, is arrested. Fortunately, a letter spelling out the entire plot is found in the dead Captain's desk, clearing McCoy of all charges.

Evaluation: Save your money to buy this dandy little product. *The Traitor* must be considered one of Tim McCoy's better movies. Even though a low budget programmer western, you'll appreciate the sturdy plot, fast action, and surprisingly excellent musical score. All this, plus visual and audio quality earning a full fledged "excellent."

Source: Video Communications, Inc.

★★★

The Lottery Bride (Artcinema, 1930) B&W

Credits: Cast—Jeanette MacDonald, Joe E. Brown, Zazu Pitts, John Garrick, Robert Chisholm, Carroll Nye. Director—Paul L. Stein.

Story: Jeanette MacDonald's brother (Carroll Nye) has embezzled funds from a bank for which he is employed, to pay off some gambling debts. In order to help him, Jeanette enters a marathon dance at a cafe where she sings. The prize money should bail Nye out of trouble. Unfortunately, the young girl's stamina does not hold through the contest and she loses. In an attempt to help her brother escape the police, Jeanette is arrested. In order to avoid prison, MacDonald agrees to become a "Lottery Bride," and is sent to the Northern Frontier of Norway, and a settlement known as Kings Bay. The men who have opened up this frozen wilderness are in need of wives. It so happens that John Garrick, Jeanette's former lover who left her through a misunderstanding, draws the girl's name, but then gives the ticket to his brother (Robert Chisholm) before realizing whom he had chosen. Thus begins a romantic interplay . . . Jeanette pretends to fall in love with the brother, and Garrick pretends indifference. In reality they deeply love one another and, naturally, true love finds a way to resolve the complications. Jeanette and John end up in one another's arms.

Evaluation: As far as I'm concerned, Jeanette MacDonald could play the part of "Lash LaRue," and I would love her. This greatest of songstresses has only ever played "second fiddle" to my wife (I say this because Ruth reads this column). Placing my infatuation with Miss MacDonald aside, I still like *Lottery Bride*. The movie in no way compares with Jeanette's later MGM products, but considering this feature was only her fifth (2nd movie year), and a vintage entry, besides (1930), it's enjoyable fare. Joe E. Brown and Zazu Pitts combine their comedy capers to offset the "wet eyes" dramatics. The fine Rudolf Frimil music, even though lesser known among the many masterpieces penned by this operetta great, is satisfying. In endorsing this product, I do stipulate that you must fully adore Jeanette to justify the buy. What's a western specialist doing with this material? Well, pardner, you'll find many "western" elements in this picture . . . the settlers, new frontier . . . though you'll have to overlook a dirigible. For an oldie, the quality, overall, is pretty darned good.

Source: Blackhawk Films.

★★★

The Lone Ranger and the Lost City of Gold (United Artists, 1958) Color

Credits: Cast—Clayton Moore, Jay Silverheels, Douglas Kennedy, Charles Watts, Noreen Nash, Lisa Montell, Ralph Moody, Norman Frederic. Director—Lesley Selander.

Story: Brady (Kennedy), his girlfriend (Nash), and an outlaw gang are attempting to secure five medallions, which all together will show the location of the Indian's lost gold mine. Nothing will stop these people in their quest to gain

possession of these medallions. Four persons are killed in the process, and only the fifth and final medallion now stands in the way of finding the mine. But the Lone Ranger and Tonto step in to thwart the criminals, and prevent a peaceful Indian tribe from going on the warpath. Brady is killed by his girlfriend as she attempts to have the treasures all to herself. But all is for naught, as moments later she is apprehended by the Lone Ranger.

Evaluation: This second feature of the Lone Ranger is almost equal to the first. Another "unknown" cast does not quite complement Moore and Silverheels as effectively as that assembled in the initial film. Action is more spread out, but not quite as intense as it could have been. Story line is very strong, and locations of all outdoor segments are fine. The ending is a little "flat," but otherwise every Lone Ranger aficionado should enjoy this videocassette. Picture quality is quite good, as is the sound.

Source: Nostalgia Merchant.

★★★

Three Men from Texas (Paramount, 1940) B&W

Credits: Cast—William Boyd, Russell Hayden, Andy Clyde, Esther Estrella, Morris Ankrum, Morgan Wallace, Thornton Edwards, Davidson Clark, Dick Curtis, Glenn Strange. Director—Lesley Selander.

Story: Along the Mexican border country, Morris Ankrum and his gang are driving the ranchers from their property in an effort to gain control of the entire territory. One victim, Morgan Wallace, retaliates by organizing his own band of outlaws, but doing harm only to those involved in his land-grabbing scheme. Hopalong Cassidy and his pal Lucky (Boyd and Hayden), are called to the scene to get matters under control. In the course of doing so, Hoppy meets up with California Carson (Clyde), who gives him a hand in battling the baddies. With Wallace's group joining forces on the side of Cassidy, Ankrum's ambitions are soon foiled, and the people return to their rightful homes and land.

Also included on this cassette is a vintage western musical short subject.

Evaluation: I am not alone in classifying *Three Men from Texas* as the "finest" from the entire Hopalong Cassidy series. This B-western, which sports the class of most "A's," is well endowed with plus qualities. The entire musical score is directed by the great Victor Young. Landscapes, locations and settings are picture perfect. This is the film which introduced comedy artist Andy Clyde to the Hoppy series. In a scenario quite uncommon to the B-west, the female love interest is killed off (I'm not implying that this is a good quality, gals, just unique). All in all, this full-length (over 70 minutes) feature is a top-of-the-liner from my stable. Picture and sound rate as a solid "good."

Source/Price: Ted Reinhart/Beta—\$24.95 VHS—\$29.95 (plus \$2.00 shipping).



★★★



Introducing

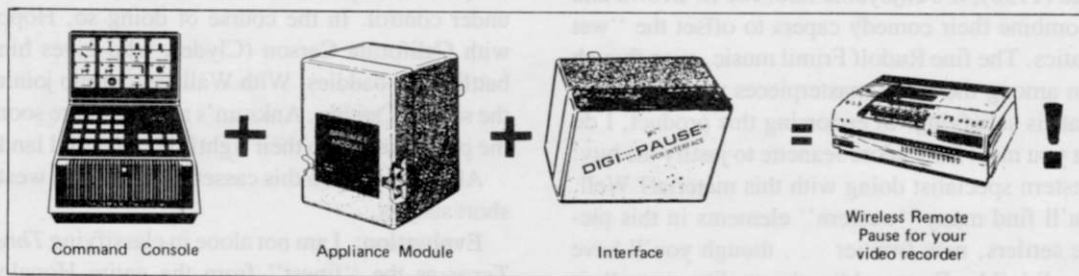
1995

DIGI:::PAUSE™

A MUST FOR HOME RECORDING
*WIRELESS VCR PAUSING FROM
 ANYWHERE IN YOUR HOME*

BRITEAU INTERNATIONAL announces an interface module which allows you to interconnect a computerized switch with your VCR pause control. When used with the BSR System-10, you can be anywhere in your house and still be able to pause your recorder (to edit out commercials or stop the action while you make a quick trip to the kitchen).

The DIGI-PAUSE™ Module simply plugs in to one of the BSR "appliance" modules and the "pause control" on your video recorder. With the touch of a finger on the command console, the Digi-Pause Module pauses your recorder.



OR CALL FOR IMMEDIATE DELIVERY
(213) 340-3180

A COMPUTER/VIDEO ACCESSORY FROM
BRITEAU™
 INTERNATIONAL

Briteau International
P.O. Box 112, Calabasas, CA 91302

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

VISA ☐ M.C. ☐ # _____ Exp. Date _____

_____ Digi-Pause (for Beta & Audio Cassette) at 19.95 ea.

_____ Digi-Pause (for VHS) at 19.95 ea.

☐ Send Product Catalog

SIGNATURE (if charge) _____

California Residents add 6% Sales Tax

TV LOOKS AT BOOKS

Books, books, books. Not so long ago there was no such thing as a decent book about television. As a popular culture nut, my shelves were loaded with books about collectibles and "the cinema." Even newspaper comic strips and comic books enjoyed enough public interest to generate a large number of volumes. But aside from a close-out sale-table copy of *How Sweet It Is* there was precious little available for us TV fans. Now all of that has changed and suddenly we are being deluged with books about our favorite pastime. In the past two or three years we have reviewed as many of them as we could. The nice thing about it is that quite a few of these books, in addition to their entertainment value, are actually worthwhile reference books as well. The latest batch to reach my desk includes the following:

TOTAL TELEVISION

Published by: Penguin Books
625 Madison Avenue
New York, NY 10022
Price: \$9.95, softbound
Author: Alex McNeil
Copyright: 1980

This is the one you want. Back in issue #22 we reviewed *The Complete Directory of Prime Time Network TV Shows, 1946-1978*, as well as *The Complete Encyclopedia of Television Programs 1947-1976*, but, like I said, this is the one you want. The coverage is right, the index is right, the length (over 1000 pages) is right and (come on down!) the price is right. This 5 1/8" X 7 3/4" volume contains more information about more individual television series than any other single volume of which I am aware. Over 3400 series are included.

Not just prime time shows, not just net-

work shows, but every network, syndicated, PBS, early morning, afternoon, kiddies and late night show that Mr. McNeil could scare up in 12 years of research are included. Of course some entries are covered in much greater depth than others--the entry for "The Tonight Show" is a mini-essay running eight pages ("Superman," too, gets nice coverage), while others (eg. "Inch High, Private Eye" and "Teen Time Tunes") rate only a single sentence. The important thing is that they *are* mentioned. Even "The Big Picture" and "Industry on Parade," two odd-time fillers that are familiar to anyone who had a TV set back in 1951, are dutifully included. Find me another book that does the same.

The biggest problem that I've had with *Total Television* is putting it down long enough to write this review. Seriously folks, I'm sitting here trying to write this review, and every time I pick up the book to check something, I get sidetracked for another five minutes. Yes, there are flaws. The specific nights and times of broadcasting are not given and the formatting of credits is not as easy to peruse as in the other two works mentioned above.

While *Total Television* represents a valiant effort to combine entertainment and research value, this same factor accounts for its major failing. Shows with respect to which the author has a particular interest (or easier access to information) get a nice full treatment with all sorts of interesting tidbits thrown in, but others (in which you and I may have a special interest) do not. An example is "My Favorite Story," a show hosted by Adolphe Menjou in 1953-54, which was a big favorite of mine, but which gets only the one line mention here. The author, having not been born until 1948, can be forgiven for not having the same golden memories of "Science Fiction Theatre" and "Super Circus" (with Mary Hartline) as I do. The 2 volume

Complete Encyclopedia does a better job in this regard, but its usability is seriously impaired by its lack of an index.

What good is an index you may ask? Well, let's suppose that Jeanne Cooper, who plays Mrs. Chancellor on "The Young and the Restless," is a favorite of yours, and you swear that you can remember her being a regular on another series years ago. Without an index (such as the nearly 100 page one in *Total Television*) you'd be hard pressed to discover that it was she who played Mrs. Douglas on "Bracken's World" back in 1969-70.

I could go on and on, but for \$9.95 you don't even need to know about the 50 page section on "specials," the complete prime time schedules (1948-1980), or the listings of Emmy Awards, Peabody Awards and Nielson ratings. If you have any interest at all in owning a handy reference to an incredible collection of TV series information, I recommend that you express your applause for his effort by buying a copy of Mr. McNeil's book.

MOVIES MADE FOR TELEVISION

Published by: Arlington House
Westport, CT
Price: \$29.95, hardbound
Author: Alvin H. Marill
Copyright: 1980

I'm a fool for well researched reference books, so my mouth began to water when Nostalgia Book Club offered this one as its monthly selection. Would it be a rip-off effort from "Cash-In Press" (soon to appear on the remainder table of the bookstore at the Mall), or would it be an honest to goodness reference volume of the type that I could recommend to fellow videophiles?

Glory be! When it finally arrived and

the cardboard packaging had been uncere-
moniously ripped away, I could hardly
have been more delighted. Now, many of
you may not give a toot about pure refer-
ence books, much less one that deals ex-
clusively with the subject of made for TV
movies. But, if you do, your *must have* list
of volumes has just increased by one.
Movies Made for Television is a handsome
400 page, 9¼" X 12¼" book printed on
heavy stock—a substantial volume. It cov-
ers just over 1000 made-for-TV movies, as
well as 36 mini-series, and contains over
300 black and white photos. It is also ex-
pensive, a feature that it shares with a great
many other items these days.

The author's introduction goes to some
length in explaining the criteria for eligi-
bility as a made-for-television "movie."
Dramatic shows from the early days are
not included though they may have been of
movie length. Neither are certain other
categories, such as expanded versions of
regular series episodes (though the pilots
are), and "movies" created by mooshing
together more than one episode of an old
series. Within the established criteria,
then, Mr. Marill has identified *See How
They Run*, which aired on October 7,
1964, as the very first made-for-TV
movie. Since then more than 1000 have
followed. The pace was slow to quicken.
Only three such creatures appeared in the
first two seasons—eleven more in the
third. By the 1972-73 season the output
had reached 100 per year. There were 136
in the 1978-79 season, a fact which to-
gether with my weekly reading of *TV
Guide*, tells me that they are now being
produced (or ground out, if you will) at a
rate of about four per week during the
September to May season.

The book is set up in chronological or-
der, with an alphabetical index to guide
you to particular titles. A brief plot syn-
opsis (sans critical evaluation) is presented
along with full cast and production credits
for each title. This is where the book really
shines. When I say *full*, I mean that you are
unlikely to find more complete credits
from any other source. The index to di-
rectors is most welcome, making it a snap
to locate the four made-for-TV movies di-
rected by, for example, Steven Spielberg
(*Night Gallery*, *Duel*, *Something Evil* and
Savage). Similarly the index to principal

actors can help you locate all the entries in
which your favorite star has appeared.

It is with the actors' index, however,
that the book displays its major failing.
The author explains that the index is to
principal actors only, because "space
limitations prohibit inclusion of *every*
player." Nonsense. All of the credited
parts could have been indexed in the same
49 pages devoted to this purpose, if the
small print format usually found in such
indices had been used here. Even in its
abbreviated form, the index *is* extensive
and *does* lead to a wealth of information,
but it's just plain frustrating to know what
it *could* have been. By way of example I
noticed that Marilyn Burns played a major
role, that of Linda Kasabian, in *Helter
Skelter*. "This must be the same Marilyn
Burns that starred in *The Texas Chainsaw
Massacre*," said I. "I'll look in the index
and see what else she's been in." Ah, but
Miss Burns is not a *principal actor*." She
may well be listed in the credits of a dozen
other entries, but if she is you'll have a
time locating them.

Aside from this, and the fact that the
broadcasting network and dates of reruns
are not mentioned, I have little to quibble
with. I do sort of wish the definition of
movie had been stretched just a little
more. . . enough to cover those that used
to appear on ABC's *Wide World of Enter-
tainment*. I recall several of these that I'd
like some data on. A particular favorite
was *The Cloning of Clifford Swimmer* with
Peter Haskell and Sheree North. [I wonder
if anyone out there has a better copy of that
one than mine?].

I guess it's just human nature to want
something that doesn't exist and then to
find fault with it when you get it. Anyhow,
I'm really pleased with this book and can
only hope that it is indicative of a trend
toward the publishing of even more vol-
umes that will treat television with the
same loving care and scholarly attention
that has historically been given to theatri-
cal movies and other areas of our popular
culture.

THE GREAT TV SITCOM BOOK

Published by: Richard Marek Publishers
200 Madison Avenue
New York, NY 10016

Price: \$19.95, hardbound

Author: Rick Mitz

Copyright: 1980

Yet another hefty tome has caught my
eye. This one runs more than 400 pages,
measures 8¾" X 11¼", and weighs
enough that if it was a fish you'd be real
proud to have landed it.

The Great TV Sitcom Book is far more
"readable" than the reference-oriented
books that I am prone to rave about. While
cast credits are well done and the index is
welcome, it's on the entertainment level
that this book makes its mark. As the au-
thor points out, it's "as easy to read as
watching television".

Following 10 pages of enjoyable intro-
duction, the format of the book consists of
illustrated essay treatments of virtually
every *network* sitcom, season-by-season,
from 1949 through the early months of
1980 (who knows how many, but there are
over 400 photographs). Those shows that
are considered "front runners" by the
author are given lengthy treatment of up to
9 pages each. The "also rans" rate as little
as a single paragraph. The more than 50
front runners include everything from *The
Goldbergs*, *I Love Lucy* and *The Andy
Griffith Show* to *The Dick VanDyke Show*,
All In The Family, *Mash* and *Taxi*. Some
of the photos are really a delight and
they're not the same old publicity stills that
you see every time you read about one of
these shows. The section on *Amos 'n'
Andy* has seven of 'em, and I can tell you
that it was hard to resist the temptation to
lift a couple for the piece we did a few
issues back. (Actually, I probably *would*
have, except that this volume was still on
order when that issue went to press and I
was too cheap to buy a second copy at my
local bookstore.)

Keep in mind that this is not an overall
look at television programming. It's scope
is strictly limited to "sitcoms." What's a
sitcom? It's a "situation comedy," we all
know that much. Author Rick Mitz offers
us several definitions—"human comic
strips," and such. I like former FCC
Chairman Newton Minnow's observation
that "sitcoms are formula comedies about

totally unbelievable families, sandwiched between violence and blood and thunder." Anyhow, if you don't know as much about sitcoms as you'd like to, this book will certainly fill you in. Mitz loves his subject, even recognizes it as "art" but is sharp enough to also know that you can't take any of this stuff *too* seriously. He has a way with words that readers of this mag can readily relate to. An example: "We feel as if we know the characters in a sort of sitcamaraderie."

I don't think I can top that one, although the temptation to coin an easily imagined new vulgarism to describe some really terrible sitcoms has occasionally surfaced to just short of the tip of my tongue.

The Great TV Sitcom Book is an enjoyable stroll down memory lane for all true TV buffs. The price of the journey is a little steep, but I wouldn't be surprised to see a softbound version, before long, at a more acceptable figure.

THE VIDEO SOURCE BOOK

Published by: The National Video
Clearinghouse
100 Lafayette Drive
Syosset, N.Y. 11791

Price: \$64.95, hardbound
\$59.95, softbound

Copyright: 1980

Talk about a big boy. This one will strain not only your bank account, but your sacroiliac as well. This second edition of *The Video Source Book* measures 8½" X 11" and runs to over 1250 pages. Remember when there weren't any available pre-recorded tapes to speak of? Well, now there are a few. . . 30,000 or more. This is twice the number that were listed in the previous edition.

The Video Source Book (in case you didn't know) is an attempt to compile an informational list of *every* (sort of) title that is currently available on video tape or disc. Our review of the first edition in Issue #24 (still a bargain at \$3.00 from our back issue department) set forth illustrations of the format and key to understanding of the thousands of individual entries in this work. That format has been con-

tinued, so that each brief entry (there are about 25 per page) together with the accompanying coded indicators can convey up to 23 separate pieces of information about each title, eg. what formats it is available in, from where, whether in color or not, whether for rental or purchase, how long it runs, etc., etc., including a concise statement of its content.

Keep in mind that the majority of programs currently available on tape are in categories other than "entertainment." *The Video Source Book* breaks everything down into eight major categories: (1) Business/Industry, (2) Children/Juvenile, (3) Fine Arts, (4) General Interest/Education, (5) Health/Science, (6) How-To/Instruction, (7) Movies/Entertainment, and (8) Sports/Recreation. Also keep in mind that many of the programs listed in the non-entertainment categories are available only in ¾" tape (U-Matic) format.

The book is current enough to include such titles as *2001: A Space Odyssey* and *The Jerk*, and is complete enough to include such must-see fare as *Body Scarcification as Expressions of African Aesthetics*. Only in the area of "adult" material does it exhibit a major blind spot. No X-rated or "porno" titles whatsoever are included. It is as though they do not exist. While many people wish that this was in fact the case, it is a failing of major proportions for the editors of a volume of this scope to make moral judgments for the video world at large, and treat a vast area of prerecorded material as if it weren't even there.

Even mildly erotic titles like *Flesh Gordon* and *The Ribald Tales of Robin Hood* are excluded. This judgmental approach is particularly distressing when one finds that titles like *Flavia: Priestess of Violence* were listed with no apparent qualms. The paradoxical sensitivity of the editors is further confused by the brash inclusion of *Pork--The Meal with a Squeal*. One can only recoil upon imagining what indignities may be graphically displayed in this "inside look at today's pork industry which shows the different breeds of pigs and how they are prepared for market."

The Video Source Book is produced from computer-stored information, a fact which occasionally results in confusion.

The description of the contents of the 26 programs in the "Pop Goes the Country" series abruptly ends midway through program number 21, so that one of the Smothers Brothers is referred to as "Tommy Smot" and the remainder of the listing is absent. Similar problems mentioned in our earlier review have been corrected, so at least we know that the Clearinghouse staff is conscientiously alert to this sort of thing.

Overall, this volume is a very impressive fulfillment of an extremely ambitious undertaking. The two indices (main category and subject category) run to 130 pages of small print and there's also a wholesaler/distributor index of names and addresses that includes something over 400 entries. Of course, the bulk of these are sources for non-entertainment titles.

What's that you say? You're only interested in the "entertainment" section and are wondering why you can't purchase only that portion for something less than the rather chilling \$60 price tag? Read on.

THE VIDEO TAPE/DISC GUIDE MOVIES AND ENTERTAINMENT

Published by: The National Video
Clearinghouse

Price: \$12.95, softbound

Copyright: 1980

What we have here, through the miracle of computer selectivity and print-out, is 240 pages of information gleaned from *The Video Source Book* (reviewed above), containing only the "movie/entertainment" titles. Beyond that, there are only two differences that I can see. The type size is larger (about 18 entries per page, rather than 25) and consequently, easier to read in this volume. This book also contains some photos. . . one every few pages anyway. Considering that the price tag is at least \$47 less, purchase of this edition makes far more sense for most of you.

Some further comments (which could just have well been included in the preceding review) are in order. Some of the entries are misleading in that they apparently rely on information furnished by

the distributor. For instance, the entry for *The Miss Bikini U.S.A. Beauty Pageant* reports that the tape is 30 minutes in length and "presents some of America's most beautiful girls competing in one of the sexiest beauty pageants ever staged." Well, . . . that's what the ads say about it, but readers of our review in Issue #25 know that the tape actually runs only 16 minutes and is in no way worthy of the tag line attached to it in this book.

The confusion of certain "program" titles with "episode" titles is quite frustrating. Under the title "Amos and Andy," we find that only 10 episodes are available, all of them from Reel Images of Monroe CT. Yet under certain Amos 'n' Andy episode titles, such as "The Turkey Dinner" and "Super Fine Brush Company," we find that other titles are, indeed, available from other sources. (The description to the latter title doesn't even inform us that it is an episode of the A&A series.) Such is the beauty of the computer age.

In this fast changing world it is very difficult for a book such as this one to remain current, but the Video Clearinghouse is making a valiant effort to do so. This is accomplished, in some cases, by anticipating releases that have been previously announced. So it is that a book published in November 1980 can inform us that *Judgement at Nuremburg* is available on RCA SelectaVision video disc, though it doesn't even appear in RCA's initial catalog of 100 titles.

In addition to the 4000+ titles listed, this volume contains about 17 pages of articles and photos, relating to home video, that are not included in *The Video Source Book*. The more than 400 sources found in that book are reduced to only 108 in this one when only the "entertainment" sources are considered. You'll notice that this is fewer than the 150 that we published back in Issue #23. Among other reasons, this is because the many sources for "adult" films and most of the small scale "collector/distributors" are not included.

Aside from its flaws, *The Video Tape/Disc Guide, Movies and Entertainment* is easily the best single source of information concerning the availability of popular motion pictures, television programs and musical concerts, at a price that is within

the reach of anyone who can afford a single blank cassette.

THE VIDEO TAPE/DISC GUIDE CHILDREN'S PROGRAMS THE VIDEO TAPE/DISC GUIDE SPORTS AND RECREATION

Two other volumes, also excerpted from *The Video Source Book* are available. The *Children's* book lists some 2000 programs within 128 pages, and costs \$9.95. Everything from "Leopold the See-Through Crumbpicker" to "Sniffy Escapes Poisoning" are included. A goodly number of the titles are intended for use other than in the home, thus many of them are not available in Beta or VHS format. On the other hand, many of them are. Over 100 sources for children's programs are listed.

The *Sports and Recreation* book lists 1200 or so programs (from 120+ sources) within 78 pages and costs \$7.95. Among the more esoteric listings, "Mad Dog and the Wrestling Queen" looks like a winner to me (or perhaps "Learning the Breast Stroke" . . . seemingly misplaced from the marital/instructional section). Since this book covers both "Sports" and "Recreation" such stuff as dance lessons and travel tapes, in addition to the football, boxing, etc. that you would naturally expect, are included. Once again, many of these titles are available only in ¾" U-Matic format.

What it all comes down to is that, unless you have a special interest in industrial, instructional and medical titles, you'd be way ahead to shell out only the thirty bucks or so required for these three volumes (as compared to twice that for *The Video Source Book*, from which they are derived and then donate the other \$30 to *The Videophile* relief fund. For that matter the \$12.95 *Movies and Entertainment* volume alone is all that most of you really need, thus giving you an additional savings of enough to order 6 back issues as a gesture of appreciation for the conscientious way in which we keep your best interests at heart.

THE WORST TV SHOWS EVER

Published by: E.P. Dutton
2 Park Avenue
New York, NY 10016
Price: \$6.95, paperback
Authors: Bart Andrews and
Brad Dunning
Copyright: 1980

In recent years increasing attention and a certain appreciation has been focused on the "worst" offerings of media culture (eg. our review in issue #28 of *The Golden Turkey Awards*). This activity is an amusing and relatively harmless diversion with which pop culture buffs, like myself, can easily identify. While I try to maintain an honest respect for truly worthy films and TV shows (*Ordinary People*, *Shogun*, etc.), I also delight in the ludicrous, the outrageous, the inept and, yes, even the trash, so long as it is bad enough to evoke a chuckle, a groan or, perhaps, even a shriek. Two or three volumes that reside on my shelf relate to so-called "kitsch," a similar number has been published which purport to identify the "worst" motion pictures of all time, and now we have *The Worst TV Shows Ever*, a 200-page exposition of the 30 television programs that the authors consider to be "classic clinkers," "bombs" or "just plain rotten." The 5-page, small print index is most welcome, an indication that Messrs. Andrews and Dunning are serious about the subject, not just looking to cash in.

The authors acknowledge that such choices are purely personal, so don't expect all your own favorite stinkers to be included. Among those shows examined, which few would quibble over, are: *Me and the Chimp*, *Hee Haw*, *The Newlywed Game*, and (sigh) *My Mother, the Car*. Some are older or obscure shows that many of you may have never seen (eg. *Queen for a Day*, *The Big Party*, and *Jackpot Bowling Starring Milton Berle*). Others, such as *Three's Company*, are still running today.

Each show gets several pages of treatment, including text and black and white pictures. Full production and cast credits ("The Guilty Parties") are included, as are quotes from TV critics. Some of these

are great! William Conner, of the *London Daily Mirror*, described *The Liberace Show* as "the biggest sentimental vomit of all time!" Script quotations and the authors' own assessment of the shows' most memorable moments abound. Examples:

—A question once asked on *The Newlywed Game*: "What vegetable would your husband most like to sit on?"

—A "wish card" on *Queen for a Day* which read: "I could use a new mattress. My husband died in bed two months ago and ruined our mattress."

—The time on the *Miss America Pageant* when Bert Parks was given the wrong list of girls' names, and muttered: "Somebody screwed this up good."

Of course, it's no fun to review a book like this unless you disagree with some of it. I strongly protest the suggestion that the following joke, once used on *Hee Haw*, is not funny:

"Did I hear you held your pigs up to the tree so they could eat apples off the branches one at a time? Don't you think that's an awful waste of time?"

"What's time to a pig?"

or, even:

"I'm sorry I ran over your hog, but you know I'll replace it."

"You know you're not near fat enough!"

My only other real complaint about the book is that it is not nearly inclusive enough. Out of 3,000 or so television series that have been presented over the years, we all know that there have been far more than 30 that are worthy of recognition on a "worst ever" list. Had the authors not seen *The \$1.98 Beauty Contest*, *All Star Anything Goes*, *Rollergirls* or *Hee Haw Honeys*? *Enos* is too new to be included, but could they have forgotten *Flying High* so soon? And what about that all time maudlin atrocity *Strike it Rich*?

Easily worse than its cousin *Queen for a Day*, largely because the comic relief was more subtle, *Strike it Rich* was a quiz show for pitiful souls who could convince the audience that their personal plight was so desperate as to merit charitable consideration. It must have been popular because between the daytime and nighttime versions it ran from May 1951 to January 1958. What really set it apart, the denouement as it were, was the "Heartline." Now, the Heartline was an open telephone

line, ostensibly connected to the outside world over which interested viewers, merchants or employers could call in and offer their services. (To show you just how gullible a teenager in the 50's could be, I always believed that the Heartline was legit.) How fondly I recall the contestants who, upon failing to answer the quiz, would shuffle despondently off the stage, while we at home were wringing our hands in anguish. Then suddenly the phone would ring and our host, Warren Hull, would exclaim, "Wait, the 'Heartline' is ringing." Whereupon, some compassionate benefactor would offer to provide the longed-for refrigerator, set of dentures, or even a job to the poor devil, much to his tearful appreciation and the resulting glee of the audience. Now, there was an outrage.

The Worst TV Shows Ever barely scratches the surface. It is but the first eagerly sifted panful of a seemingly inexhaustible mother lode. One can only hope that a sequel is forthcoming. In the meantime the overall format and loving approach to the subject of this book is thoroughly enjoyable, even though I had to actually pay for my own copy at the bookstore.—JL

THE COMPLETE GUIDE TO HOME VIDEO

Published by: Harmony Books

One Park Avenue

New York, N.Y. 10016

Price: \$7.95, softbound

Authors: Leonard Maltin and Allan Greenfield

Copyright: 1981

This one comes to me as a sort of a first. Not the subject matter, of course, but the form. The publisher was kind enough to send me a reduced size, uncorrected galley proof of the actual book which will not be published until April 30, 1981. Thus, my copy does not conform in size and final format to the published version that will reach bookstores sometime near the date that you are reading this.

My first impression is colored by my usual negative reaction to the use of the

word "complete" in the title. Rather than launch into another tirade, I suggest you read my reviews of *TV: The Television Annual 1978-79* in issue #27 and *Video-cassette Recorders/The Complete Home Guide* in issue #21 (not to mention David Lachenbruch's letter of response, in issue #23, in which he said, "... with regard to the 'complete' in the title, it's a good point and I'll never do it again ..."). I also object to promotional language which refers to the book as "The first consumer-oriented guide to home video ...". The book is *not* complete, it's not the *first* and if the publishers don't know it, the authors do.

Beyond what the book is *not*, let's look at what it *is*. It's a fairly comprehensive 192-page volume that presents an overview of what home video is all about, a comparative guide to available equipment, a lengthy and informative listing of feature films on tape or disc, a glossary and sections relating to accessories, distributors, and other video topics of the day.

The biggest plus of the book comes from its willingness to be forthrightly critical of products which deserve this treatment. I have not seen such open and honest evaluations in any other home video publication, aside from the one you are holding. In a section that evaluates blank tapes, the authors begin their statement with regard to "Scotch" brand tape by saying, "Shame on them ..." and conclude it with "... let the buyer beware!" (Welcome aboard, gentlemen. It sure has been lonely out here the past four years.) The Sony 5800 is referred to as "a top notch machine," the RCA VET 650 rates "Not perfect ... but we recommend it highly," and DiscoVision is seen as "a still imperfect system."

The section on available feature films (1,000 or so) will tell you the title, running time, MPAA rating, director, featured cast, and from what source the tape is available for sale or rent. Mr. Maltin's "★" rating is not included, but a capsule description gives an indication of the content quality (eg. *Cauldron of Blood*: "A blind sculptor is victimized by his fiendish wife ... and the audience is victimized by this terrible film."). There is no evaluation of the tape quality per se, but the book does note that such films as *Superman* and

(continued on page 74)

STATE OF THE ART

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



Pictured are WXYZ-AM producer Charles Bush, guest Art Vuolo (who regularly promotes *The Videophile* on talk shows) and host Mike Miller.

Sorry I missed talking to you last issue, but the deadline crept up on me and with, in the words of R. Dangerfield, no respect at all, passed me up while I was in New York. As active as my easterly trips are, the last westward ho was a true whirlwind. Since most of you know everything about me, except who I sleep with—and lately that's been embarrassing because of lack of participation, here are a few of the less-boring highlights. Of course, I've got it all down on videotape. My insta-matic camera still has pictures from last summer in it.

Two of the best parts, aside from the very tolerable weather, were the witnessing of a Michigan victory at the Rose Bowl and the arrival in California, for the first time ever, of Ray Glasser of Cleveland, one of the original videophiles! The entire trip was topped off with a visit to the Winter Consumer Electronics Show in Las Vegas.

We enjoyed the unequalled hospitality of Joe Mazzini and Marc Wielage. By the time this article reaches your eyeballs, Joe will have departed Southern California, so do not attempt to reach him through Studio Film & Tape in Hollywood. He's a hellava guy, a gracious host and a genuine friend. L.A., Hollywood and Laurel Canyon will never be the same. From all of us who read your words in *U-Matic & Beta Notes* in those very early issues of TVN, good luck and much love to you.

The Winter CES, was interesting and fun, but mostly because it was in Las Vegas where spectacular entertainment and super-cheap food is around every corner! My body was altered to dangerous proportions by those \$1.49 all-you-can-eat breakfasts and \$2.95 dinner buffets. I'm just now starting back to trying to look at least ten years younger than I really am.

Here's a mini look at CES from my personal viewpoint. Sony had no video recorders, TV's, audio or tape decks on display—only tape products and car stereos. (And what a great city Vegas is for FM stereo *cough*. After 101.9 all the way through 107.9, the top of the dial, there are NO stations at all! Those of us who live in urbanized civilization find that incredible.) The Summer CES (May 31 - June 3, 1981) will, however, feature lots of new goodies from Sony, i.e., a new home VCR, a new super-light weight portable, and a new 4 lb. color camera!


The RCA Select-a-Vision video disc player was the HOT news at this show, although it was referred to, by an Advent spokesman, as a "toy". My personal evaluation is that it is so simple that it will sell millions. Accented by an extensive advertising blitz, which you have probably seen by now, RCA will no doubt do very well with this unit—since they are brilliant at marketing, just look what they did with the VHS format. No brains are needed, a blind dog could work it. Since

most people do not like to think anyway, it will be a big seller. No stereo sound, no out-put jacks (for video dubbing—only RF out-put channel 3 or 4), no special effects, and no still-frame in pause. Just stick it in and it works, pull it out and it stops! (Sounds kinda familiar doesn't it.) It's the old 8-track principal K.I.S.S. (keep it simple, stupid.) The picture looked acceptable, but not much better than a VHS LP-speed first generation recording. For most folks that's good enough. The laser system is definitely a sharper picture, but more money, and when the public has a choice, price vs. quality, you know which one wins. It does show a picture in fast-play, forward or reverse, but not in super-fast random access or in pause, because the needle is lifted off the disc in those modes. The disc is black, not metallic, as the laser system offers. Needles last 6 years, supposedly, and can be easily changed in seconds by the user. Replacement is \$68. About 100 titles should be out by now. Check it out, it's well worth a look.

Advent announced the introduction in the fall of a VCR in the Beta format with stereo sound! Fisher brought out a Beta VCR, but one of their engineers I spoke with feels VHS is superior. The war continues. Beta people insist that VHS and Panasonic are shit because it's clearly spelled out in the parent company's name—MatsuSHITa (pronounced Ma-Shoe-Sta), while VHS lovers insist that Sony is a 4 letter word. Harmony in electronics, don't ya just love it? Speaking of format wars, Memorex is finally out with Beta tape. As soon as I try it, I'll report my findings. Their VHS tape is pretty good and the classy plastic box packaging gives them a distinctive advantage. Allsop, the head-cleaner people, now have a Beta head-cleaner cassette available. If it does as decent a job as their VHS version, I'll invest in one. Sure beats pulling the machine apart, since many of us are very unqualified to do so. No put-down intended—just know what you're doing before you rip into the guts of a video cassette recorder.

Hello, hello—is the FBI listening—are you there??? It seems that video piracy is cooling down a bit and taking the "back seat," for a while, at least. I was on a talk show in Grand Rapids (WTWN) and on WXYZ in Detroit talking

about this very topic and everything else relating to home video. My thanks to Valarie Geller in G.R. and Mike Miller at 'XYZ for having me on. Movies like "9 to 5" coming out on tape while they're still in the theatres in some cities, can help quell the bootleggers. Denny Thomas, of Thomas Video, and king of the hill, locally, sends out a monthly newsletter packed with so many accolades of new and exciting titles he may need a new Roget's Thesaurus to find additional adjectives to describe it all! Why bother with pirated copies of films, when, within a couple of months, or so, after theater release they're on video tape—legally!? Bootleg copies look so terrible—like a VHS SLP speed fifth generation dub. It's really not worth it. But, just because we're not hearing much about raids anymore, don't think that the FBI has turned the other way—they're reading this right now.

Finally, a new company called "We've Got Your Number" in Newport Beach (A.C. 714), CA, offers a new and creative means for your phone answering machine to greet callers. They're really funny, some are straight, but others are a riot. Check 'em out. So many of us have these damn machines, we might as well make them entertaining. Here's hoping spring has sprung in your part of the country and you can take your camera and port-a-pack outside for great pictures under the sun. Enjoyed meeting some of you at the 1st CES, in our booth. I'll certainly be in Chicago for the BIG one. Until then, keep 'em clean, stay legal and most of all, keep IN TOUCH! 

TAPE REVIEWS (continued from page 57)

from Max and Leo's tearful realization that their play is a hit to halfway into the following office scene, commencing just before the Kraut's entrance. Then, from the line, "What can we do, blow up the theatre?" cut to the explosion, then into the courtroom and to the foreman (Bill Macy in his first, uncredited role) who pronounces them guilty, then cut to Max saying they'll never do it again, then cut halfway into the prison scene and out. This is just an interesting speculative exercise. The film is, of course, wonderful as it stands—a true comedy classic even with a flabby conclusion.

The Magnetic Video copy viewed was what one might call "very watchable" as copies go. We've seen better but no one should be disappointed if their copy is as good as the one we purchased. There were one or two roll-overs, thanks to what seems to be some over-zealous copy-guarding... but, again, watching this tape has proven to be a joyous experience. This movie defies the viewer to hate it.—BM

Source/Price: Magnetic Video Corporation (#4058); \$49.95

SOURCES:

BlackHawk Films
1235 W. 5th Street
Davenport, IA 52808

Fotomat
1-800-325-1111

Magnetic Video Corp.
23705 Industrial Park Drive
Farmington Hills, MI 48024

The Nostalgia Merchant
6255 Sunset Blvd., Suite 1019
Hollywood, CA 90028

Ted Reinhart
Edgewater Acres
Alexandria, PA 16611

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

Video Communications, Inc.
6555 E. Skelly Dr.
Tulsa, OK 74145

T V WIGGLES (continued from page 6)

bit as meritorious as those segments to be found on *60 Minutes*. Ted Koppel is doing a very fine job with the late night *ABC Nightline*, and if you don't think so, just ask Johnny Carson. Each program is devoted primarily to a single theme, not too unlike the *PBS MacNeil/Lerher Report* (another fine, though occasionally dry show).

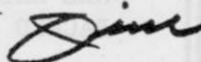
—*Tush* (Channel 17, Atlanta/Sunday @ 7:30 P.M. EST) - Those of you who can receive the "Super Station" ought to check this out at least once. It runs head-to-head with *60 Minutes*, but, hey, that's no problem for us videophiles, right, guys? *Tush* takes its name from its amiable host Bill Tush who has long been familiar to fans of channel 17. The show itself is a sort of poor man's *Saturday Night Live* or *Laugh-In*, in that it is a comedy skit format that depends on slapstick satire, lampoons and the like. Considering that it is the product of a single small station in Atlanta, Georgia (not a large network production) it sometimes has some pretty funny routines.

Well, that ought to be enough to keep you busy for a while. For fans of pure outrage, the kind of stuff you love to deride, I would recommend that you check out the syndicated *Family Feud* on which Richard Dawson shamelessly smooches all the lady contestants every night, and *The PTL Club* on which evangelist Jim Bakker spends an unbecomingly large portion of each show poor-mouthing and pleading with the TV audience to please send in more money.

Oh, and for those who care, I also try to catch *Taxi*, the best comedy on TV, each week, and usually am present for that old stand by *One Day At A Time*. (I'd mention the *PBS Mystery* series featuring my man "Rumpole of the Bailey," but by the time you read this, the limited run will be over. Maybe you could catch the reruns this Summer.)

☆☆☆

I want to thank all of you who continue to give us your support. We have some really big plans in the works that will either elevate our little effort to even higher ground or send us crashing into the abyss of magazines that used to be. More on that soon. In the meantime I want to especially thank Don and Maggie Thompson for sending me the grossest piggy bank that has ever been conceived by the mind of man, and also Roe Adams for the Pig Mania game.

ALL THE BEST — 

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

**WESTERN
ROUNDUP!**
Order today at our
special prices

Three Men from Texas
starring Hopalong Cassidy

VHS II \$29.95 Beta II \$24.95
(Plus \$2.00 shipping charges)

Ted Reinhart
Edgewater Acres Resort
Alexandria, PA 16611



VIDEO SERVICE CENTER

1808 B Tribute Road, Sacramento, California 95815

California (916) 922-4747
Out-of-State 1 - 800 - 824-7875

SPRING SPECIALS

BETA

| | | | | |
|----|-----|----------------|-------------|----------|
| 5 | HR. | SONY OR ZENITH | L830 PER DZ | \$180.00 |
| 4½ | HR. | SONY OR ZENITH | L750 PER DZ | \$150.00 |
| 3 | HR. | FUJI | L500 10 LOT | \$115.00 |
| 3 | HR. | SONY OR ZENITH | L500 PER DZ | \$126.00 |
| 3 | HR. | TDK | L500 10 LOT | \$115.00 |

VHS

| | | | |
|-------|-----|--------------|----------|
| 2/4/6 | RCA | VK250 PER DZ | \$156.00 |
| 2/4/6 | TDK | T120 10 LOT | \$140.00 |

BLANK TAPE SPECIALS

| | | | |
|-------|------------|-------------|----------|
| 3 | HR. MAXELL | L500 10 LOT | \$ 98.00 |
| 2/4/6 | FUJI | T120 10 LOT | \$135.00 |

WE CARRY A FULL LINE OF SONY AND PANASONIC INDUSTRIAL PRODUCTS - CALL FOR QUOTES

MAXELL T120 - \$135.00
(PROFESSIONAL/INDUSTRIAL PRODUCT)

VIDEO RECORDERS

| | | | | |
|-----------|----------|-----------|-------|-----|
| HITACHI | VT8500A | \$ 925.00 | 2/4/6 | HR. |
| JVC | HR6700 | \$ 795.00 | 2/6 | HR. |
| PANASONIC | PV1200 | \$ 650.00 | 2/4/6 | HR. |
| PANASONIC | PV1210 | \$ 649.00 | 2/4/6 | HR. |
| PANASONIC | PV1300 | \$ 775.00 | 2/4/6 | HR. |
| PANASONIC | PV1400 | \$ 895.00 | 2/4/6 | HR. |
| PANASONIC | PV1750 | \$1075.00 | 2/4/6 | HR. |
| PANASONIC | NV8200 | \$1175.00 | 2 | HR. |
| RCA | VDT625 | \$ 895.00 | 2/4/6 | HR. |
| RCA | VET180 | \$ 650.00 | 2/4/6 | HR. |
| RCA | VET250 | \$ 795.00 | 2/4/6 | HR. |
| RCA | VET450 | \$ 859.00 | 2/4/6 | HR. |
| RCA | VET650 | \$1095.00 | 2/4/6 | HR. |
| SANYO | VTC9100A | \$ 569.00 | 3 | HR. |
| SONY | SL5400 | \$ 825.00 | 5 | HR. |
| SONY | SL5600 | \$ 950.00 | 5 | HR. |
| SONY | SL5800 | \$1150.00 | 5 | HR. |
| ZENITH | VR9000W | \$ 695.00 | 5 | HR. |
| ZENITH | VR9700J | \$ 850.00 | 5 | HR. |
| ZENITH | VR9750J | \$ 995.00 | 5 | HR. |

*****PRE-RECORDED TAPE SPECIALS*****

| | | | |
|--------------------------|---------|--------------------------------|---------|
| CADDYSHACK | \$52.00 | FANTASY XXX | \$55.00 |
| CBS: KENNEDY | \$40.00 | THE GROOVE TUBE | \$47.95 |
| CRUSIN | \$48.00 | HEALTH SPA XXX | \$55.00 |
| DEBBIE DOES DALLAS XXX | \$55.00 | HALLOWEEN | \$43.95 |
| DIRTY DOZEN | \$56.00 | INVASION OF THE BODY SNATCHERS | \$43.95 |
| ELEVEN XXX | \$55.00 | THE LOVE BUG | \$47.95 |
| EMMANUELLE | \$56.00 | LOVE GAMES XXX | \$55.00 |
| ESCAPE TO WITCH MOUNTAIN | \$47.95 | NINE TO FIVE | \$56.00 |
| MY FAIR LADY | \$72.00 | TALK DIRTY TO ME XXX | \$55.00 |

THE FOLLOWING UNITS HAVE BEEN USED IN OUR DUPLICATING RACK FOR ABOUT 1500 HOURS. ALL MACHINES HAVE BEEN CHECKED, CLEANED AND BROUGHT UP TO "LIKE NEW" CONDITION. RE-PACKED IN THEIR ORIGINAL BOX WITH ALL ACCESSORIES INTACT.

JVC HR3600
\$375.00

SANYO VTC9100A
\$325.00

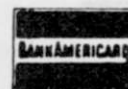
WITH NEW HEADS ADD \$110.00
30 DAYS PARTS & LABOR IF YOU PAY THE SHIPPING.



BETA

U-MATIC

VHS





VIDEO SERVICE CENTER

1808 B Tribute Road, Sacramento, California 95815

California (916) 922-4747
Out-of-State 1 - 800 - 824-7875

PORTABLE EQUIPMENT

PORTABLE RECORDERS

| | | | | |
|-----------|---------|-----------|-------|-----|
| JVC | HR2200 | \$ 850.00 | 2 | HR. |
| PANASONIC | PV3100 | \$ 825.00 | 2/4/6 | HR. |
| PANASONIC | PV3200 | \$ 925.00 | 2/4/6 | HR. |
| PANASONIC | NV8410 | \$ 925.00 | 2 | HR. |
| *RCA | VEP/PDP | \$ 725.00 | 2/4/6 | HR. |
| RCA | VFP170 | \$1095.00 | 2/4/6 | HR. |
| SONY | SL3000 | \$1025.00 | 3 | HR. |

*RECORDER WITH AC ADAPTOR

ALL PORTABLES ARE AC/DC. WE HAVE ALL
ACCESSORIES IN STOCK - CALL FOR PRICES.

COLOR CAMERAS

| | | |
|------------------------|---------|----------|
| JVC | GX88 | \$850.00 |
| PANASONIC | PK700 | \$750.00 |
| PANASONIC | PK750 | \$750.00 |
| PANASONIC | PK800 | \$950.00 |
| PANASONIC | WV3200 | \$795.00 |
| PANASONIC | WV3320 | \$875.00 |
| PANASONIC | WV3100 | \$850.00 |
| (SIMILAR TO RCA CC007) | | |
| RCA | CC003 | \$495.00 |
| RCA | CC010 | \$895.00 |
| SONY | HVC2000 | \$995.00 |

CASES

THEY OPEN AND CLOSE LIKE A BOOK
TO PROTECT YOUR CASSETTES

BLACK VINYL GRAIN - AMARAY BRAND

BETA 20 FOR \$22.00

VHS 20 FOR \$23.00

BROWN OR WHITE SMOOTH VINYL

MID-AMERICA

BETA OR VHS 20 FOR \$36.00

ENDURA SUITCASES WITH CUSTOM
DESIGN AND MANUFACTURED WITH THICK
FOAM INTERIOR CUSHIONING TO PROTECT
YOUR EQUIPMENT.

PANASONIC CASE - \$99.95

RCA CASE - \$79.95

*****SALE ITEM*****

PROJECTION TV'S

| | | |
|------|---------|-----------|
| SONY | KP-5000 | \$2400.00 |
| SONY | KP-5020 | \$1050.00 |
| SONY | KP-7200 | \$2850.00 |
| SONY | KP-7220 | \$2395.00 |

SHIPPED FREIGHT COLLECT

HEAD CLEANERS

TDK BETA & VHS CLEANING TAPES
SALE PRICE \$19.95

ALSO CLEANING TAPE (VHS ONLY)
\$20.00

ADD \$10.00 TO ALL CAMERA ORDERS FOR SHIPPING AND INSURANCE.

ADD \$20.00 TO ALL RECORDERS FOR SHIPPING AND INSURANCE.

ADD \$4.00 PER DOZEN OR LOT FOR SHIPPING ON BLANK TAPES.

ADD \$4.00 FOR SHIPPING EACH LOT OF 20 CASES.

ADD \$1.00 SHIPPING TO ALL PRE-RECORDED MOVIE ORDERS.

ADD \$2.00 TO ALL ACCESSORIES FOR SHIPPING.

APO, FPO, ALASKA AND HAWAII ADD SUFFICIENT POSTAGE FOR U.S. MAIL CHARGES.

VISA & MASTER CHARGE ACCEPTED - PERSONAL CHECKS TOO!



BETA

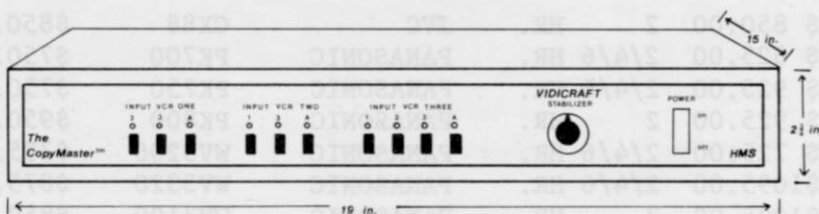
U-MATIC

VHS



NOW!

The CopyMaster

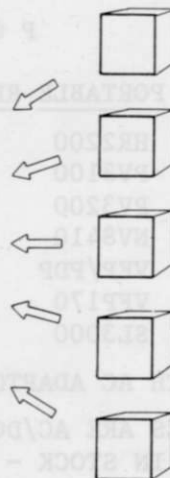


The people who brought you Distrivid,^{T.M.} for connecting your R.F. Signals, now bring you *The CopyMaster*. The ultimate connecting unit for duplicating at home or office
AT HALF THE COST! \$499

The CopyMaster was designed with **your** needs in mind. It connects four sources of audio/video information to three receivers. The stabilizer allows perfect monitoring of heavily copy-guarded tapes on your T.V. or large screen projector. Using *The CopyMaster*, you get the best possible copies, with the least amount of loss.

The CopyMaster connects perfectly with most detailers and image enhancers, blending the ultimate in quality, performance and flexibility. To connect your equipment with competitor's equipment, would cost you **twice** as much!*

The CopyMaster combines the feature of audio/video switching with high quality audio/video amplifiers and a *Vidicraft* stabilizer in one unit. This handsome unit fits right under most consumer VCR's. All connections are made on the rear of *The CopyMaster*, while the selection buttons and stabilizer control are on the front. The simulated wood grain and brushed black surface of this unit will add to the appearance of your video system. *The CopyMaster* is the dream of videophiles for duplicating non-copyrighted material.



MODEL 170
VIDEO STABILIZER
\$249.95*

MODEL 510
VIDEO SWITCHER
\$139.95*

MODEL 370
AUDIO DIST. AMP
\$239.95*

MODEL 70
VIDEO DIST. AMP
\$229.95

MODEL 577
AUDIO SWITCHER
\$139.95*

**WHY
PAY — \$999.75**

Call now to order, or use the
order blank on this page.

KAPPA VIDEO

Your Connection to the Future

9626 - J Lurline Avenue (213)
Chatsworth, CA 91311 709-6590

Distrivid^{T.M.} is a trademark of
Beta Video Inc.

KAPPA VIDEO ORDER CENTER
9626-J Lurline Ave., Chatsworth, CA 91311

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

VISA ☐ M.C. ☐ # _____ EXP. DATE _____

☐ CopyMaster at \$499.

☐ Send brochure

SIGNATURE (if charge) _____

California Residents add 6% Sales Tax

*Based on Video Reviews 1981 Equipment Directory.

—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

Sony Betamax SL-7200A with DT30 timer and AG-120 Cassette Auto-Changer. Unit just cleaned, adjusted, and belts replaced. Excellent condition. Best offer over \$300 takes it all. O.C. Hennessy, 2723 Wroxtton, Houston, TX 77005.

Pre-recorded movies on Magnetic Video just \$32 each!!! Almost all are brand new, never opened. Some played once. There's *Alien*, *MASH*, *Silver Streak*, *Butch Cassidy*, *Norma Rae*, *Omen*, *Julia*, *Unmarried Women*, *Frech Connection*, many more titles. Above are VHS. In Beta, *Alien* and *Omen* only! Send S.A.S.E. for list of all titles. John Dressler, 2831 Hazel, Dayton, OH 45420, (513) 253-4232.

Quasar VR-1000 tapes. 77½ hours, almost all used just once. Buy it and get the machine and remote control for free. \$800. I bought a VHS recorder (not a Quasar). Michael Knox, 1149 SW Louise Circle, Grants Pass, OR 97526, (503) 479-7005 9 a.m. - 12:00 noon except Sunday and Tuesday.

Panasonic SL/LP PV-1000 \$550. RCA SP/LP VBT-200 \$550. GE 48" Widescreen TV model 1000 \$2000. Sony 50" Widescreen TV model 5000 \$2400. Advent 72" Widescreen TV model 750 \$2000. Ernest E.E. Poole, M.D., Box 498, Lidgerwood, ND 58053.

16mm kinescope from the "Golden Age of TV." 1 copy of "Right Now" a c.1957 debate show featuring CBS executive Richard Salant who delivers a diatribe against pay-TV which "would put turnstiles in the living rooms of America." \$25 plus postage. 3800 E. 4th St., Apt. #3, Tucson, AZ 85711.

AKAI Portapak BVT-110DX ¼" BW portable VTR, 3" monitor, TV tuner, camera with zoom lens. VT-700 ¼" BW VTR. All dubbing cables, cases, tape. Like new condition, excellent quality. Originally \$3000. Best offer. Tom Dussault, 102 Alva St., New Bedford, MA 02740, (617) 996-4383.

Wedding Videographer selling equipment to go into new business. Sony DXC-1640 color camera w/case and accessories—list \$3500, Beta SLO-320 recorder—list \$1595, Beta SLO-340 portable recorder—list \$1400, Beta SLP 300 playback—\$1195, Sony RM-430 editing console—list \$1990, ENG mobile video cart w/ Springhead Tripod—list \$450, five Sony BP 60 batteries—list \$300. Nothing more than three months old. Everything bought at list—make me a reasonable offer for all or part. Clifford Hecht, (516) 764-8763.

BETA

If you have pre-recorded XXX tape that you are tired of and would like to trade, write to me and list your titles. I will send you my list and proposal. E. Brown, 411 Jefferson St., Martins Ferry, OH 43935.

Wanted: "Wonder Woman" tapes and other adventure heroine types, including: *Sheena*, *Queen of the Jungle*, Cheri Caffaro as "Ginger", etc. I have HBO and Cinemax. Ben W. Ebenhack, 1802 Symons, Laramie, WY 82070, (307) 742-0459.

Wanted on Beta II—Russ Meyer's *Beyond the Valley of the Dolls*, *Bobbi Jo* and *the Outlaw* with Linda Carter, *Coffy* with Pam Grier, *Rocky Mountain Horror Show* and *Ugly George Shows*. Mike Radler, 1166 SW 23rd St., Loveland, CO 80537.

Beta wanted: Senator Ted Kennedy's address to Democratic Convention, Summer, 1980. Would also consider cassette audio tape. Mike Evans, 618½ L Ave., Nevada, IA 50201. (515) 382-5328.

Series: *The Good Life*, *The Julie Andrews Hour*, *The Informers* and *Captain Video*. Cartoons: *Tober: The Eighth Man*, *Here Comes the Grinch* and *Hoppy Hooper*. Movies: *The Tamarind*

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 #31-May 1 and #32-July 1.

Seed, Thoroughly Modern Millie with Julie Andrews, *The Gnome-Mobile*, *Joseph Andrews*, *The Limbo Line*, *The Horse Masters* and *The Changeling*. R-rated pictures with Cheri Caffaro: *Too Hot to Handle*, *Ginger*, and *Girls are for Loving*. Can anybody give me more information on a 1949 CBS program called *Mary Poppins*. I have read about it in "Haven't I Seen You Somewhere Before?" by James Limbacher. Will trade blanks and local programming. Charles Kuffel, 275 Susan Lane, Rochester, NY 14616. (716) 663-5375.

Wanted: Any 50's science fiction. Have many of same. Also want *Seven Days in May*, *Twelve Angry Men*, *Most Dangerous Game*, *Bobby Jo* and the *Outlaw* and certain *Twilight Zone* episodes. Will answer all replies. Send lists. Larry Bieza, 1121 Jessamine Ave., St. Paul, MN 55106.

Want somebody with ON and Z in California to trade tapes with me for Bottles of Bacardi Anejo Gold Reserve. Interested? Peter Fernandez, 8-9 Ramirez de Arellano, Torrimar, Guagnabo, PR 00657.

I have LA ON and many movies to trade in Beta. Send your list of unusual tapes. Earl Laskey, 20 Morning Dove, Irvine, CA 92714.

Desperately wanted, Beta 2. *Midnight Special's David Bowie Show* first telecast 1973, then twice after. Has Bowie, Marianne Faithful, and the Troggs on same show. Also anything pertaining to Bowie, especially concerts. I have movies or blanks to trade. Ann Marino, RD #2, Box 339, Walden, NY (914) 564-2373.

VHS

Wanted on VHS—*Faithful in My Fashion*, *Abie's Irish Rose*, *Lost Horizon*—original, *Somewhere in Time*, *Night of the Quarter Moon*, *Power and the Prize*, *Toy Toger*, *Something of Value*, *Invitation*, *Somebody Up There Likes Me*, episodes of *The Millionaire*. Joanne Kessler, Box 160533, Miami, FL 33183.

Wanted: Good VHS copy of old sci-fi movie *Forbidden Planet*. Also interested in any Linda Ronstadt tapes—concerts, interviews, etc. Jim Stewart, 46 S. Lippincott Ave., Maple Shade, NJ 08052. (609) 786-1227 evenings.

Looking for other World War II buffs to swap and share costs of documentaries. Have full dubbing facility for VHS. U-Matic ¾" and EIAJ ½" reel-to-reel plus enhancer and stabilizer. Bert Kuschner, 3340 Turtlemound Rd., Melbourne, FL 32935. (305) 254-1824.

Crusader Rabbit cartoons wanted. Also *Rocky* and *Bullwinkle*, *Fractured Flickers*, *George of the Jungle*, *Hoppity Hooper* and others made for TV before 1963. Offer *Ugly George*, *Midnight Blue* and other Manhattan cable shows. See my February ad, don't duplicate your reply. Jim Henderson, 338 W. 47th St., New York, NY 10036. Call (212) 246-9990 weeknights before midnight.

Wanted desperately VHS: *Desperate Living*,

Pink Flamingos, *Female Trouble*, *Freaks*, *Phantom of the Paradise*, *Scanners*, *Empire Strikes Back*, *Gay Deceivers*, *I Spit On Your Grave*, *Caligula*, *Gore Gore Girls*, *Blood Feast*, *2000 Maniacs*, *The Ritz*, *Blue Sunshine*, *Susperia*, *The Tinger*, *The Devils*, Disney classics, horror films of 50's and 60's, and numerous good horror, sci-fi, fantasy and recent films you recommend. Very Good/Excellent copies ONLY, in SP or LP. Please, no color bars, cropping. Send your lists and cable/pay TV schedules. I have ON. Write: Brennan, 2014 N. Kildare, Chicago, IL 60639.

Wanted: episodes from the following TV shows: *Amos and Andy*, *Superman*, *Andy's Gang*, *Believe it or Not*, *Captain Midnight*, *Captain Video*, *Columbo* episodes with Patrick Magooan, *Danger Man*, *Dick Tracy*, *Dragnet*, *The Fugitive*, *Gangbusters*, *I Led Three Lives*, *Invaders*, *Invisible Man*, *Lone Ranger*, *Man with a Camera*, *One Step Beyond*, *Rafferty*, *Secret Agent Man*, *Winky Dink and You*. Also want serials (full-length versions only), Charlie Chan movies and final game 1980 world series. Have hundreds of movies and other materials to trade. Send your list for mine. Jack Hirschman, 119-49 Union Turnpike, Forest Hills, NY 11375.

Wanted SP or LP: *The Jazz Singer* with Neil Diamond, *Phobia* with P.M. Slaser, *Kramer vs. Kramer*, *Airplane*. TV series: *Longstreet*, *Route 66* (must be on somewhere!!!), *I Spy*, *Lancer* and *Here Come the Brides*. Any Neil Diamond concerts, TV appearances. Have 2 VHS so can dub. Contact: Sylvie Camden, 579 Boyer St., Granby, Quebec, Canada J2G BC9.

Wanted to trade on VHS. Classic Hitchcock: *The Pleasure Garden*, *Down Hill*, *Easy Virtue*, *The Ring*, *The Farmer's Wife*, *Champagne*, *The Manxman*, *Juno and the Paycock*, *The Skin Game*, *Waltzes from Vienna*, *Trouble with Harry*. Please call M. Small (212) 935-7297.

Wanted: swingers that videotape home movies and swing parties. Will trade or deal. Also want someone to tape occasional movies on HBO. Best offer accepted. Write Larry Golden, Ward 62-1, VAMC, Tuskegee, AL 36083.

Badly wanted: Joan Crawford movies—*Harriet Craig*, *Sudden Fear*, *Possessed*, *Queen Bee*, *Goodbye My Fancy*, also Mae West movie *I'm No Angel*, any Carmen Miranda movies and Patty Duke Show. Have 80 old TV shows to trade. Dan Steeves, 201 Sherbourne St., Apt. 208, Toronto, Ontario, Canada M5A 3X2. Phone (416) 368-4035.

Need contacts to tape *Wild Wild West*, *Man from U.N.C.L.E.*, *It Takes a Thief*, soap *Edge of Night*. Desperately need any *Dark Shadows* episodes. Also need 1979 Dallas-Washington football game (Dallas 35-Washington 34) SP or LP. Willing to trade almost anything! Thanks videophiles. Steve Thames, 5150 Red Bluff, #1204, Pasadena, TX 77503. Call collect after 5:00 p.m. (713) 487-3848.

Wanted: 3 first season *Mork & Mindy*, (PBS—English) *No, Honestly*, (PBS) *We Interrupt This Week*, *Hogan's Heroes*, *Battle of the Network Stars*—1 through 8 and (PBS—English) *Good*

Neighbors. Can trade, dub, or whatever is best. Glen Robbins, 3657 N. Overhill, Chicago, IL 60634 (312) 589-0742 or 777-0970.

Want VHS: *Daughter of Darkness*, *La Grande Bouffe*, *Africa Addio*, *Point of Order*, *Titicut Follies*, *Jack the Giant Killer*, *Out of It*, *Let It Be*, *Claire's Knee*, *The Manster*, *Killer Shrews*, *Giant Claw*, *Conquest of Everest*, *Threshold* (Navy Blue Angels). Have much to trade. Bonnie Young, 3815 Atlantic Ave., Brooklyn, NY 11224.

Wanted on VHS (SLP)—I need someone to tape the soap *Edge of Night* for me on Mondays, Wednesdays and Fridays. In exchange for taping 12 episodes a month (I supply the tape), I will give you one new tape a month for yourself or will tape something for you in exchange. Please write if interested. S.C. Horn, 121 Randy Rd., Crowley, TX 76036.

Wanted: Quality equal to commercially prerecorded or one dub down, full-length, uncut: Original X-rated *A Clockwork Orange* (140+ min.); Movie theater version *Slaughterhouse Five* (no TV version acceptable); *Strange Case End of Civilization*, *Cleese*; *Blind Ambition*; *Point Counterpoint* (PBS); *Andromeda Strain* (130 only). Harry J. Patrick, 905 54th Ave. N., Nashville, TN 37209.

If you have prerecorded tape that you are tired of and would like to trade, write to me and list your titles. I will send you my list and proposal. E. Brown, 411 Jefferson St., Martins Ferry, OH 43935.

Does anyone know if these two movies have been released yet for videotape: *Gore Vidal's Caligula* and *Hush*, *Hush Sweet Charlotte*? If so, where can I obtain them in VHS format? Paul Schulze, #1502, 1255 N. Sandburg, Chicago, IL 60610.

ADDRESS CORRECTION from last issue's ad: Wanted: Los Angeles area videophile to tape "Science of Creative Intelligence" and/or other lectures Maharishi Mahesh Yogi in LP Station KSCI. Also (uncut, good): *Point Counterpoint*, *Lolita*, *Beat the Devil*, *Petrified Forest*, *Dr. Fumanchu* (Peter Sellers), W. C. Fields and Me, *Between Time and Timbuktu*. Harry J. Patrick, 905 54th Ave. N., Nashville, TN 37209.

Wanted: VHS only, from PBS *An Evening of Championship Ice-Skating*, 1976 and 1977. Have trade list and access to cable. Allen Millner, P.O. Box 35, Braintree, MA 02184.

Wanted on VHS/PAL 625 50 frames SP format colour frequency 443 prerecorded tapes and compatible video accessories for power input 220-240V 50 Hz. Payment in U.S. dollars or as requested. Retnaraja, P.O. Box 35, 40 J. Masjid, Kuala TR, Trengganu, West Malaysia. Video correspondents welcomed, especially from VHS/PAL owners outside U.S.A. too.

Wanted: VHS only: *The Execution of Private Slovak*, *A Small Circle of Friends*, *Shindig*, *Hulabaloo*, *Hootanay*, and other films and concerts. Have trade list and access to cable. Let's exchange lists. Allen Millner, P.O. Box 35,

Wanted: VHS uncut tapes of Hitchcock's *Vertigo* and *Marnie*. Also want any Barbra Streisand tapes or 16mm films of appearances, specials, etc. Also need *Diana Ross Live at Caesar's Palace in Las Vegas* from HBO. Randy Emerian, 5824 E. Hamilton, Fresno, CA 93727. (209) 255-3200.

Wanted: *Massacre at Central High*, *The Bitch*, *The Stud*, *Sweet Body of Deborah*, *Zulu*, and *Texas Detour*. Have many tapes to trade. Send your list and I'll send mine. Carl Maunz, Chalet Apts., Chadds Peak I, Pinehill, NJ 08021.

Wanted: *Car 54*, *Burns & Allen Show*, *Burns & Allen* or other comics' movies and people with HBO in 2 and 4 hour VHS format only. I have many series currently playing and movies in stock. Allan, P.O. Box 1891, Highland, IN 46322.

We've had video dating services in California for years now. I'd like to try video pen pals where people across the country who would never otherwise meet each other can become acquainted through video. If you have a VHS recorder and access to a camera, I've got great shots of Southern California to trade for scenes around your home. What would you like to see? Write me for information. Bill Play, 205 S. Dunning St., Ventura, CA 93003.

Wanted: direct from pay TV copies, SP or LP, *Island of Dr. Moreau*, *The Car*, *Stepford Wives*, *The Sentinel*, *Demon Seed*. Have SelecTV (3-D, Stooges, Burns & Allen, etc.) to trade. Ted Isaacs, 16564 Mt. Todd St., Fountain Valley, CA 92708.

Want the following XXX: All Raxaelli films available on tape, including new one featuring Seka, plus *Female Athletes*, *F---*, *Downstairs/Upstairs*, *Blondes Have More Fun*, *Beyond Your Wildest Dreams*, *Love-In Arrangement*, *Blonde in Black Silk*, *Debbie Does Hawaii*, *Scent of Heather*, *Games Women Play*, *Platinum Paradise*, *Vista Valley PTA*, *Pink Ladies*. Send your list to H. Peterson, 10554 Decatur Ave. S., Bloomington, MN 55438.

Wanted to buy: Any used legal prerecorded tapes in VHS only. Want all major companies plus XXX rated and top quality independent and public domain titles. Must have their original dust covers as sold and be in good condition. Send list of titles and prices. James Jones, P.O. Box 41192, Cincinnati, OH 45241.

For you sickies I have *The Terror of Tiny Town* and *I Changed My Sex*. Want *Plan 9 from Outer Space* (*Invasion of the Robot Monsters*), *Satiricon*, *RUR*, and any non-Panther Peter Sellers. My list for yours. David Ponicki, 2611 E. Main, Kalamazoo, MI 49001.

Wanted VHS: *Airplane*, *Jet Pilot*, *The High & The Mighty* and possibly old TV series playing in Denver, Albuquerque, Phoenix, Seattle and El Paso. I have over 50 old TV shows for trade, and HBO. Send your list for mine. Write: P. Bernstein (Wind out of your sails), P.O. Box 33, Butler, WI 53007.



Old TV series: Literally thousands wanted—*Rawhide*, *Have Gun Will Travel*, *Time Tunnel*, *Secret Agent*, *I Spy*, *Man from U.N.C.L.E.*, *Topper*, *Patty Duke* and more. If you collect classic television, please write. PAL contact wanted who will accept NTSC tapes in trade. Jim Dowdy, 640 Montclair, Olathe, KS 66061. (913) 764-3648.

JUST PLAIN WANTED

Wanted desperately: *The Tubes Live at the Greek Theater*, a one-hour 1979 concert. VHS preferred. Also any David Bowie videos. Richard Laughlin, 1240 Lynwood St., La Habra, CA 90631.

Newcomer desperately needs early *Videophile* issues. Will pay any price. John Good, 310 S. San Gabriel Blvd., San Gabriel, CA 91776.

Uncut films wanted: *Abelard and Heloise*, *Allegro Non Troppo*, *Alphaville*, *Conquer Worm*, *Crack in the World*, *Dealing*, *Devil Girl from Mars*, *I Love You Alice B. Toklas*, *La Grande Bouffe*, *Lolita* (152 min.), *Mad Dogs & Englishmen*, *Manchurian Candidate*, *The Ruling Class*, *Space Thing*, *Steelyard Blues*. Many old television shows wanted (literally hundreds) especially *Broken Arrow*, *Captain Video*, *Dobie Gillis*, *Have Gun Will Travel*, *Honey West*, *Invaders*, *Laugh-In*, *Music Scene*, *My Living Doll*, *Mr. Peepers*, *O.S.S.*, *Patty Duke*, *Rebel*, *Ripcord*, *Tales of Tomorrow*, *Thriller*, *Way Out*, *Zorro*. VHS SP preferred. Jim Dowdy, 640 Montclair, Olathe, KS 66061. (913) 764-3648.

Rock 'n' Roll Video: I am looking for *Jimi Plays Berkeley*, *The Experience*, *See My Music Talking*, any rare Jimi Hendrix; anything on Robin Trower, Scorpions promo tape; Foghat—tribute to the blues; Cal Jam I, Fillmore; Stomping Ground; unaired Frank Zappa TV special; etc., etc. Also Canadian rockers take notice. I am looking for material on the following Canadian bands: Triumph, Rush, Max Webster, Pat Travers, Riot, Goddo, Hunt, etc. I am also interested in obtaining video that is strange, off-the-wall, unusual, bizarre, cult, current, and not commercially released. I have the same to trade. Rush lists to Joe Romagnola, 28 Farmingdale, Hamlin, NY 14464. (716) 964-2940.

Almost anything (Beta/VHS). Videophile (Japan) has missed U.S. TV for 19 years. Offer trade: classic/new U.S. movies professionally dubbed for Japanese TV. Imagine the novelty of Bogey, Redford, etc., speaking Japanese. Also: Japanese samurai, sumo wrestling, traditional music/dancing, "kabuki," quiz shows, "Noh" plays, soap opera, even commercials. Have (in English) many prerecorded classics/new U.S. movies plus some old TV (*Dick Powell*, *Twilight Zone*, *Wanted*, *Star Trek*, over 50 *Mission Impossible*s, etc.) Anything wanted, including good X flicks, but mostly Bogey, Raft, Dietrich, Cagney, Lorre, E.G. Robinson, etc. Titles especially wanted: *Big Sleep*, *Bugsy Malone*, *Cincinnati Kid*, *Caine Mutiny*, *Cat Ballou*, *Cool Hand Luke*, *Dishonored*, *Shanghai Express*, *Destry Rides Again*, *Manpower*, *Spoilers*, *Pittsburgh*, *Kismet*, *Blonde Venus*, *Witness for Prosecution*, *Key Largo*, *Ladykillers*, *Fiddler on the Roof*, *Maltese Falcon*, *Mask of Dimitrios*, *Petrified Forest*, *Quiet Man*, *Rope of Sand*, *Treasure Sierra Madre*, *We're No Angels*, *Invisible Stripes*, *They Drive by Night*, *Brother Orchid*, *High Sierra*, *To Have and Have Not*, *Conflict*, any pre-1934

Bogart, and *It Takes a Thief* (TV series). Appreciate your TV guide. (Will send Japanese version.) Replies AIRMAIL please. Graham Louer, 10-6 Fukadani-cho, Nishinomiya, Hyogo, JAPAN.

Wanted in Beta II format. Four Barry Manilow network specials and one HBO special. Nancy Cole, 4 Fawn Circle, Randolph, MA 02368. Will pay top price.

Did anybody out there collect or save tapes of the *David Letterman Show*, late of NBC weekday mornings? I have the final 3 shows; am interested in possibly securing copies of some of the other shows. Paul Rayton, 4294 Verdugo View Dr., Los Angeles, CA 90065. (213) 257-9169. (Please don't phone after 10:00 p.m.)

Abelard and Heloise, *Aphaville*, *I Love You Alice B. Toklas*, *Lolita* (152 min. only), *The Ruling Class*, *Scorpio*, *Rising*, *Steelyard Blues*, *Stud*, *20 Million Miles to Earth* plus hundreds of old TV shows. VHS preferred. Jim Dowdy, 640 Montclair, Olathe, KS 66061. (913) 764-3648.

Thanks for the many responses. Wanted: *Godzilla*, 1984, *Creeping Unknown*, *Monster that Challenged the World*, *Time Machine*, *House on Haunted Hill*, *Jason & The Argonauts*, *World, Flesh & the Devil*, *Zotz*, *Norliss Tapes*, and *Dr. Mabuse*, *Highway Patrol*. Like to hear from all sci-fi/horror fans. More wants: *Champagne for Caesar*, *Bad Day at Black Rock*, *Easy Rider*, *Head*. Looking for at least 200 more. Complete want and have lists upon response. Send your list now to Joe Wladas, 1638 W. Nelson St., Chicago, IL 60657. (312) 281-1021.

Wanted: Any video tapes of the TV show series *The Monkees* (with original commercials, if possible). Also a tape of their 1968 film *Head*, the TV special called *3 1/2 Revolutions per Monkee* and their late 60's Christmas show. Also: any video tapes of Michael Nesmith's *Popclips* and any other appearances of the Monkees and/or ex-Monkees on any other TV shows!!!! Thank you very much!!! If you can help me out, please write to me. Thomas Nelson, 126 N. Battery St., Highland Springs, VA 23075 or call any day after 6 p.m. at (804) 737-4887.

VHS films to trade 2-4 hour. Have list regular and adult. Wanted Lana Turner, *Emanuelle* and oriental movies. *The Outlaw J. Russell* and *Blue Lagoon* B. Shields. Following Japanese X movies, *Sex and Fury*, *Pirate Woman* and *Madame Rose*. Write—List. Chuck Kenney, 2702 Loring Dr., District Heights, MD 20028.

Help! I'm going blind trying to find a copy of George Romero's *Martin*, (X-rated version uncut). I own over one hundred titles and have access to over one thousand more, which I would be willing to trade for one good copy of *Martin*!!! Steve Pitcher, 3245 Eastlake E. (Apt. 203) Seattle, WA 98102. (206) 324-3622.

Wanted in any format in either NTSC PAL or SECAM, any video on Swedish Rock group ABBA. Anyone in Europe, any video you have on Abba, please let me know about it. All letters answered. Rod Schwartz, 2009 Greenfield Lane, Rockford, IL 61107. (815) 399-9536.

Old TV programs. Send me your current TV Guide and I will send you mine. All letters answered. Rod Schwartz, 2009 Greenfield Lane, Rockford, IL 61107. (815) 399-9536.

Forming a video tape club. Nonprofit. VHS and Beta—Movies—adult, etc. Large selection to choose from. Adding more all the time. Let us know your requests. Please write or call D&H Video, 2727 W. Laura, Peoria, IL 61604. (309) 673-7805.

Opera-Shakespeare video tape club now being formed. Beta/VHS. For info G. Blair, 13711 Doth Ave., Hawthorne, CA 90250. Phone (213) 973-6888. Also academy award nominees on 2/1 basis.

Wanted desperately: any format. Please help me locate *The Addams Family Reunion* (Thanksgiving 1977) and *Struck by Lightning #2*. Send me a note to C. C. Hutchison, 11303 Featherstar, Houston, TX 77067.

Desperately wanted: *Dr. Jeckyll & Mr. Hyde* with Frederic March, 1932 uncut only. Also *Bride of Frankenstein* 1935 uncut only. *Son of Frankenstein*, 1939 uncut. All first quality only. Will buy them. Please help me. Format Beta. R. Parisien, 2513 Marquette, Longueuil, Quebec J4K 4K3 Canada.

Wanted: Persons in Boston, Colorado, Detroit, Hartford, Minneapolis, Pittsburgh, St. Louis, Washington, D.C., and cable areas of New York City and Long Island who can occasionally record hockey games. Need not be hockey fans. I'll trade for anything off LA TV, including Z, ON, SELECT, as well as many other movies (many comedies). Prefer VHS, but Beta acceptable. Thanks. Bob Borgen, 4802 Hollow Corner Rd., #218, Culver City, Ca 90230. (213) 838-6339.

Have earth station, 37 channels plus HBO, Cinemax, Showtime, and Movie Channel. Need monthly program schedule for Movie Channel. In return will tape for you anything that's legal that I can receive. Also want *Dobie Gillis* and *The Invaders*. R.R.H., Box 1496, Fargo, N.D. 58107. (701) 293-6801.

Wanted: VHS tapes of those half-hour "Flying A" westerns of the early fifties—*Gene Autry*, *The Range Riders*, *Buffalo Bill, Jr.*, *Annie Oakley*; also *Kit Carson*. Will trade, buy or swap blank tape. Jim Mason, 1823 Old Gulph Rd., Villanova, PA 19085.

Very badly wanted on VHS—3 episodes of *Battlestar Galactica: Lost Planet of Gods*, *The Magnificent Warriors*, & *The Young Lords*; also the PBS January concert of Victor Borge; from early 1980 on SHOWTIME, *Bullshot Crummond* and the first and last episodes of *The Prisoner*. I can tape for you in trade from HBO, SHOWTIME, The Movie Channel, and Home Theater Network. I also would like to buy *The Killer* at a good price. If anyone knows Danny Stevens, please ask him to contact me. Dwight Lindley, 3405 Millbrook Dr., Wilson, NC 27893 (919) 243-3493.

No Nukes. Have original off pay TV master copy. (VHS SP) will trade for decent dub of *California Jam I*. If you have *No Nukes* already, I have lots of other goodies to trade. If you have *Cal Jam I* in any format please contact me. John Good, 310 S. San Gabriel Blvd., San Gabriel, CA 91776.

Wanted desperately: Laurel & Hardy's first talkie, *Unaccustomed As We Are*. any format or let's convert your film. Much to trade. Earl Laskey, 20 Morning Dove, Irvine, Ca 92714. (714) 559-7029.

John Lennon: An Evening with John & Yoko (1969)—including "Honeymoon," "Self-Portrait" "Smile," and "Two Virgins." Also *Bottoms*, *Apotheosis* (1969), *Erection* (1969), *Fly* (1969), *Rape Part II* (1969), News coverage of *Bed in for Peace* (1969), Beatles at the Cavern Club (1962), Carnegie Hall (1964), *The Entertainers* (11/13/64), *Hullabaloo* (1/66), *Shea Stadium* (1966), *Music Scene* (9/22/69), *Ballad of John & Yoko* (1971), *Give Peace a Chance* (1971), *Up Your Legs* (1971), *Imagine* (1972). Lennon co-host Mike Douglas (1971), Dick Cavett interviews, "Roots" and "Starting Over" record album promos. Also: all local "specials" on the death of John Lennon. If our fellow videophiles have any of the above titles or knowledge as to where these might be obtained, please contact immediately Ron or Richard collect at (201) 354-4900 (days).

Arctic rescue from cabin fever, loneliness and boredom urgently needed! Novice vidiots on a remotest Alaskan Air Station desperately need women, VHS programs and women. As women can't be mailed, will have to settle for video programs. Also need someone who receives a channel in Spanish. Any video pals out there in the real world willing to tape for us please write: Bob "Rocky" Randall, 794 ACWSBX 1975 (NCCI), Cape Newenham, AK APO Seattle, WA, 98745.

PERSONAL

Will the Videophile who contacted me about recording soccer games please get back in touch. I lost your address. Dave Crow, 8576 W. Arbor Place, Littleton, CO 80123.

Son of popular video magazine editor desires to view concert tapes featuring Lynard Skynard. Father of said son still seeks *Space Thing* (late 60's "softie"). Contact: J. Lowe, c/o *The Videophile*, 2003 Apalachee Parkway, Tallahassee, FL 32301. (Please, no more inquiries re: Shriner's olive race tapes.)

CANADIANS!

YOUR VIDEO HEADQUARTERS IN CANADA!

FREE GIANT CATALOGUE

Americans! We have titles currently not available in the U.S.—Send \$1 bill for lists!

NIDCANADA (Dept. B)

HOME ENTERTAINMENT LTD.

Box 6161, Stn. C, Edmonton, Alberta, Canada T5B4K6

Cassette Mailing Cartons!

corrugated—reusable—guaranteed
Fifteen for \$10, delivered.

Paul Kurtz Industries

3969 Livernois Ave., Box 10054

Detroit, MI 48210

Gravity & Red Shift. Famous lecture. Universe is not expanding. Quasars, Pulsars, and more on VHS or Beta color. \$29.95 postpaid. Kierein, 4377 Carter, Boulder, CO 80301.



39⁹⁵
ADD \$2.50 FOR POSTAGE

ORDE# No. 228AE047

ETCO ROUTE 9N,
PLATTSBURGH, N.Y. 12901
Tel.: (518) 561-8700.

30 CHANNEL CABLE TV CONVERTER

FREE!
UNUSUAL 96 PAGE
ELECTRONIC PARTS
& IDEAS CATALOG!

BOOKS (continued from page 65)

Blazing Saddles have been "compressed," and informs us that if you buy *American Graffiti*, you will be getting the slightly revised 1978 reissue version. The listings are as current as you could expect (*Coal Miner's Daughter* and *The Blues Brothers* are included), but "adult" titles are mostly ignored. Though a couple of Russ Meyer titles snuck in under the wire, many big sellers (*Deep Throat*, *Debbie Does Dallas*, etc.) are ignored, along with all the other titles which account for as much as 40% of prerecorded video tape sales. Mention is made of B-westerns, old television, music and cartoons, but these titles are not set forth at length.

Perhaps the book's most astute observation is in the section which reviews home video related publications. In the authors' opinion *Video* magazine "is an adequate newsmagazine, but nothing more," while of our own little pet project it is said: "On the whole, if you're serious about home video, this is your magazine." As a behind-the-scenes note, I was interested in the observation that our prerecorded tape reviews "don't always reveal the same degree of savvy as the rest of the magazine." Could it be more than coincidence that one of the authors (Allan Greenfield, president of Video Dimensions) once took issue with us over a review by Don and Maggie Thompson of one of his tapes? Probably not.

As usual, I could ramble on and on, but I'll just let it go at this. *The Complete Guide to Home Video* could be a very valuable single-volume source of information for the beginning videophile who wants a cram course in what the heck it's all about. For the rest of us . . . well the attitude and approach is certainly welcome, but I see this particular edition as mostly a skeleton upon which future, more fully fleshed out, editions could be constructed.—JL

★★★

There you have it, more than \$150 worth of new books that you didn't realize you needed. While I ordinarily delight in taking potshots at worthless products and deflating flatulent windbags, I must say that nearly every one of this issue's crop of books is a winner.—JL



TELE-COMMUNICATION

THE VIDEOSPONDING COLUMN

VIDEOSPONDING is alive and well . . . and growing, at least if my mailbox is any indication. Thanks to all who sent cards and letters responding to my last plea trying to get this hobby off the ground. A few videotapes also graced my mail table, and replies are being produced as time permits. I have always been a notoriously slow correspondent, so a prodding postcard or phone call sometimes helps. Things here at Studio B are hectic and insane. As a self-employed media freak, I find very little time lately to do what I want to do. As I retype my third revision of this babble, my RCA is taping CNN for one videospont and at 2 a.m., about 20 minutes from now, the Panasonic will kick in to grab a late night horror flick for another video freak. Here in the control room where my antique IBM sits, I am running off some promotional tapes for several radio stations, and before 8 a.m. I have to run to Channel 13 to record the booth announcements. Lately I have been getting them cut just before sign on, sometimes panicking the engineers. So videosponting is just something that is catch as catch can . . . plus there has been an interesting development which takes even more of my time (more on this later).

The most common question asked in your letters and phone calls is: Once I have made the tape, how do I package and mail it. Jim covered this to some extent in Issue #29 (pp. 38 & 39). If you don't subscribe (what, not subscribe???) send the bucks for a back issue, it was a good 'un. Jim's info was almost a parallel to mine, which shows you that great minds track in a similar fashion (60 microns, I do believe). Packaging and mailing tips can never be overstated, so I'll give you my comments as well.

There are several options which depend on how much you wish to spend, and how picky you are. Having been at this now for over a year and a half, I have had only one cassette come smashed, and that one was one of the best packed tapes, sent by the most reliable (UPS) carrier, over one of the shortest distances. It was also insured, so it got replaced, and rebuilt (yes, you can rebuild videocassettes just like audiocassettes). One of the easiest ways to ship a videotape is by wrapping it in newspaper, and putting it in one of those bubble plastic jiffy bags. Do NOT use the jiffy bag that has shredded newsprint in it, they always tear, and you get head contaminating fuzz all over the tape. This method works quite well, and has proven reliable at least to this correspondent.

For the more serious video freak, there are companies that offer shipping systems. The cheapest is a cardboard box that you can re-use several times. The VHS box is just a little wide, so use some paper to fill the gap . . . otherwise the tape will rattle around inside the container. The *Videobook* people offer

a rather complex system. I haven't tried it but it looks good. It is fairly costly. Over the long haul, however, the died-in-the-wool videosponting junkie will probably prefer the made-for-your-format, high impact, plastic mailer. These have been around for several years for those of us who have been shipping 3/4" tapes around the country, and are a spinoff of the 16mm film mailers of many years' existence. The mailer adds around 20 to 30 cents per cassette shipping expense, but you don't have to fiddle with wrapping it and packing it. Just drop your tape into the custom cut slot, and snap the affair shut. It's that simple.

Next stop is your friendly neighborhood post office. The fellow at the window (or lady if you are lucky) will say, "What class do you want that?" Here again, the option is yours. Even though they will argue with you, *it is legal for you to use the 4th Class Special Rate for personal videotapes*. But, to save a hassle, just tell the window clerk it is a video program [or "magnetic recording"--Ed]. That is literally the truth, and will save you a lengthy hassle if you wish to ship your videocassettes by snail mail. Warning: 4th Class takes forever, sometimes over a month, and is the best way to get a cassette lost or smashed in the postal system. I use this shipping method for any tapes I am sending to correspondents living within the same sectional center (first 3 digits of zip code the same), or to someone living within a few hundred miles. Once you get out of your sectional center, the tape sits in each sorting place until they are good and ready to get to it. This shipping method is also good if you are sending a lot of tapes (movies, TV series, etc.) to one correspondent. Especially if he/she is in no hurry to get your tape. Videotapes may also go Third Class or Parcel Post, but, in general, I use either the 4th Class rate, or Priority Mail. Priority depends on zone, and is the same, in theory, as First Class, which is the same, so they say, as Air Mail. Tapes going from the Midwest to either coast take from 3 to 4 days by Priority Mail, and it will run you in the area of \$2 to ship your videotape depending on how you pack it. (Hey, this is getting EXPENSIVE).

Some helpful tidbits for videosponters. Always put your name and address on the videocassette. While most videophiles are fastidious, you will run across the rare bird, like yours truly, who is not such a neatnick. I presently have videotapes here from at least 10 people, and some of them came unmarked and unlabeled. I have taken it upon myself to label them, but I am not always able to do this right away. It might also be good to identify yourself either by a camera card or verbally when you begin your tape. This is a kind of courtesy, though it should only be necessary on the first tape. I, for one, hate rules and formality, but, at least in my studio,

confusion reigns supreme, and any way to lessen the chance of things getting mixed up is mucho helpful.

There are a few "video round robins" now making the circuit, and I hope to see more. A round robin is a tape where several videospondents take part, each assigned a section (watch your counter numbers closely, folks). The easiest is where three people are in an exchange, and the tape is divided in half. You always erase the section of the person you send the tape to. Round robins can be just friendly visits, or they can be devoted to specific subjects (science fiction, computer demonstrations, etc.) As we get more people into videosponding, I expect more round robins will start. Again, keep glued to your *Videophile* for further announcements, and write me if interested.

Tapes received here within the 1st couple of months show a remarkable diversity of people and production techniques. Many are just simple visit tapes, or on-camera show and tell—which is more or less the backbone of video correspondence—but some people really go all-out to produce a winning tape. *Tom Kelsey* in New York is one of those whose tapes are personal and well produced. Using a Panasonic system (PV-3100/WV-3200), Tom's tapes of life in the Big Apple are a fascinating montage of portable production off-air recordings and on-camera musings. He had an ad in the personal section a few issues back, so drop him a line if interested. *Roger Speakman* of Omaha is also into production, and science fiction. He uses Beta and VHS, and also produces video/slide shows of poetry and music. *Wolfgang Schultz* of Hamburg, West Germany, is, I believe, the first European videospondent who can tape in the NTSC (USA) system. His system is still under construction (as of this writing, he can play but not record NTSC), but a phone call tonight indicated that an NTSC camera is next on his agenda. I expect some fantastic tapes from across the pond soon. *Videosponding* is becoming a world-wide hobby. As soon as more tri-standard machines and monitors become available, I expect that *video* will bring us a bit closer together.

Tom Konard's Aircheck Factory newsletter has started a video column, and might be another place to pick up videospondents. The monthly bulletin is designed for radio/TV persons, and is a wealth of information to anyone interested in the broadcasting industry. Tom and I have exchanged a few tapes, although he hasn't taken the plunge and gotten a camera yet. I expect that, with the moving of his business to Wisconsin this year, a video studio will be part of the new complex. Write *Tom Konard's Aircheck Factory*, Box 156, Franklin Park, IL 60131. And thanks for the plug for *The Videophile* in a recent newsletter, Tom.

By the way, I'd like to chalk up one for the first romance begun by videotape correspondence. My own. I have found something that I am a little more obsessive about than video, so that's why some of your tapes and letters are taking a little longer to answer. Last fall, I sent my lawyer friend a video analysis of new wave music, which was comprised of my on-camera ravings and some really insane new wave music. (I


turned this friend on to the addictive world of video in the first place.) He showed the tape to a lady who has since become my numero uno. She isn't as into video as you and I (although she did spend one December day with me watching the *entire* Cosmos series with *Carl Sagan*). We have also spent some wonderful cold upper Michigan nights cuddled up to the video version of *Handel's Messiah*, and a film or three. I don't expect she will ever go insane over video, and that's just as well. This place has room enough for only one video freak. I wonder if there are any video twosomes out there. From the correspondence I've received, it seems that for the most part, the better half is at best tolerant of the whole idea. And most true vidiots are single (who could stand to live with us) . . .

A note to the potential Philadelphia videospondent who called me last January about exchanging tapes. You caught me at a time of total insanity here, and I didn't get your name or address, and have not received any correspondence. At the moment of your phone call, things were completely bonkers. I am nuts, but not as insane as you probably perceived. Let's try again.

And to all of you out there in videoland, lets make videosponding the wave of the future. The input so far has been heartwarming, and I'm building a file of correspondents which will be available in the coming months (stay glued to these pages). Send your name and address, hobbies and interests, format and personal data (female videospondents: measurements optional) on a card or letter, for compilation into a master list. (This is no club. No membership fee will be charged, although I may need some help with the printing costs.) Send it all to yours truly at the following address:

Gary Bourgois
Studio B, 135 Washington St.
Marquette, Michigan 49855

The rich among you might call (906) 228-3275.

Until next time . . . keep my mailbox full . . . cards, letters or T-60's cheerfully answered, with occasional prodding necessary at times. And tell a friend about video . . . and *The Videophile*, video's first (and still best) hobby magazine. 

ADULT
films, books
video tapes

Catalog \$1



TOP HAT FILMS

Creative Film Productions

1099 S. Congress Ave.

Unit 260 VPI

Delray Beach, Fla. 33444

VIDEO ACCESSORIES

Stabilizers, Enhancers, Switchers, Amplifiers, Connectors, Adaptors, Custom Carrying Cases Cabinets, Lighting, Electronic Games, Recorders, Cameras, Hundreds of Items. Send \$2.00 - refundable on first order.

Video Merchant
Box 5381
2725 Abington Rd.
Dept. 102
Akron, Ohio 44313

BOSOMANIA.

KITTEN NATIVIDAD

**Beneath
UltraVIXENS**

ANN MARIE
**Beneath
UltraVIXENS**

•Louisia May
Alcott gave
you "Little
Women"...

Russ Meyer
gives you
BIG WOMEN!

RAVEN DE
LA CROIX
UP!



There's always somethin' big about a Russ Meyer movie!

Please send the following cassette(s):

- ☐ **Beneath UltraVIXENS** FILMS ALBION
☐ **UP!** featuring Mary Gavin 1626 N. Wilcox #395
aka Candy Samples Hollywood, CA 90028
- ☐ **MONDO TOPLESS** - Darlene Grey (43EE)
☐ **LORNA** - Legendary Lorna Maitland
☐ **MUDHONEY** - Buxotic Rena Horten

•(Number) Cassettes @ \$79.50 ea. \$

☐ VHS ☐ BETA Calif. Res. add 6% \$

☐ Check; ☐ M.O.; ☐ VISA; ☐ M/C...Total\$

(Card # _____; Expires _____)

Name _____ Age _____

Address _____

City/State/Zip _____

Limited to 18 years or older.

HAVING
VIDEO
PROBLEMS?

**INTERNATIONAL VIDEO
SERVICE CENTER**
2014 N.E. 164TH ST.
NO. MIAMI BEACH, FL 33162

OFFERS THE FINEST IN
VIDEO SERVICE ON SONY,
PANASONIC, JVC, HITACHI
AND NEC VTRS AND COLOR
CAMERAS FOR THE CONSUMER
AND INDUSTRIAL END-USER

WE ALSO OFFER SPECIAL
MODIFICATIONS, CABLES
AND VIDEO ACCESSORIES

CALL US AT:

(305) 949-7099

The Lowest Prices Possible On All VIDEO CASSETTES!!

We have access to over
4,000 titles including:

- ★ Magnetic Video
- ★ MCA
- ★ Nostalgia Merchant
- ★ MGM
- ★ Allied Artists
- ★ Media
- ★ Warner Bros.
- ★ Cinema 5
- ★ Paramount
- ★ Columbia
- ★ 20th Century Fox
- ★ Universal



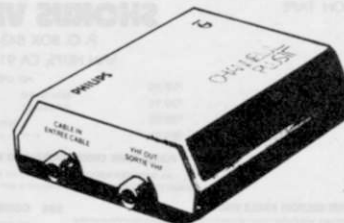
SEND FOR CATALOG - \$ 1
Refundable with 1st order

SUPER 8-16 STUDIOS

74 W. 47th St. N. Y., N. Y. 10036
(212) 793-0684 (212) 944-1956



ATTENTION VCR/CABLE VIEWERS



The new Canadian made Philips CHANNEL PLUS converter is the answer to your VCR/Cable hook-up problems. It converts all cable channels to UHF channels to restore normal VCR programming operation. One CHANNEL PLUS can feed several TV sets or VCR's and permits simultaneous viewing and recording of any combination of VHF, Midband and Superband channels. Complete VCR hookup instructions are provided. Only \$44.95 postpaid. Buy direct from Canada and save.



Visa/Mastercard
Accepted



SIGMA SOUND EQUIPMENT
DEPT. TV
P.O. BOX 114,
PICKERING, ONT., CANADA
L1V 2R2

Radio Wholesale

2012 Auburn Avenue
Columbus, Georgia 31906
John Cunningham—WB4JUN

Visa
Mastercharge

American Express

C.O.D.
Diners' Club

**WE SHIP VIDEO ALL OVER THE WORLD
AND WE DO IT FASTER THAN ANYONE!
TRADES ACCEPTED!**

EQUIPMENT

VHS—RCA VET-180—\$689
VHS—RCA VET-250—\$789
VHS—RCA VET-650—\$1089

Beta—Sony SL-5400—\$795

Beta—Sony SL-5800 in stock now!—\$1095

Hitachi 6 hour portable VCR w/tuner-timer—\$989

RCA CC-007 Camera - the "Fantastic" one—\$789

Sony Projection TV's in stock

Sony 26" TV's in stock

Sony "popular" 19" TV's in stock

VIDEO TAPE

Sony L-500—\$11 L-750—\$14 L-830—\$16
RCA VK-250—\$14 TDK—\$15

Custom-made Patch Cables \$24 a set delivered

We service and warranty

Sony and RCA VCR units in our own lab!

Phone collect to place an order

Days: 404-561-7000

Nights/Holidays: 404-322-7893

CLASSIC TV
PROGRAMS AND
OUTTAKES
ON TAPE

SV:

SHOKUS VIDEO

P. O. BOX 8434
VAN NUYS, CA 91409

BETA I \$59.95
BETA II \$39.95
VHS \$39.95
1/4" U-MATIC \$89.95

ALL ORDERS SHIPPED BY 4th CLASS MAIL INSURED

BETA & VHS \$14.95 first tape, .50 per each tape additional
1/4" U-MATIC \$9.95 first tape, .50 per each tape additional
FIRST CLASS POSTAGE \$6.00 AND ADDITIONAL
\$1.00 FOR BETA & VHS, \$2.00 FOR 1/4" U-MATIC

PLEASE MAKE CHECKS PAYABLE TO STUART SHOSTAK

ALL TAPES SOLD THROUGH SHOKUS VIDEO ARE IN THE PUBLIC DOMAIN
IF YOU WITH ORDER VERIFICATION, PLEASE ENCLOSE A SELF-ADDRESSED, STAMPED ENVELOPE.

506 THE MILTON BERLE SHOW

Uncle Miltie's back, and Shokus Video has him! Two complete, thirty-minute shows on one video cassette! Both shows are packed with comedy, song, and dance from start to finish, and both contain original commercials and NBC's Best of all, these are kinescopes from the performances and are not available anywhere else. Nothing on TV today comes close to these!

SHOW #1, 10/13/53: Guests are Jackie Cooper, Tamme Darter, Yo Demone, and Deymar. Ruth Gilbert appears as Miltie's secretary. Sketches include a spoof of "Orange" Calmarie sings "April in Portugal" and "This Suits Me" Jackie Cooper does a drum solo.

SHOW #2, 10/18/53: Guests are Peter Lawford, Carol Channing, and Hattie Hattie. Miltie does a soft-shoe with Lawford, and Carol sings a medley from "Gershwins' Preller Rhapsody." Sketches include a spoof of "Milk and Honey."

120 MINUTES

BLACK AND WHITE

509 OUTTAKES, II

See Stuart Stern, Richard Thomas, Jon Wamberg, Bill Grier, Sally and Char Richardson, Frankie Avalon, Clark Lickman, John Ritter, Suzanne Somers, Joyce DeWitt, Ronald Reagan, Mickey Rooney, Joan Crawford, Carol Burnett, Paul Michael Gleason, David Soul, Michael Bergman, Tim Conway, Jolene Blazyn, and many more!

NOTE: Portions of this program contain glitches and tracking problems. However, material has been selected from the best masters we could find.

100 MINUTES

B&W/COLOR

504 OUTTAKES, IV

With Alan Alda, Mike Farrell, Mary McGarry, Don Adams, Don Rickles, Anita Bryant, Julie Andrews, Rich Little, Peter Marshall, George Gobel, Paul Lynde, Redd Foxx, John Davidson, Art Carney, Gabe Kaplan, Carol Burnett, Mike Lawrence, Harvey Korman, Tim Conway, Red Buttons, Martin Mull, and Sam Stone, Steve Allen, and more!

NOTE: Quality is excellent. No tracking problems, no glitches. By far the best outtakes program on the market.

120 MINUTES

B&W/COLOR

502 COMEDY AND KID STUFF, II

THE BURNS AND ALLEN SHOW (DECEMBER 23, 1951): A holiday episode in which Gracie's relatives come to visit, much to Gracie's chagrin. Watch for Gracie's hilarious version of "A Christmas Carol" with original commercials.

THE ABBOTT & COSTELLO SHOW (1953): Includes their famous "What's On First?" routine. Abbott is committed to an old actor's home for leaving up a \$500 bill.

THE HONKY TONK SHOW (1955): See Buffalo Bob and all the gang in this kinescope. Guest star: Gaby Hays.

THE LUCY SHOW (1967): This episode, with guest star Jack Benny, is considered by many to be the best in the series. Lucy schemes to get Benny's account for her bank in an effort to lend her job.

105 MINUTES

B&W/COLOR

505 THE AMOS 'N' ANDY SHOW

Four complete episodes from the popular TV series of the 1930s!

1931: "The Rare Coin." This is the pilot episode to the series, and includes a special kinescope opening in which the creators of the series introduce the TV cast for the first time. The story deals with Andy's possession of a nickel worth \$250, and the Kingfish's attempts to get it away from him.

1932: "The Kingfish Gets Drifted." There's a mix-up at the draft board, and the Kingfish is summoned to serve his country.

1933: "The Broken Clock." Andy and the Kingfish try to exchange a defective clock, given to the Kingfish as a gift.

1933: "The Invisible Glass." The Kingfish learns that a stock certificate he sold to Andy for \$10 is now worth \$500!

105 MINUTES

BLACK AND WHITE

403 SCIENCE FICTION COMBO

Three terrific examples of television sci-fi.

LOST IN SPACE: "The Resistant Stonehead" (1965): This is the pilot episode that tells how the Robinson family got lost.

THE TWILIGHT ZONE (1962): "An Occurrence at Owl Creek Bridge." From the Emmy-winning series, an episode not shown in syndication. Coincides with Crest's 25th anniversary.

STAR 800: "The Enemy Within." This 1968 episode involves a transporter malfunction that splits Kirk into two different beings — one gentle, the other violent.

120 MINUTES

B&W/COLOR



FIVE NEW ALL-MALE PREVIEW VIDEOTAPES!

**EIGHTY-TWO X-Rated Films on Five
1-hour Preview Tapes [VHS or BETA]
Fourteen Lambda Video Favorites - \$70
Twenty-two From P.M. Productions - \$70
Sixteen From Hand in Hand - \$50
Ten From J. Brian - \$50
Twenty TMX Collection - \$75**

SPECIAL!

All 5 for \$275

SEND \$3 FOR OUR CATALOG

(Good for \$5 off first order)

NEW SENSATIONAL FEMALE TAPES ALSO AVAILABLE

WE GIVE BETTER VIDEO

Please Send Me _____ Preview Tapes [_____ VHS, _____ BETA]
_____ Lambda Video Favorites _____ P.M. Productions
_____ Hand in Hand _____ J. Brian _____ TMX Collection

Enclose \$3.50 Per Cassette For Shipping and Handling.
(N.Y. Residents Please Add Sales Tax)

I AM OVER 21 YEARS OF AGE.

I am enclosing \$ _____ in ☐ Check ☐ Cash ☐ Money Order
or charge it to my ☐ Mastercard ☐ Visa

ACCT. NO. _____ INTERBANK NO. _____
EXP. DATE _____
NAME _____
ADDRESS _____
STATE _____ ZIP _____
SIGNATURE _____

[SIGN YOUR NAME AS IT APPEARS ON YOUR CREDIT CARD]

MAIL TO: DEPT. L-5

LAMBDA VIDEO

P.O. BOX 323, EAST ROCKAWAY, N.Y. 11518

Introducing commercial quality Satellite Television for your home.



Now Satellite Technology Services offers you the commercial expertise to engineer the precise satellite television system for your home.

STS stocks a complete line of top quality components at competitive prices with full warranties.

And STS insures you fast delivery with its "ready ship" inventory program.

For more information and our free brochure, call our toll free number.

1-800-325-4058

Satellite Technology Services, Inc.
11684 Lilburn
St. Louis, Missouri 63141

Dealerships may be available in your area.

FOR A COPY OF OUR CATALOG, PLEASE SEND THREE 15¢ STAMPS

★ NEW RELEASES
★ FAST SERVICE
★ LOW PRICES
★ WE ACCEPT
VISA &
MASTERCARD

Let me turn you on to the best XXX Video Value Around!

Why Pay More? I've got the sexiest adult
video cassettes at the lowest prices.



FIRST GENERATION TAPES ONLY. EACH TAPE PROFESSIONALLY PACKAGED.

\$37.50

SWEDISH EROTICA
(Vol. 1-19)
CHAINED
MILLION \$ MONA
THE CANDY STORE
SWEET 16

Shipping \$2.50

\$67.00

SMALL TOWN GIRLS
TALK DIRTY TO ME
HALF THE ACTION
SWEET CAPTIVE
CHOPSTIX
BUDDING OF BRIE

\$67.00

INSATIABLE
FANTASY
STAR VIRGIN
FRAT HOUSE
DEBBIE DOES DALLAS
GOOD GIRLS OF GODIVA HIGH

PRETTY PEACHES

Send for free list! 100s of titles available!

TO ORDER SEND CHECK, MONEY ORDER OR YOUR VISA OR MASTERCARD
NUMBER, EXPIRATION DATE AND SIGNATURE. BE SURE TO SPECIFY VHS OR
BETA 11 FORMAT. CALIFORNIA RESIDENTS ADD 6% SALES TAX



NATIONAL VIDEO CASSETTES

PHONE ORDER ACCEPTED
ON VISA & MASTERCARD

P.O. BOX 50 COAST HWY. 1, ELK, CA. 95432 (707) 877 3397

NOW AVAILABLE FOR IMMEDIATE SHIPMENT



MARINE FURLOUGH

TRUCK STOP

WINNERS CIRCLE

Burwood 3 TAPES — \$89.00 EA. NEW RELEASE

DIRTY PICTURE SHOW
NEW YORK
CONSTRUCTION CO. —
Jack Wrangler
TRIPS —
Arch Brown

NAVY BLUE —
George Payne
and Jack Wrangler
REAR ADMIRAL
HOLLYWOOD LIBERTY

HIS MASTER'S TOUCH
DIARY OF AN "M"
JR. CADETS

\$69.00 EA.

\$59.00 EA.

\$49.50 EA.

MIX AND MATCH WITH ANY 3 TAPES
YOU WILL RECEIVE A FREE PREVIEW TAPE
VALUED AT \$79.00 Offer expires June 15, 1981

CALL OUR TOLL-FREE NUMBER TO PLACE
YOUR ORDER: **1-800-421-0644** American Express
Master Charge Visa

VIDEO TAPE EXCHANGE

1440 N. Crescent Hts. Blvd DEPT. VFV
Los Angeles, CA 90046

(213) 654-7000

HUGE ILLUSTRATED
CATALOG \$5.00

Name _____
Address _____
City _____
State _____ Zip _____
STATE YOU ARE OVER 21. CALIF. RES. ADD 6% TAX.
IMMEDIATE DELIVERY FOR ALL MONEY ORDER OR CREDIT CARD ORDERS

**NUDES
A POPPIN'
1980**

NEW

FEATURING —

- * MISS NUDE GALAXY
- * MISS NUDE GO-GO
- * MISS NUDE ENTERTAINER OF
THE YEAR
- * FEMALE NUDE MUD WRESTLING



VIDEO TAPED
AT THE
PONDEROSA
SUN CLUB

ROSELAWN, INDIANA

\$74.95

Plus \$1.50
Postage & Handling.
Mich. res. add 4% tax.

AVAILABLE ON
VHS OR BETA

STILL AVAIL.

ADULTS ONLY

NUDES A POPPIN'

2 HRS. '79' \$74.95

© S.S. & S. Inc.

SUPER SOUND &
SIGHT SYSTEMS

28853 ORCHARD LAKE RD
FARMINGTON HILLS, MICH. 48018
313-553-8076

home VIDEO Only

UNTIL NOW YOUR VIDEO CAMERA HAS BEEN USED WITH BLANK TAPE!

Is that expensive camera collecting dust? Was your first tape a WOW, and the next one a real SNOOZE? Feel inadequate next to the networks with all their slick computer animation? Are your Home-Tapes no better than Home-movies? Are your friends (or worse, your OWN family) hiding from your camera? Are you still paying for that expensive toy that nobody wants to play with anymore?

Create PROGRAMS, not just tapes. Present your family and friends with rousing music, swirling credits that spin into infinity, roll, crawl and even dissolve and fade! You CAN create exciting and slick programming. Your tapes will have a beginning, a middle and an ending.

We at HVO will be bringing out a complete line of How-To tapes. We're not at all similar to our competition.

Our first tape is aimed at the video camera owner. Professional cameramen said that we couldn't take a home camera to the limits we show in TWO SOLIDLY-PACKED HOURS of simple instruction. We prove it right before your eyes, because EVERYTHING was done on 1/2-inch home equipment. Our tape was made entirely by one HOME VIDEO HOBBYIST! Tom O'Brien shot it at home, used household items to create special effects that seem to defy gravity, and when he shows an optical toy to employ, he'll tell you the name and address of the manufacturer!

Here's one tape so tightly packed with ideas, you'll watch it more often than your favorite movie.

Learn polished graphics that appear to be computerized. Put an end to unflattering lighting that intrudes on your family event. Have the knack of taking two generations of people and put them into action in front of the camera and make them perform WILLINGLY.

If your tapes are GREAT, you'll be in demand and enjoy using that camera more than you ever dreamed.

Don't erase that "useless" footage you already have. Turn those tapes into something great. You CAN re-mold tapes you're now ashamed to show.

Simple step-by-step graphics, editing, "subtle" directing, choosing the perfect music for dubbing, lighting — it's all condensed into these TWO HOURS.

Here's the perfect gift for the camera owner. It's also the definitive research for the individual who might be contemplating the purchase of a home video camera.

Our Special INTRODUCTORY Price: \$69.95 (includes UPS delivery) (No C.O.D.'s, California residents, add tax.)



Send to: HVO — HOME VIDEO ONLY
8217 Beverly Blvd., Suite 8
Los Angeles, CA 90048

NAME: _____

ADDRESS: _____

VISA NO.: _____ MASTER CHARGE: _____ EXPIRES: _____

CIRCLE ONE: VHS BETA II SIGNATURE: _____

Questions are welcome from home video enthusiasts. This tape not available to dealers.

DISCOUNT VIDEO TAPES

★ **FREE** ★

WITH ANY ORDER FROM THIS AD

Six (6) black & white 8x10 reproductions of classic movie posters. Suitable for framing.

List on your order where you saw the ad.



- ★ "THE 3 STOOGES FESTIVAL" 3 zany shorts. "Disorder in the Court"
- ★ "Sing A Song of Six Pants" & "Malice in the Palace" \$39.95
- ★ "THEY MADE ME A CRIMINAL" John Garfield, Claude Rains, Dead End Kids \$44.95
- ★ "MY UNCLE" [COLOR] Directed by and starring Jacques Tati \$44.95
- ★ "THE PAINTED DESERT" (1931) William Boyd & Clark Gable (his first film role) \$44.95
- ★ "BETTY BOOP CARTOON FESTIVAL" (circa 1930's) by Max Fleischer \$39.95
- ★ "PRIVATE SNAFU CARTOON FESTIVAL" (circa World War II) \$39.95
- ★ "PHANTOM OF THE OPERA" (1925 silent with pipe organ score) Complete version including the technicolor sequence as presented in 1925. Lon Chaney \$44.95
- ★ "DR. JEKYLL & MR. HYDE" (1920 silent with music score) John Barrymore \$44.95
- ★ "PRESIDENTIAL BLOOPER REEL" Rare outtakes from movies & TV. Ronald Reagan. \$39.95
- ★ "FOOLISH WIVES" (1922) [Silent with music score] Eric Von Stroheim, Mae Bush \$44.95
- ★ "DOLL FACE" Vivian Blaine, Dennis O'Keefe, Perry Como, Carmen Miranda \$44.95
- ★ "FLAMING FRONTIERS" (1937 serial - 15 Chapters) Johnny Mack Brown \$99.95
- ★ "THE CLUTCHING HAND" (1936 serial - 15 Chapters) Jack Mulhall \$99.95
- ★ "THE IRON MASK" Douglas Fairbanks, Sr. (1929 silent with music score) \$44.95
- ★ "CYRANO DE BERGERAC" Jose Ferrer in his Academy Award Winning role! \$44.95
- ★ "MR. HULOT'S HOLIDAY" Jacques Tati (A classic French comedy!) \$44.95
- ★ "THE SEVEN SAMURAI" (Japan 1954) Complete 200 Min. version-English titles. \$74.95
- ★ "SUNDAYS AND CYBELE" (French with English titles) Academy Award Winner! \$44.95
- ★ "SVENGALI" (A CLASSIC!) John Barrymore, Marian Marsh \$44.95
- ★ "TRAIL RIDERS" (The Range Busters) John King, David Sharpe, Max Terhune \$29.95
- ★ "WESTERN TRAILS" Bob Baker, Marjorie Reynolds, Robert Burns \$29.95
- ★ "BELOW THE BORDER" The Rough Riders - Buck Jones & Tim McCoy \$29.95
- ★ "THE TRIGGER TRIO" The 3 Mesquiteers - Ray Corrigan, Ralph Byrd, Max Terhune \$29.95
- ★ "CALL OF THE PRAIRIE" William Boyd as Hopalong Cassidy, Gabby Hayes \$29.95
- ★ "FINAL EXTRA" (Silent 1927) Grant Withers, Marguerite de la Motte \$39.95
- ★ "DANCING MOTHERS" (Silent 1926) Clara Bow, Alice Joyce, Conway Terle \$39.95
- ★ "BASIN STREET REVUE" (1955) Sarah Vaughn, Lionel Hampton, Nipsey Russell \$39.95

JOHN
BARRYMORE
"SVENGALI"



ALL TITLES LISTED AVAILABLE
FOR IMMEDIATE SHIPMENT.

DISCOUNT VIDEO PAYS ALL SHIPPING.

FREE CATALOG UPON REQUEST.

DEALER INQUIRIES INVITED

TO ORDER SEND CHECK, MONEY ORDER OR YOUR VISA OR MASTERCARD
NUMBER, EXPIRATION DATE AND SIGNATURE. BE SURE TO SPECIFY VHS OR
BETA 2 FORMAT. CALIFORNIA RESIDENTS ADD 6% SALES TAX

1117 NORTH HOLLYWOOD WAY

P.O. BOX 7122 BURBANK, CA 91510

PHONE ORDER ACCEPTED
ON VISA & MASTERCARD
PHONE (213) 843-3366



NOW ... ON VIDEO CASSETTES
PRE-RECORDED

MOVIES

"BOX OFFICE HITS"

Silver Streak \$49.95
The Longest Yard . \$59.95
Bad News Bears .. \$56.95
Death Wish \$59.95

"SPORTS EVENTS"

Boxing's Greatest
Champions \$43.95
Greatest Comeback
(1978 Yanks) .. \$43.95
Super Bowl Highlights
I-XIV \$47.95
Decade of Football . \$49.95
1976 Olympics ... \$49.95
Greatest Legends
of Sports \$44.95

"SCIENCE FICTION/ THRILLERS"

New & Classic Horror Tales
Alien \$49.95
King Kong (original) \$47.95
War of the Worlds . \$56.95
Blood of the
Vampire \$44.95
Damien: Omen II .. \$49.95
It Came From
Outer Space ... \$63.95

"BLANK VIDEO TAPES"

L 500 \$11.49
L 750 \$14.95
T 120 \$14.95
Scotch - JVC - Sony - Fuji
(Our Preference)

No Minimum Order - We Pay Postage
100's of Other Titles to Select From. Send Money Order To:

ALL PRICES INCLUDE SHIPPING
TO ORDER CALL MON. - FRI. 10 - 6

(305) 286-4576

**video
BROKERS**

2495 S.E. Carroll Street Stuart, FL 33494

You've Laughed At The Best-Seller Books!
 You've Howled At The Million-Seller Albums!
 You Will Cry With Joy Over This Video Cassette of:

Kermit Schafer's Original "PARDON MY BLOOPER"



Available in Beta or VHS
 \$59.95 plus \$1.50 shipping

Send Check or Money Order to:

BLOOPERS T.M.

Blooper Enterprises Inc.
 4900 SW 80th Street
 Miami, FL 33143

VIDEO GUARD-OFF®

Pat. Pend.



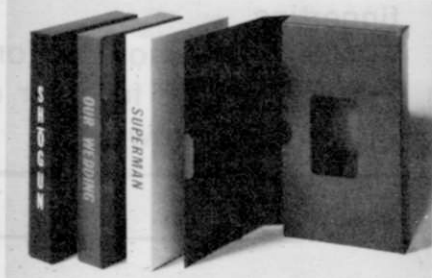
Do you have a video recorder, but can't make legal copies from some tapes because of that troublesome "copy guard"? GUARD-OFF guarantees to let you have your way!

\$60.00

POST PAID

From
 GUARD-OFF
 100 W. MAIN ST.
 GLENWOOD, IL 60425

Finally a storage jacket that fits all
 storage racks, looks and feels like
 leather and isn't plastic



**VIDEO
 JACKETS**

CAN-AM

Bringing good ideas to video

Look for the black box next to VIDEO ORGANIZER at your dealers now

Dealer inquiries welcome

Can-Am Video, 203-111 Merton St., Toronto, Ontario M4S 3A2

Tel: (416) 226-4722 Telex: 06986638

HOLISTIC MASSAGE

"The Caring Touch"



Sixty minutes of Holistic
 massage techniques. Instructed
 by Rachel Harris, Ph.D.
 Available on VHS or Beta.

\$49.95 plus \$1.50 shipping
 and handling.

Check or money order payable to:
 Broadcast Quality Inc.
 7800 S.W. 57 Ave., #219
 S. Miami, Fla. 33143

Title: _____

#

Source

Date

Speed

Running Time

| | | | |
|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |



At last a complete comprehensive **HOME VIDEO LOG** for your home.

This is a neat, sensible and inexpensive way to log and keep track of your video tapes and/or video discs.

This easy reference **HOME VIDEO LOG** has enough pages for 100 or more selections.

Each page is covered in heavy 4 mil plastic and the 100 pages comes in its own 6" x 10" Vinyl Binder.

Make the difficult job of logging your movie selections easy. Stop wondering what movies you have or how to log them.

This simple one step **HOME VIDEO LOG** puts the movies you have at your fingertips.

Write for more information or better yet send for your own **HOME VIDEO LOG**. Now!

| | |
|-------|---|
| _____ | Mail to: CREATIVE VIDEO PRODUCTS 7131 Owensmouth, Suite 64A Canoga Park, CA 91303 |
| _____ | |
| _____ | |
| _____ | |
| _____ | |
| _____ | Name _____ |
| _____ | Address _____ |
| _____ | City _____ State _____ Zip _____ |
| _____ | <input type="checkbox"/> enclosed \$34.95 each |
| _____ | Amount enclosed _____ |
| _____ | Calif. residents add 6% sales tax |
| _____ | <input type="checkbox"/> product literature |
| _____ | |

Dealer inquiries welcome

GO WITH THE BEST.

Feel confident. Feel secure.
Feel that you can tackle any video
location problem and come out
looking better than ever before.

We've got the accessories to help. As a few
examples will confirm!

The Power To Do As You Wish. Our sensational
Pagbelts, considered the finest, safest and best
engineered. Fast-charging, too—our Pag Speed Charge
4000 delivers a full-charge in a record-setting 40 minutes
for the 4 A.H. model and only 70 minutes for the 7 A.H.

Pagbelts come loaded with innovative safety and
performance features including our exclusive safety-lock.
Unlike some other belts, you can't hurt yourself or your
equipment by accidentally using your belt while charging.
And Pagbelt's Nicad cells are specifically designed for
video's heavy power-drain, so you're not powerless in any
situation. Our advanced electronic charge systems
prevent other kinds of problems too—by assuring a
precise 100% charge everytime—automatically sensing
temperature, pressure and voltage. Also available, the
exceptional lightweight multi-feature Paglight complete
with versatile accessories and rugged aluminum carry case.

Moral- and Equipment-Support. Who wouldn't feel
confident with our light, compact Bilora professional
tripods! These exceptional units feature heads with
movement so smooth, you'd swear they were fluid. (And
only the prices tell you they're not.)

Choose from a wide range of sizes and capac-
ities—our little giant fold-away (just 20" compacted,
with a surprising 18 lb. capacity) all the way to
our heavy-duty combo workhorse for studio or
location (100 lb. capacity).

All Biloras boast a number of refinements,
including built-in bubble levels; extra-long 15"
pan handles with left and right mounts; slot-
mounted camera screws that guarantee perfect
balance at all times. And more.

Gain Control. To complete your shooting gear,
add our super-rugged CVMM-15 professional
broadcast quality belt-mountable portable mixer. This
little beauty puts all the control you need at your finger-
tips. Three microphone inputs, each with independent
gain. Built-in phantom supply for shotgun micro-
phones. Output level selectable for either microphone
or line. Master output level control. Peak-reading
LED meter. Monitor output. And more.

All in all, a mixer designed with the latest up-to-the-
minute technology, the finest state-of-the-art components
and built like a tank by Foundation Instruments.

All The Best. From Comprehensive. How can you help
but feel secure when you use the best?

For more information contact your Comprehensive
dealer or call us TOLL FREE at 800-526-0242. In New
Jersey and Metro New York call 201-767-7990.
Telex: 13-5139.

Comprehensive

VIDEO SUPPLY CORPORATION

148 Veterans Drive, Northvale, NJ 07647

In Canada: 751 Wall Street, Winnipeg, Man., R3G 2T6





New dimensions in video.

Enhance the performance of your video system with the addition of Vidicraft quality video components. Our line of image enhancers, stabilizers and video faders is designed to give you the most from your video at an affordable price.

The new **Detailer I** is an image enhancer designed to improve the performance of Beta, VHS and $\frac{3}{4}$ " VCRs. By boosting high frequency picture information, it effectively increases detail and sharpness, providing better video dubs and quality recordings both off-the-air and from your video camera. The Detailer I features a built-in distribution amplifier providing three video outputs, and a core control that reduces the video noise level (snow) brought out by extreme enhancement.

The **Detailer II** is our professional image enhancer. Used for recording, dubbing or viewing it results in greater picture quality by increasing detail and sharpness, giving new dimension to your original or multi-generation tapes. Separate controls provide flexibility for dealing with a wide variety of material, allowing you to reach the proper detail to sharpness ratio. The Detailer II incorporates a built-in video and audio switcher as well as a video distribution amplifier providing four video outputs.

Eliminate prerecorded tape problems with the **Guard Stabilizer**. Most prerecorded video cassettes are copy-guarded to prevent you from making duplicates. Many television sets however will not play prerecorded tapes because the copyguard causes the picture to roll and jitter. The Guard Stabilizer is designed to eliminate this problem by completely removing the copyguard from the video signal.

Our **Guard Stabilizer/RF converter** combines the features of the Guard Stabilizer with the additional feature of a built-in RF converter. Use this unit the same way as the original Guard Stabilizer, to remove the copyguard from prerecorded tapes. In addition, the Guard Stabilizer/RF converter enables you to convert any video or audio source to RF, providing direct access to any television set.

Create your own fade outs and fade ins with the **Video Fader**. Operating with black and white or color video, it provides fade control ranging between full video and video black. Use the Video Fader for effect or to clean up edits made when dubbing out commercials and editing tapes. Add video black for leader or filler. Place the Video Fader in line between two VCRs for adding fades to dubbed tapes or use it in line between your camera and VCR.

Cabinets are all anodized metal with a black case and midnight blue face.

For the location of the dealer nearest you, call us at (503) 231-4884 or for dealers in GA, AL, MS, AR, KY, NC, SC, MO, LA contact Southland Video Distributors, (800) 238-3274, within TN call 372-0181.

vidicraft inc.
u.s. manufacturers of quality video components