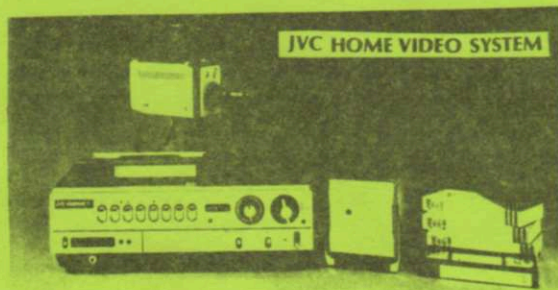


The Videophile's Newsletter

\$1.50



RCA's SelectaVision VTR and gear

ISSUE 9
SEPT./OCT.



Wheee!

Here it is! The biggest ever issue of TVN. I had lots more that I would like to have included (primarily more detail on the news items), but unless we get the circulation up a few hundred, the simple truth is that I can't afford to print and mail more pages. A subtle hint to those who are mooching off someone else's copy.

Our mystery man from the cover of #8 is none other than our own Guy MacMillin who joins us this issue with what I hope will become a regular feature. Under the byline "The Videot", Guy writes a TV column that is syndicated to several newspapers in New England. His kind mention of TVN has netted a number of new readers. Now if only the 100 or so other TV columnists that got my press release will come through for us, we'll be in good shape. This issue we have a mystery girl on the cover. Actually, I thought it would be refreshing to see someone on the cover of a magazine other than the run of the mill passing fad rage of the moment TV personality.

The group picture on the cover presents us with an opportunity for a contest. The first subscriber to correctly name the 6 fictional characters shown in this picture from my candidate for the only bright spot in the summer schedule, will win a free subscription renewal to TVN.

This issue also marks the debut of the legendary Marc Wielage as a regular contributor to these pages. As you may know, Marc was run out of Florida, but is now operating with new vigor from a Post Office Box in Beverly Hills.

No one could accuse me of abusing my editorial position by using these pages to advertise for my own wants. This has occurred not so much as a result of unselfish principle as the fact that my wants are rather varied, and I am particular enough about commercial deletion that I am prepared to wait for most of them to show up on my own channels or those of the few of you who are already on the lookout for me. However, there are a few items that are so obscure that I would like to mention them in case anyone out there may be able to help me out. Those marked (*) I would accept with commercials. Would also be interested in merely borrowing any of them:

1. Devil Girl From Mars with Hazel Court (might even go for 16mm on this)*
2. The Vampire's Night Orgy (Spanish feature film)
3. Three Nuts In Search Of A Bolt - Tommy Noonan film with Mamie Van Doren
4. A Walk In The Spring Rain with Anthony Quinn and Ingrid Bergman *
5. Mary Had A Little with Hazel Court *
6. Lola with Charles Bronson *
7. Space Thing "soft" X-rated film from the late 60s
8. The Bushwhackers (ditto)
9. The Cheerleaders (X-rated version only)



Would also appreciate any help you can give me in compiling the TV credits of Miss Hazel Court. You remember her from such biggies as Corman's The Raven and Masque of the Red Death in both of which she appeared opposite Vincent Price. I know of her stints in Mannix, Mission: Impossible, Name of the Game, Bonanza, Twilight Zone, and Wackiest Ship in the Army, but what others have there been. Of course, she had her own series "Dick and the Duchess" in the 50s ... anyone have this on 16mm or tape? ... Well, that's it. Please excuse the self indulgence, and help me if you can!

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VIDEO NEWS...

The 2-hour Betamax is now available, and several of you have called to report your impressions. Reaction has varied widely, from: "It's great!" to "Fast action in the slow speed is as jerky as an old silent movie." Several features worth mentioning are that there is a single, wide play/record button, the TV signal is displayed on the screen in every mode but "play" (no more guessing if the commercial is about to end) and the unit has an automatic speed sensing device which, during playback, means that it will automatically change speeds if material has been recorded at different speeds on the same cassette. Also the new Betamax has inputs for a camera and microphone. All-in-all, a big step forward. Marc Wielage reports his assessment elsewhere in these pages. I expect to wait until the dust settles a little (2-3 months) before purchasing a second machine. (For instance, I'd like to get a look at the Beta format machine from Sanyo which has 2-hour speed only, and a built-in LED timer. It's on the market in Japan now.)

No sooner did Sony's "Betamax II" begin to appear in retail outlets, than RCA introduced it's 2-hour/4-hour VHS format videocassette recorder at special press showings, and dropped a bombshell of sorts with a \$1000 list price. This includes a built-in LED timer. My preliminary reports indicate that the picture quality is very good, although there is noticeable deterioration (especially audio noise) in the 4-hour mode. Video collectors should also be interested in knowing that there will be no prerecorded material available in the 4-hour mode. Indeed, there is some doubt as to how well a 4-hour tape recorded on one machine will reproduce on another RCA "compatible" machine. The RCA cassettes will list at \$18 for the 2-hour tape and \$25 for the 4-hour. RCA plans a massive campaign: 5000 dealers by Oct. 1 and a \$4 million advertising blitz starting Oct. 21. Look for Frank Gorshin doing TV commercials for the unit. Optical cameras at \$300 for one with a top-mounted viewfinder and \$400 for that with through the lens viewing and a zoom lens will also be available.

More details on the LVR system from BASF have been released in connection with a TV exhibit in Berlin in mid-August. The unit will be a portable recorder weighing less than 10 pounds that you can carry with a shoulder strap. The tape is 8mm (not 1/4", but less than 1/2") and utilizes a new recording technique that involves changing directions and switching tracks every 2 1/2 minutes. The cassettes are half the size of a Betamax cartridge and have a 2-hour capability. Targeted for the market in 1979, the battery powered unit is expected to cost about as much as "a TV set."

Dale Johnson continues to send me items from a Japanese industry publication. The most exciting this time is an announcement by Hitachi that it has developed an experimental TV set that uses a liquid crystal panel instead of a picture tube. The company inserted liquid crystal between two 3mm glass panels and then sealed them. The resulting panel is about 50 times larger than that of a calculator (82 x 109mm), and the achievement appears to be a major step in the realization of a flat and pocketable TV. It would also make possible the long dreamed of TV set that could be hung on the wall like a picture.

✱ the disc ✱

RCA has seen the handwriting on the wall, and gone back to the drawing board with it's Video Disc. Recent announcement says that RCA will eventually come out with an all new technology disc that will permit 2 hours of playing time on a single disc. The new approach utilizes a very inexpensive uncoated disc mastered electromechanically rather than by electron beam recording. It will still be incompatible with the optical system being pushed by MCA/Phillips. Disc will come in a protective sleeve, and you put the whole works in the player, which removes the disc, plays it, and puts it back. No fingerprints, no dust, no muss, no fuss. (What happens if it ever falls out of the sleeve? Who knows? I do know that it doesn't matter if the MCA disc gets dust on it.) Advantage foreseen is that an entire movie could be recorded on one disc as opposed to 4 or 5 discs for the optical system. There is no timetable for marketing the new RCA disc, although a prototype has already been demonstrated. Consumers need not expect to see it in stores for at least a year or more.

Meanwhile back at the ranch, MCA still hopes to bring it's Magnavox disc player to market in limited quantities by the end of this year. I saw (courtesy of Betamax tape) a CBS Morning News feature on the Magnavox player and was duly impressed. I especially was in awe of the feature that allows you to search and display any one of more than 50,000 still frames.

Video disc players are already on the market in Europe and Japan which utilize the so-called TED format. The Japanese unit sells for the equivalent of \$500, has monthly production of 1,000 units and features discs with only 10 minutes playing time.

Industry sources say that Sears will introduce a low-priced Beta format deck, built by Sanyo. This will be a 2-hour model and is scheduled to be shipped from Japan to Sears by year's end. Dust off those credit cards!

I NEED HELP!! I WOULD LIKE TO TRADE FOR THE FIRST HOUR OF GONE WITH THE WIND AS WELL AS THE FIRST HOUR OF 20,000 LEAGUES UNDER THE SEA. SOMEHOW MY TAPES WERE TAPED OVER. A LESSON LEARNED. IF YOU REALLY WANT TO KEEP THE PROGRAM THAT YOU HAVE, THEN PUNCH OUT THE TAB ON THE SIDE.

WANTEDWANTEDWANTEDWANTEDWANTED!!

LOST HORIZON-Directed by Frank Capra
MR. DEEDS GOES TO TOWN
MR. SMITH GOES TO WASHINGTON
MEET JOHN DOE
IT HAPPENED ONE NIGHT-GABLE AND COLBERT
PRIDE OF THE MARINES-JOHN GARFIELD
DR. STRANGELOVE-SELLERS
CASABLANCA-BERGMAN, BOGART
LAWRENCE OF ARABIA-O'TOOLE, QUINN
MASK OF FU MANCHU
ROBIN HOOD-FLYNN
SEA HAWK
ELIZABETH AND ESSEX
CAPTAIN BLOOD
DAWN PATROL
ANY IDEAS

PLEASE WRITE

C.P. HITCHCOCK
BERKSHIRE FARM
8853 KING MEMORIAL
MENTOR, OHIO 44060

I KNOW THAT THERE IS NOT ENOUGH SPACE TO PUT DOWN ALL THE FLICKS+I WOULD LIKE TO HAVE NOR IS THERE SPACE ENOUGH FOR ALL THE ONES I HAVE AT PRESENT. THE COLLECTION IS CONSTANTLY CHANGING BUT A SAMPLE INCLUDES:
COOL HAND LUKE
CITIZEN KANE
WILLY WONKA AND THE CHOC. FACTORY
WUTHERING HEIGHTS W/OLIVIER
OX-BOW INCIDENT
GUNGA DIN
THE PINK PANTHER
ROAD TO BALI
THE QUIET MAN W/ WAYNE
FLYING TIGERS
LIVE AND LET DIE
ROOTS (ALL NINE HOURS)
TOP HAT W/ASTAIRE AND ROGERS
FROM HERE TO ETERNITY

Hollywood, July 26.

Arthur Stanley Katz, a prominent Beverly Hills copyright expert and former studio lawyer, has published a rather novel — and extreme — opinion that no programs created on videotape are now protected by copyright and won't be until the new copyright law goes into effect Jan. 1.

His argument, appearing in the current issue of the legal Daily Journal Report, seems certain to cause some discomfort. Asked to boil the complex cases study down to laymen terms, Katz commented: "It means if I'm right, the whole industry goes down the tube."

Seemingly, Katz has enough credentials to at least qualify as an expert. Now in private practice, he's a former lawyer for Warner Bros, MGM and Screen Gems, a judge pro tem of L.A. Superior Court, copyright teacher at Pepperdine U., member of the American Bar Assn.'s authors' rights committee and the L.A. Copyright Society. So Katz is obviously no crank, though he concedes his study of the current copyright situation reaches a "radical" conclusion.

In sum, Katz argues that Congress' went to great pain to include videotapes in the copyright act passed last year, its first major rights effort since the original law in 1909. But the whole process of examining the issue in Congress — combined with previous court decisions — made clear that videotape programming was previously unprotected, Katz insists. And it won't be, he contends, until the law passed last year becomes effective Jan. 1, 1978.

"The current act, which was enacted in 1909 and amended on several occasions, is wholly silent on the subject of videotaped intellectual productions," Katz noted, arguing that Congress recognized the new technology in creating a category of "audiovisual works" in the new law. Although the Register of Copyrights has previously treated tape as a subcategory of motion pictures, Katz believes that could be successfully challenged in court.

Katz's article goes on to establish a "hypothetical" civil case that is identical to the suit now pending by Universal and Walt Disney Productions against Sony's Betamax home recording device, a suit Katz himself is not involved in.

The plaintiffs in such "hypothetical" case will lose, Katz argues, because the material they seek to protect is not copyrighted.

Lawsuit...

I present the article at left without comment. Let's hope that something definitive comes out of the trial in January. We don't need two or three years of uncertainty while appeals to higher courts drag on. ... There is a minor footnote to my own personal involvement in this affair. The local court reporter called a while back to see if maybe I had made a copy of the deposition transcript when I had it for reading and approval. Seems that both the Sony and Universal attorneys had lost their copies. Well ... I wasn't supposed to have made one, but she sure was happy to learn that I had. Result: I loaned it back, she didn't have to transcribe the tape again, and everybody is happy.

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→ STAG'S
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1/2" & 3/4" for any
VTR, Send for prices.

FILM,

Features, Short
Subjects send for
our latest list.

EQUIPMENT,

1/2" Sony Betamax,
Quasar new JVC
best prices.....

CO.

GIANT
SCREEN TV

VIDEO TAPE, FILM
EQUIPMENT CO.
319 MINORCA AVE.
CORAL GABLES, FLORIDA 33134

review!

You have to hand it to Henry Luce. He was dead wrong about the Vietnam War and a lot of other things, but his communications empire has surmounted his personal limitations and even his death. As you know, Time-Life is now knee-deep in the video business, probably acting on the conviction that if Americans are going to abandon reading for viewing, the company doesn't intend to get left behind sitting on a pile of books and magazines. It now owns Home Box Office pay TV, produces TV programs and films and, most recently, has gone into the pre-recorded home videotape business.

It's an indication of Sony's edge on the competition that Time-Life has chosen the Betamax format to introduce its initial series of tapes, the Great Programs Collection, made up of eight Sony K-60s in specially designed containers.

A word about the packaging. The cassettes come in brown vinyl enclosures made to look like books. On the inside cover of each there is a short blurb describing the program. The title is embossed in yellow foil on the spine. These artificial book albums are probably quite attractive to people who wear pincurlers to the supermarket and groove on vinyl. I found them undistinguished. The inside, though, is a different matter.

The eight programs are episodes or excerpts of "The Ascent of Man," "America," "The Fight Against Slavery," "Civilization," "Europe, the Mighty Continent," "Ten Who Dared," "Rose Kennedy Remembers" and "Life Goes to the Movies." All were originally produced, at least in part, by Time-Life Films, and all -- with the possible exception of the Europe program, which I don't recall ever seeing -- have been shown on American TV. Four were on PBS, two were syndicated and "Life Goes to the Movies" was on NBC, most recently rerun August 29. It might have been helpful to evaluate some of the material if the original air dates for these shows were given. They aren't.

Technically, the tapes are superb. The set I viewed was flawlessly recorded, with crisp, perfect color and sharp sound. In fact, the sound is quite superior to the flat over-the-air audio which is a built-in scandal of American TV technology. (If you're ever in Europe, note the FM-like quality of the TV sound.)

As to the choice of programs for this collection, I suspect that is a matter of personal preference. The range is broad enough: five documentaries, two dramas and the Kennedy interview. Most of the tapes could bear repeated viewing, more so than the average film or comedy. Some -- such as "The Ascent of Man" and "Civilization" episodes -- are so brilliant and dense that you almost have to watch them several times to absorb it all.

As I was lucky enough to get a review set, I have attempted to put down, in no particular order, a few observations which may be of interest to the potential buyer or the curious.

The "Rose Kennedy Remembers" program contains some great film of the career of the late President: the inaugural speech, home movies and snapshots and the like. But the Time-Life brochure for the tapes mentions "the incredible footage of the assassination." This may be deceptive. What they have is some black and white newsfilm of the Dallas motorcade which they jiggle about at one point to simulate the moment of the assassination. It is not the famous Zapruder film of the killing which Life bought immediately after the event and which it reproduced, frame

by frame, in the magazine.

Oddly, the edited one-hour version of the 90-minute "Life Goes to the Movies" lists Liza Minelli in the credits as a co-host. Apparently, it was her segment which was edited, because she never appears.

Peter Ustinov is marvelous in the program about Europe at the turn of the century, as are the scenes of European landmarks. This is one of the highlights of the set.

Each tape ends with a little warning to customers mentioning that it is illegal to duplicate or broadcast the tapes. Recent opinion has held that videotapes may not be copyrightable until the new copyright law goes into effect next January. Nevertheless, I'd hate to go up against Time-Life lawyers on this. (See p. 1 of the July 27 Variety for an article on this copyright opinion.)

Finally, there is the matter of price. Time-Life has test marketed these tapes on three levels: \$39.95 each, \$49.95 each and \$59.95 each. Therefore, depending on where you live or some other random factor, you have been offered the set for \$380, \$340 or \$299. If you're contemplating buying a set (and you got a high priced offer), play dumb and send \$299 to Time-Life Multimedia, P.O. Box 644, Paramus, N.J. 07652.

The company reports, not surprisingly, that the response has been better from those receiving the \$299 offer, but a spokesman says, "unfortunately, not sufficiently better to be more profitable than the higher price." He goes on to say that Time-Life hopes someday to be able to offer programming for \$19.95 per hour. This would take a market of several million Betamax owners, as opposed to the 50,000 around now.

So, the question is: Is the Great Programs Collection worth it? Yes and no. I suppose that if a hardcover copy of Kenneth Clark's Civilization is worth \$30 or so, then an hour of the TV program is worth \$39.95. But then a lot of folks wouldn't pay ten bucks for either, preferring to collect movies or early TV episodes or musical acts or whatever. This isn't for everyone.

But if you're looking for eight hours of really high class television to put up on the shelf next to all those unread high class books you once bought, this is for you. And, unlike the books, you might actually take these down once in a while.

Guy MacMillin

queries

Marc Wielage came through with the answer to Question #11 re: "dropouts", but the other two questions (see Issue #8) are still pretty much up for grabs. I have some rambling remarks about why TV stations are called channels, but no room this time. Still need someone to tell us what the rolling line is. Anyway, here's Marc:

A drop-out is a minute imperfection, often a tiny dot of oxide that causes a tiny signal loss while recording and during playback. It's usually visible during playback as a greyish/white line going from left to right very quickly. Most modern video recorders have automatic circuits that take care of this problem by replacing the dropped-out signal with a similar signal from an adjoining line of video, not unlike getting one singer to sing twice as loud to sound like two people. That's a pretty simplistic explanation, but not too far removed from the truth. A good recording will have very few noticeable dropouts; since we're all using top-quality Sony tape with our Betamaxes, we're accustomed to seeing only a couple dropouts here and there every 10 seconds or so, and most of them are very minor.

As promised last issue, here is a roundup of those sources for prerecorded video tape that have thus far been brought to my attention. I would imagine that a self addressed stamped legal-size envelope would enhance your chances of a response, especially from those who do not appear to be large corporate firms (like Blackhawk or Time/Life).

Robert L. Lindsey
1453 Park Place
Wichita, Kansas 67203

Betamax format only. Specializing in Musicals, Epics, and Horror features. Robert says he has extremely reasonable prices ... most features at \$60 (including tape I think). His list is FREE to those who send a self addressed stamped envelope.

Jim Wolfe
22925 Westwood Dr.
Cleveland, Ohio 44136

See Jim's ad elsewhere in this issue.

James Hammack
1103 N. Kedvale Ave.
Chicago, Ill. 60651

See James' ad elsewhere in this issue.

Cinema Concepts
Att: Joel Jacobson
Chester, Ct. 06412

Everything from cartoons to features. One hour programs for \$79.95 up. Write for free catalog. Both Betamax and 3/4" formats available.

Golden Tape
341 Foothill Rd.
Beverly Hills, CA.
90210

Featuring disco video tapes. Over 100 half-hour shows of such as Ike and Tina Turner, Helen Reddy, Merle Haggard, and Kris Kristofferson. Write for free catalog.

Video Tape Equip. Co.
319 Minorca Ave.
Coral Gables, Fla.
33134

See their ad elsewhere in this issue.

Video Tape Network
115 East 62nd St.
New York, N.Y. 10021

Hundreds of programs of all kinds (sports, music, comedy, features) on 3/4" and Betamax. Write for free information.

Entertainment Video
One E. 57th Street
New York, N.Y. 10022

Over 200 motion pictures with ratings from G to X. (They even have "The Swinging Stewardesses"). All are available in 3/4" and Betamax. Write for free list

X-Video Organization
P.O. Box 8672
Columbus, Ohio 43215

My info on this one is out-of-date. Suggest you write asking for list if you are into "X" features such as "The Devil In Miss Jones", etc.

Syndicate Films
7411 Hines Place
Suite 117
Dallas, Texas 75235

Feature films, westerns, cartoons, etc. now available from this 16mm film dealer in both 3/4" and Betamax formats. Write for free illustrated catalog.

Hal's Stereo
208 S. 21st Place
La Crosse, Wisc.
54601

Hal Scheie has ask me to tell his old customers that his previous list is still good and that he is work-up a new one for release in weeks to come. Hal has been very generous with me and I recommend him highly!

Magnetic Communications
2600 NW 114th Street
Oklahoma City, OK 73120

See John Ralston's 2 page ad elsewhere in this issue

Blackhawk Films, Inc.
P.O. Box 3990
Davenport, Iowa 52808

That's right, Blackhawk has begun to offer it's catalog of such things as Laurel and Hardy on Betamax cassette. Write for their free catalog.

Reel Images
10523 Burbank Blvd. #104
N. Hollywood, CA 91601

Offering public domain films in both Betamax and 3/4" formats. Send for free info.

Angel Film Service
1618 Avondale St.
Toledo, Ohio 43607

Public domain films in both Betamax and 3/4" formats. Also offers a film-to-tape transfer service at not very attractive prices.

Video Communications
6585 E. Skelly Drive
Tulsa, OK 74145

Feature films, including "adult" type material in both Betamax and 3/4" formats. Ad I saw had everything from "Superchicks" to "Joan of Arc".

Wayne Lackey
1958 E. Raines Rd.
Apt. #5
Memphis, Tenn. 38116

Wayne offers mostly B Western features, with a smattering of serials. The only format that he has available is 1/2" reel-to-reel EIAJ format. Write for his free list of very reasonable prices.

Dunn Management
122 E. 42nd St.
Suite 1020
New York, N.Y. 10017

Unbelievable list of recent feature films at high prices. Also lengthy list of "X" features. Write for free list if you don't mind having your mind boggled. Has both Betamax and U-Matic formats.

Time/Life Video
Time/Life Building
New York, N.Y. 10020

Special programming on Betamax. See Guy MacMillin's review elsewhere in this issue. List is free for the asking. Tell 'em TVN sent you.

Show Tapes
6352 1/2 Lankershim
Suite 1344
N. Hollywood, CA 91606

Most recent list I know of (mentioned by Joe Mazzin last issue) has mostly X-rated films. Both 3/4" and Betamax at the same price, \$100 per hour. They have 300 titles. Write to get on their mailing list

O.K. Gang. That's 20 of 'em. I'm sure there are more. When I have rounded up another batch I'll let you know (two more are mentioned in Joe's pages this issue). Would appreciate very much hearing from you about any good or bad experiences that you have with any of the above persons/dealers so that I can pass on the word. Who says nothing is available on prerecorded Betamax

Following is a mini-review exactly as clipped from a letter from a seemingly satisfied customer (Kerry Decker) of Blackhawk:

PS: 8/13/77

Yesterday I received my first tape from Blackhawk Films. I'm sure you know by now that they finally got on the bandwagon and have begun to release films on K-60 tapes. Well, it's great. My first surprise was to see that it was on Scotch tape! Quality is as good as Sony's. Blackhawk's copying is excellent also. The black & white material is tinted a light orange and it looks good. Blackhawk even has their own cardboard container for the tape. I purchased "Film Firsts" and I'm extremely pleased. I'll purchase more as time goes on.

■ ■ RAMBLING OUT-TAKES BY THE REAL MARC WIELAGE

Greetings, and welcome to the first of a semi-irregular feature of TVN, featuring random thoughts on consumer video, including collecting and operating tips and even bits and pieces of news and useful information, for the die-hard videotape fan/collector.

To get a quick introduction of myself out of the way, I'm an almost 23-year-old videofan who, after working in local TV in sunny Florida for four years, has gone West to sunnier California in search of A Job in the Big-Time. Inbetween my searching, I enjoy satisfying my insatiable desire for TV programs and feature films via my Betamax, as I have for the past year and a half. I'm a psuedo-video engineer in that I have had some formal training in broadcast electronics, as well as having experience in operating all kinds of TV and radio production equipment. Unfortunately, only a small part of this knowledge includes actual servicing or technical experience, so I find myself knowing just enough to get myself in trouble and yet not quite enough to be of much use as far as repairing things go.

This proved to be quite a problem a week or two ago, when I found my trusty SL-7200 acting up quite badly, due, I thought, to some terrific humidity we were having here in LA. During recording or playback, the machine was adding an intermittent kind of break-up (picture trouble) every 4 or 5 seconds, much to my consternation. After a quick glance through my 300+ page maintainance manual, I had the answer: the machine was broken. I was right, too; after a thorough check up by my local serviceman, it turned out that the "control track head" needed replacing.

For those newcomers to video, all videotape recordings have what's known as a control track to keep the tape moving at a constant speed and the picture reasonably stable, not unlike sprocket holes in film, only electronic.

In any event, I knew that a control track head is basically nothing more than a standard audio head (like those used in reel-to-reel decks), and therefore shouldn't cost more than \$30 or so. Wrongo--as I painfully discovered after a call to Sony's warehouse in nearby Compton, California. Due to the addition of a complex plastic and metal assembly around the head to keep it properly adjusted and to make it easier for the serviceman to install it, the part listed for only a mere \$165.00, even more than the all-important \$100 video head. *choke* I sadly forked over my hard-earned clams to the greedy Japanese giants who then handed me a 3" square box containing the device, and I hurried back to my serviceman who later finished the job a few hours later, at a cost of around \$60. And none too soon, I might add.

All things considered, I still think I've done alright with my deck. That poor machine has been banged around, shipped, transported around the country, dropped down stairs, used, abused, twisted, turned, and tied into knots more times than I care to remember, so I guess \$225.00 isn't such a bad price to pay for that kind of reliability (for almost 20 months).

I'd be interested in hearing from other readers on their experiences with servicing their decks. Also, I'd advise everyone to beware of trusting ill-equipped consumer TV-repair shops with servicing some-

thing as intricate and complex as a videotape recorder. You'd probably be better off going to an industrial-type service center (particularly one authorized by your deck's manufacturer), as they'll probably be much more familiar with fixing videotape decks than some old geezer who's still replacing tubes in Packard-Bell consoles.

Moving on...I had a long, interesting phone conversation with a gentleman at the Sony headquarters out here on the West coast, who's in charge of Betamax sales for this area. Among other interesting things, he mentioned to me: that Sony does not now and will not ever market empty Betamax boxes or blank labels for consumers because of the danger of videotape pirates who might try to manufacture inferior cassettes and then try to sell them as bonafide Sony products; that the magnetic tape inside the L-500 "half-speed" cassettes is indeed the identical tape found inside new K-60 cassettes, as they improved the tape formulation in K-60's last year without telling anyone. The difference between the old K-60's and the new ones is the addition of a small white line on the cardboard container's spine on the newer tapes. He also told me that the new 2-cassette changer will be out "later in the year", probably around late October/early November, for \$100 (list); it will be available at a substantial discount for the poor unfortunates who purchased the old 7200's (all 100,000 of them), to smooth over their fury at having their machines partially outmoded by the X-2's. Apparently, installation on the changer is pretty simple, and can be accomplished by anyone with half a brain and a screwdriver, in that order.

He touched on a number of topics in our conversation, including their alarm and disgust at RCA's introduction of their VHS decks, but that's the bulk of the useful information that was discussed.

And again moving on...I'm sure all of you out there have by now heard of or have seen the new SL-8200 half-speed "X-2" Betamax deck. After having used one for a number of hours recently, putting it through its paces and using and degrading it to the best of my ability, I must say that I wasn't too disappointed with it at all. The picture quality at 15/16 inches a second, in half-speed, is pretty acceptable to most consumer folks I've talked with so far; but I'm of the opinion that the Betamax format in full-speed is only just acceptable, quality-wise, as it is, and I'm not pleased enough with what I saw at half-speed to want to keep and collect tapes recorded at that speed, though I think it's okay for delaying lengthy programs. The biggest downfall of the X-2 unit is its inability to handle proper editing-out of commercials during the full-speed mode; when the pause lever is activated during a recording, then released, you'll find in playback that the picture will pop to black for a full three seconds at this edit, then cut back to the image recorded after the pause lever was released. Why they had to alter the machine's design for this bit of inconvenience, I'll never know. (It's probably due to the automatic speed-sensing circuitry in the deck.) In the "X-2" half-speed mode, however, it performs as flawlessly as its older brother, performing commercial-ridding edits with ease, except for a slight popping sound and momentary silence at the edit point in the audio track.

For these reasons, I'm afraid I don't recommend the purchase of the SL-8200 for any perfectionist-type Betamax collector, except as a second machine for dubbing and for delaying lengthy programs. Instead, I suggest you trade up to the new SLO-320 recorder in Sony's new industrial line-up. This deck has specs equal to several 3/4" recorders costing as much as \$500 or more, and boasts the amazing feature of remote solenoid control from your easy chair as well as still-frame, random-access, and manual audio level control, features generally found on only top-of-the-line semi-professional equipment. For two-hour recording, the 2-cassette changer can be added. The only pitfall of this deck is the lack of a built-in VHF/UHF tuner, unlike our consumer units; however, by excluding the tuner, the Sony engineers have been able to keep the weight of the 320 down to around 30 lbs., almost 15 pounds less than our 7200's and 8200's. An accessory TT-100 tuner/timer can be purchased for around \$250, bringing the cost to the total unit up to about \$1800 (still less than the cost of most good-quality 3/4" decks, yet offering near-equal performance).

In any case, these new SLO-series Betamax recorders would appear to have the old 1600 series Sony 3/4" decks matched all the way down the line for audio and video quality, and surpass even the 2600's for convenience and ease in operation. I might add that from what I know about electronics, the main problem in videotape is not in recording, but rather in playing back a video signal from a tape. As the years go on, I'm sure we'll see many improvements in add-on "black box"-type devices to improve image quality through image enhancement (which "crispens" detail) drop-out compensators and time-base correctors (which stabilize and clear up the picture deficiencies found in inexpensive recorders like the Betamax). Unfortunately, most of these devices currently available sell for well over \$5000, but considering they sold for over \$10,000 5 years ago, they're sure to continue to go down in price as the years go on.

Okay. Well, that's about all I've got room for, for now. Next time, a report on large-screen TV projectors, an in-depth look at the VHS system including a hands-on report, and other goodies.

Drop me a line at P.O. Box 6268, Beverly Hills, CA 90212 for any other further suggestions, palpitations, or remunerations, and may the farce be with you. Asta la vista.



The MTM drought appears to be a very short one indeed. The syndicated reruns of The Mary Tyler Moore show are already set to be launched on a lineup of stations reported to be 108 in number.

Who says thorny issues like the Middle East impasse can never be resolved? A major breakthrough in policy toward TV commercials has been negotiated allowing live models to wear bras on the tube for the first time this fall!

Last Minute Squeeze In: Though unconfirmed at press time (Sept. 8) Sony is expected to announce a 90 minute/3-hour Betamax tape any day now!!

WANTED

Episodes of the following TV shows, and un-cut copies of these feature films, on either Betamax or 3/4" U-Matic cassettes:

Adventures of Jonny Quest (1964-MFC): (certain episodes)

The Avengers: "The Cybernauts", "The Master Minds", "Too Many Christmas Trees", "From Venus with Love", "The Wined Avenger", "The Living Dead", "The Hidden Tiger", "Never, Never Say Die", "Epic", "The Superlative Seven", "The Joker", and "The Forget-Me-Knot"; also any episodes from The New Avengers.

Fireball XL-5 (1963-MFC): (certain episodes)

Man From U.N.C.L.E.: "The Haverly Ping Affair", "The Mad, Mad Tea Party Affair", "The Odd Man Affair", "The Moonlow Affair", "The Pieces of Fate Affair"

The Prisoner: "Chimes of Eio Den", "Many Happy Returns", "Do Not Forsake Me, Oh My Darline", "Hammer into Anvil", "Once Upon a Time", "Fall-Out"

Thunderbirds (1966-ITC/syndicated): "Trapped in the Sky", "Security Hazard", "Ricochet", "Cry Wolf" [all hour episodes]

Disney Features:

Dumbo (1941)

The Reluctant Dragon (1941)

Parabi (1942)

Three Caballeros (1945)

Lady and the Tramp (1957)

Mary Poppins (1963)

Sword in the Stone (1963)

The Rescuers (1977)

Also any episodes of The Wonderful World of Color pertaining to Disneyland and Walt Disney World, including "Project: Florida" and the 1971 Grand Opening of Walt Disney World NBC Special.

The Beatles:

A Hard Day's Night (1964)

Help! (1965)

Yellow Submarine (1968)

Magical Mystery Tour (1969)

Let it Be (1970)

plus any other TV or motion-picture appearances, concerts, interviews, etc., either as a group or individually

Alfred Hitchcock:

The Lady Vanishes

The 39 Steps (1939)

Saboteur (1944)

Rene

Bear Window (1954)

North by Northwest (1957)

Vertigo (1958)

Psycho (1960)

Other features:

The Face Behind the Mask

The African Queen (1951)

Casablanca

Citizen Kane (1941)

The Man They Could Not Hang

On Her Majesty's Secret Service (1971)

Freaks (1932)

Invasion of the Body Snatchers (1957)

Seventh Voyage of Sinbad (1956)

Earth vs. the Flying Saucers (1958)

Mr. Peabody and the Mermaid (1947)

Wonderful World of the Pros. Crim

Solo Survivor (1969)

And Now for Something Completely Different

The Phantom Tollbooth (1968)

Captain Sinbad (1963)

I'm most interested in receiving un-cut, good-quality Betamax or 3/4" cassette copies of the above films from 35mm or 16mm prints. Off-air recordings, if complete and of good quality, will likewise be welcomed. I'm not interested in making Betamax dubs at this time, but will consider 3/4" to Betamax transfers. Will consider just about any offer, including trades. Contact: Marc Lielace, P.O. Box 6268, Beverly Hills, CA 90212. Phone 213 552-9118 after 6:00PM PDT.

Now, about those timers --



There's something about your Betamax timer that you may not know. Let's suppose its late, you're watching a show and decide to go to bed, but would like to record the remainder of the show. You could turn on the recorder, load a tape into it, push "play" and "record" just like always, and go to bed. Trouble is that this method results in the recorder being left on all night, even after the tape runs out. You could set the timer to come on as soon as possible and stay up watching for a little longer until it clicks on. But suppose you don't want to wait for this.

Well ... it's a little known fact that there are two ways to turn on your Betamax. You can press the "on" button, or if you push the red "timer" button at any time during the hour or so following the time that it happens to be set for, the machine will come on. In other words, say the last time you used the timer, it was set at 11:30 p.m., the current time is 2:00 a.m., and you want to turn in, have the machine record the remaining half hour of the show and turn the machine off. If you push the timer button, nothing will happen. But, if you set the timer to 1:30 a.m. and then push the timer button, the set will come on.

By the same token, if you are already taping and decide you would like to leave and let the timer finish it for you, all you have to do is set the timer for an appropriate time (say 10-30 minutes earlier than the current time, so that it will not shut off sooner than you want it to), push the timer button, and you are ready to retire. I was a bit reluctant to do this while the machine was running at first because I wasn't sure if there would be a momentary interruption in current that could be damaging to the motor. But, having tried it, I am confident that there is no need to stop the tape before switching from "on" to "timer".

Incidentally, there is a footnote to all this. If the timer button is left on for a long period of time it will turn the machine on every 24 hours even though the tape has run out. Probably not important, but worth knowing in case you set your timer to tape a show and then leave for a two week vacation. The machine will dutifully tape your show, but it will also turn itself on and off 13 more times before you return.

Before we leave the subject of timers ... some of you have told me that the new Betamax II chrome trim timer is not as attractive as the old one and that you would like to keep the original. Trouble is it turns off too soon (some seem to do so after 70 minutes, others 80). Do any of you know how the original Betamax timer can be modified so that it would not turn off for, say, 125 minutes, or even 250 for those with a changer in mind?

What do New Milford, Connecticut, Ortonville, Minnesota, Anadarko, Oklahoma, Corpus Christi, Texas, and Anchorage, Alaska all have in common? The cable TV service in each of these cities will soon be carrying WTCG-TV, Channel 17 from Atlanta, Georgia. How is this possible? WTCG (owned by the flamboyant millionaire Ted Turner, who also owns the Atlanta Braves, Atlanta Hawks, and who also recently earned the right to captain the American Cup sailing entry) leases space on a satellite which enables them to send their signal anywhere for much less than transmission by overland microwave. It may one day be in a position to challenge the networks. Literally hundreds of cable systems are signing on, and other independent stations around the country are looking into going this same route. I get channel 17, do you?



Subscriptions

Plans for our glorious future will be revealed next issue. Until then (for you first timers) the only subscription available is to #10 which I will send you by FIRST CLASS MAIL in a sturdy envelope for the bargain price of \$1.50. There will no longer be such a thing as a Third Class Mail subscription. This rate is good in the U.S.A., Canada, Mexico, Puerto Rico, American Samoa, Guam, The American Virgin Islands, Midway, Swan Island, and the Trust Territory of the Pacific (Micronesia). Overseas rates are subject to negotiation. Would like a contact in Japan.

ADS

Still the same rates at which I do not even break even with the printer, but here they are:

CAMERA READY COPY ONLY

A full page (8" x 10") for \$5.00

A half page (8" x 5") for \$3.00

A quarter page (8" x 2 1/2") for \$2.00

These will appear same size as submitted. For best results type it up on regular paper, just like the page you are reading. NOTE: I can no longer accept ads already printed up in a couple of hundred copies.

Mini-Ads: Four lines for \$1.00. I'll type them for you, but I must impose a maximum of 12 lines on these. Judge by the lines on this page how many words there are to a line.

NO ads for copyrighted material for sale will be accepted. Trades are O.K.

Back issues 5-8

Only Issues 5,6,7, and 8 are still available, and they are yours for \$2.00 each as are extra copies of this issue. Supply is limited!

Issue #5 -- Contains reports and excerpts from brochures on the Sanyo V-Cord II and Quasar "Great Time Machine" recorders, a report on projection type TV's and an extensive list of manufacturers, plus ...

Issue #6 -- This is the someday-to-be collector's item issue that tells of your editor's adventures as a subpoenaed witness in the Universal/Disney/Sony lawsuit, including excerpts from the transcript.

Issue #7 -- Honest to goodness celebrity photo cover especially for TVN. The response to my special subpoena issue, more about collecting commercials, a write-up on the KC-90, and the usual news, views, etc.

Issue #8 -- Contains invaluable Betamax Counter Index Chart (time used/ time remaining), a transcript of CBS News' report on the Sony/ Universal lawsuit, how to modify your Betamax for still-frame, much more!

Of course, each of these issues contains the many pages of information directed at users of the 3/4" format prepared by my good friend Joe Mazzini, as well as ads and all sorts of engrossing odds and ends.

Thanks

Special thanks this issue go to Guy and Marc for obvious reasons, Marc and Joe for SW, and to Dave Arends for bringing it all back again. We have just about completed one year here, and I would say we have come pretty far.

CIRCULATION: Picking up. The first mailing of #9 goes to more than 180.

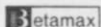
DEADLINE: Ads and contributions that reach me by Oct. 18 will make #10.

A T T E N T I O N T A P E S T E R S ! !

THIS IS A FOUR-WAY AD FOR:

"THE VIDEO COLLECTORS OF OHIO"

RAY D. GLASSER
27621 CHAGRIN BLVD., APT. 215
CLEVELAND, OHIO 44122
(216) 464-4837



AGAIN I'D LIKE TO THANK ALL YOU TAPESTERS OUT THERE FOR YOUR CORRESPONDENCE, PHONE CALLS, AND UNDYING EFFORTS!! SINCE OUR LAST AD, I'VE MANAGED TO OBTAIN SUCH HARD-TO-GET GEMS AS STARLOST, SCIENCE FICTION THEATER, AND THE PRISONER.

THIS STILL LEAVES YET UNDISCOVERED:
U.F.O., SEARCH, THE NIGHT STALKER, GHOST STORY, A TOUCH OF EVIL. I'VE ALL BUT GIVEN UP ON CAPTAIN VIDEO!

PLEASE KEEP YOUR EYES OPEN AS THE NEW FALL SHOWS (AND RERUNS) START APPEARING ON YOUR SCREENS (ESPECIALLY YOUR INDEPENDENTS)..... I'LL DO THE SAME FOR YOU!

I'D LIKE TO RECOMMEND CHRIS HITCHCOCK -- SEE HIS AD ELSEWHERE IN THIS ISSUE. WHEN YOU COMBINE HIS LIBRARY WITH THE FOUR OF US HERE, WE CAN BOAST OF OVER 600 HOURS OF TV VIEWING!!!
HOPE TO HEAR FROM YOU!!!!!!

WALTER MASKY
1199 JOHN GLENN DRIVE
SEVEN HILLS, OHIO 44131
(216) 524-0426



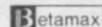
I HAVE A SONY VO-1600 AND HAVE BEEN COLLECTING SINCE 1971.

.....I HAVE ACCESS TO FILM CHAINS, ETC.

I HAVE MANY MUSICAL NUMBERS ON TAPE, BOTH FROM T.V. AND FILM. THEY INCLUDE
BOB DYLAN SIMON & GARFUNKEL
3 DOG NIGHT THE EAGLES
THE HOLLIES JOHN LENNON
ELVIS ELTON JOHN
THE YARDBIRDS WINGS
BEACH BOYS ROD STEWART
.....AND MANY, MANY OTHERS

MY WANTS INCLUDE:
PETER FRAMPTON ON "ROCK CONCERT"
THE EAGLES ON "MIDNIGHT SPECIAL"
KISS ON "ROCK CONCERT"
THE BEACH BOYS - CBS SPECIAL "IN CENTRAL PARK"
REMEMBER - I CAN TAKE B'MAX, U-MATIC, & 16MM.

GARY HERMAN
4412 NORMA DRIVE
SOUTH EUCLID, OHIO 44121
(216) 381-8815 (Eves.)



MY "MOST WANTED" LIST.....

ANY RAY HARRYHAUSEN SPECIAL-EFFECTS MOVIES:

ooooIT CAME FROM BENEATH THE SEA
ooooMYSTERIOUS ISLAND
oooo20 MILLION MILES TO EARTH
ooooBEAST FROM 20,000 FATHOMS
oooo7th VOYAGE OF SINBAD
ooooGOLDEN VOYAGE OF SINBAD
ooooSINBAD & THE EYE OF THE TIGER

ANY AND ALL ELVIS PRESLEY
.....ESPECIALLY "ON TOUR" AND OLD T.V.
APPEARANCES: DORSEY SHOWS, ETC.

DAVY CROCKETT FLICKS -- ORIGINAL TRILOGY

FLASH GORDON CONQUERS THE UNIVERSE - CHAP. 7 ONLY

ANY DISNEY ANIMATED FEATURE

BUCK ROGERS SERIAL WITH BUSTER CRABBE

JIM NOVOTNY
3639 ROCKY RIVER DRIVE
CLEVELAND, OHIO 44111
(216) 251-0469 (Call before 3 PM)



AS MENTIONED IN PAST ISSUES, I AM INDEED DOING DUBBING FROM 3/4" TO BETAMAX AND VICE VERSA. KEEP IN MIND THAT THE GUY TO MY LEFT ALSO HAS U-MATIC, AND WE CAN DUB DIRECT.

MY WANTS INCLUDE.....
RETURN OF THE PINK PANTHER
PINK PANTHER STRIKES AGAIN
FORBIDDEN PLANET (EXCELLENT quality only)
CALIFORNIA BOUND - W.C. FIELDS
OUTER LIMITS: "THE ZANTI MISFITS"
"THE BELLERO SHIELD"
"A FEASIBILITY STUDY"
"DON'T OPEN TILL DOOMSDAY"

THE MOLE PEOPLE

I WOULD ACCEPT THESE ON BETAMAX TAPES IF NEED BE, BUT PREFER U-MATIC IF POSSIBLE.

THANKS FOR YOUR HELP!!

I'm offering to trade a brand new 1-hour videotape cassette in exchange for Betamax or Panasonic copies of the following movies:

PICKUP
GIRL ON THE BRIDGE
STRANGE FASCINATION
ONE GIRL'S CONFESSION
THY NEIGHBOR'S WIFE
BAIT
THE OTHER WOMAN
HOLD BACK TOMORROW
EDGE OF HELL
HIT AND RUN
LIZZIE
BORN TO BE LOVED
PARADISE ALLEY
NIGHT OF THE QUARTER MOON
(also known as FLESH AND FLAME)

This is part of the research I'm doing for an article on the career and films of Hugo Haas, to appear in the new publication FANFARE (formerly GRAPHIC STORY MAGAZINE). I need to see as many as possible of the above movies, but few are shown in my area -- and when they are it's usually at an hour of the day or night when I can't watch. From the list of fourteen, I've seen only four, so I have a long way to go.

All or most of them are available to TV and should turn up occasionally in different areas of the country. If I get any takers on this offer it would mean keeping an eye on your weekly TV listing for upcoming Haas titles, recording them on your tape without notifying me in advance (there wouldn't be time) and sending me the tapes. I don't want to retain the tapes for collecting, selling or trading purposes. All I need is to see the movies and write my reviews. Then I'll return the original cassettes to you for keeping, erasing, trading or whatever, and I'll also send you a blank tape cassette for your trouble.

The average Haas film isn't likely to be shown in prime time anywhere. Chances are they would be scheduled during the afternoon or at some ungodly hour on the Late, Late Late Show. That could present a problem in taping if you'd want to use the timer and don't have a machine with a 2-hour capacity. But maybe we can also work something out there in exchange for tending the recorder at 3 a.m., say, when you'd rather be sleeping.

Drop me a line if interested. I can wait weeks, months or as long as it takes for films to materialize. As tapes come in I'll run revised want lists here in THE VIDEOPHILE'S NEWSLETTER deleting titles supplied.

Bill Spicer
329 North Avenue 66
Los Angeles, California 90042

[Editors Note: This is a worthwhile project. Many of you recognize Bill's name from the comic art field. Please help him out in this if you possibly can.

JOHN RALSTON, MAGNETIC COMMUNICATIONS 2600 NW 114TH STREET OKLAHOMA CITY, OK 73120
TELEPHONE (405) 751-2679 EVENINGS

I am interested in trading for any late movie features. Also SUPERBOWL football games except 1976. Especially want a good, good copy of FORBIDDEN PLANET (Doesn't everybody?)

I will swap for U-Matic, Betamax and Betamax X2. Just got my new X2 yesterday and it works like a fine jeweled watch in 2-hour mode - As THEY say - ANOTHER FINE PRODUCT FROM SONY. I of course have a SONY TV to match.

PARAMOUNT - those fine people who brought us STAR TREK - finally got around to copy-righting about 40 of the episodes filmed in the sixties. When? In 1975. Still see no copyright on "MENAGERIE"- 2-HOUR episode. Maybe they have copyright now. I can't be sure because I can't check any registrations past 1976 when they registered 3!

Remember the old AMOS N' ANDY series - seems like they only copyrighted about six episodes of that series. I can find no other registrations in government publications.

I contacted HARVEY SCHEIN, SONY PREXY, trying to obtain a list of SONY BETAMAX owners that I could send my 400 feature catalog to. He regretted that due to the litigation with UNIVERSAL/DISNEY he felt that he couldn't offer any help in selling my library of entertainment on BETAMAX.

Thanks to Morrie Gelman who put my name into print on DAILY VARIETY (front page and page 3) last Monday August 15, 1977. He called me to discuss my feelings on the market for major motion pictures on videocassette. Among other things, I told him that no one will pay the ridiculous prices demanded for licensed product from major studios when they can record it off TV free. I explained that I thought the market for pre-recorded videocassettes would demand product not coming down the Nets - in other words SEXPO and specialty short subjects like football highlights, auto racing compilations, the great FIGHTS - and, get this - CARTOONS. I sold 10 hours of cartoons to SHAKEY'S PIZZA PARLORS to exhibit on their VIDEOBEAMS. Now Shakey's is talking about SATURDAY KID PARTIES with OLD WESTERNS, SERIALS AND COMEDIES. I said in conclusion that I thought Feature motion pictures might have a market at maybe \$49.95 each. Although it wasn't mentioned in the article I think that RENTAL is where it's at except for Collectors. If they would rent good films for \$5.00 I would probably be a good rental customer - It's better than the hassle of going to a theater and getting ripped off both at the ticket counter and the Snack Bar (you could eat cheaper at the RITZ) and cheaper than taping and dubbing.

I timed the commercials last night with my experimenting around with the X2. During the late show there was 27 minutes of commercials. The new SONY X2 kicks out the pause lever at 3 minutes and the commercial segs were lasting just over 3 minutes! AGGRAVATION!

Elsewhere in this issue of VNL I have a list of bargain basement films plus some other films that I will only trade for. I also have 24 SEXPO adult type films which I will send a list of to interested parties. My magic price on the material I can legally sell is \$25 plus tape per feature and believe me for a two-hour feature that is a bargain.

If anyone out there wants a list of my 400 features please send your inquiry. If you want the big illustrated action catalog of these memorable films send your cash- \$2.00 so I won't go bankrupt paying the postage and the printer. I'll give you credit on the first order you send me.

ONE MORE THING! The nifty storage cases for BETAMAX cassettes mentioned in last issue of VNL are just what you need for dust-free storage. If I could get enough of you to order them from me I will stock them. I have to order a minimum of 500 pieces to get the right price. Anyhow if you are interested at \$18.00 per dozen postpaid send me an order, but don't send the money until I see if enough people order to justify my buying 500 pieces.

U-MATIC LIBRARY (WILL TRADE FOR TAPES ON BETAMAX OR U-MATIC) NOT FOR SALE!

TITLE AND RUNNING TIME

OX BOW INCIDENT (75)
13 RUE MADELAINE (94)
HOW GREEN WAS MY VALLEY (119)
HOUSE ON 92ND STREET (88)
TAMPICO (75)
STANLEY AND LIVINGSTONE (101)
TONIGHT WE RAID CALAIS (69)
THE IRON GLOVE (84)(COLOR)
APACHE UPRISING (45)
UNDYING MONSTER (60)
END OF A GUN (57)
DRAGONWYCK (110)
LAURA (88)
TOO MANY HUSBANDS (84)
A NIGHT TO REMEMBER (90)
THE SNAKE PIT (107)
ROADHOUSE (95)
MYSTERIOUS MR. MOTO (59)
I AM THE LAW (85)
LES MISERABLES (109)
FURY AT FURNACE CREEK (89)
TULSA (90)
WAY DOWN EAST (84)
HEIDI (75)
TOGETHER AGAIN (93)
THEY RODE WEST (83)(COLOR)
YOUNG MR. LINCOLN (99)
BORN YESTERDAY (103)
A YANK IN THE RAF (91)
THE HOUSE OF ROTHSCHILD (87)
THE GHOST AND MRS. MUIR (106)
MANHUNT (103)
CHINA GIRL(94)
NEW ORLEANS UNCENSORED (85)
CARGO TO CAPETOWN (80)
CAPTAIN FROM CASTILE (142) (COLOR)
THE THIEF OF DAMASCUS (78)
MICHAEL SHANE, DETECTIVE (77)
GREEN GRASS OF WYOMING (88)

THE BLACK BOOK (89)
DESPERADOS (94)
WESTERN UNION (95)
WHISPERING GHOST (75)
A MESSAGE TO GARCIA (85)
GENTLEMEN AT HEART (68)
DEAD RECKONING (101)
MISS SADIE THOMPSON(90)
CAPTAIN JANUARY (73)
CRY OF THE CITY (91)
DRUMS ALONG THE MOHAWK (104)(COLOR)
THE FULLER BRUSH MAN (93)
ONCE UPON A TIME (89)
PIRATES OF TRIPOLI (72)
CRUISING DOWN THE RIVER (93) (COLOR)
COUNT THREE AND PRAY (102) (COLOR)
JOHNNY APOLLO (87)
THE FLAME OF CALCUTTA (70) (COLOR)
SAHARA (97)
STAGE TO TUCSON (?)
THE LAST HURRAH (121)
EAGLE SQUADRON (109)
HUDSON BAY (95)
BUFFALO BILL (90) (COLOR)
WEE WILLIE WINKIE (75)
THE FOXES OF HARROW (116)
CLUNY BROWN (101)
THE MOON IS DOWN (85)
BOOMERANG(88)
MIRACLE ON 34TH STREET (96)
FOREVER AMBER (102)
LLOYDS OF LONDON (98)
COUNTER-ATTACK (90)
MY DARLING CLEMENTINE (96)
MR. WINKLE GOES TO WAR (80)
KISS OF DEATH (100)
THIN ICE (77)

THE MOVIES BELOW ARE PUBLIC DOMAIN AND AVAILABLE FOR \$25 EACH PLUS TAPE. ALSO WILLING TO
TRADE FOR YOUR TAPES IN BETAMAX OR U-MATIC EVEN-UP.

JUNGLE BOOK (109) (COLOR)
THE LITTLE PRINCESS (91) (COLOR)
NOTHING SACRED (75)(COLOR)
GULLIVER'S TRAVELS (ANIMATED COLOR) (74)
POPEYE TRILOGY (ANIMATED COLOR) (60)
SUPERMAN (SIX ANIMATED COLOR EPISODES) (60)
** SEVEN ONE HOUR CARTOON COMPILATIONS ON
SEVEN 60 MINUTE CASSETTES (MOSTLY COLOR)

MEET JOHN DOE (122)
GUNG-HO (88)
ALGIERS (95)
LAUREL/HARDY FLYING DEUCES (65)
THE ANGEL & THE BADMAN (100)
THINGS TO COME (113)
HIS GIRL FRIDAY (92)
GLORIFYING THE AMERICAN GIRL (80)

FOR MOVIE DESCRIPTIONS SEE "NEW 1975 EDITION TV MOVIES" SIGNET # E6150 (PAPERBACK) \$2.50

** ALL ABOVE MOVIES AVAILABLE ON YOUR BETAMAX OR U-MATIC TAPES ** ALSO BETAMAX X2 (2 HOUR)

Here once again, the pages for you 3/4" format folks spirited to me from California by the steadfast Mr. Joe Mazzini. Many thanks, Joe!

3/4" U-MATIC EXCHANGE NOTES

In the two months since the last TVN I have heard many comments from you readers pro and con concerning my recommendations for head cleaning and demagnetizing. First, in reference to the head cleaning tape I recommended let me say that they are a tremendous asset to the occasional user of his U-Matic equipment. I certainly agree with many of you that the cleaning tape is abrasive to the heads, but imagine yourself as an individual who knows little about his machine and is frightened to death of taking the top cover off. There are those among you who share this fear. For you the cleaning tape is the only way to go. Far better to wear down the heads than damage them through accidental breakage due to over-zealous head cleaning via Q-Tip and denatured alcohol. The most important thing here, however, is to NOT clean your heads until they absolutely need it. When snow appears that won't go away with any tape, then it is time to bring out the cleaning tape or Q-Tip.

Mr. Bob Kerr, of DuPont, says that he opposes head cleaning and because of this he was able to extend the useful operating life of heads around the DuPont facility. The ironic thing about head clogging is that it very rarely appears on Betamax machines. I'm afraid this is because all tape used in Betamax equipment is brand new and not subjected to the abuse our 3/4" machines can give a U-Matic cassette via shuttling forward and backwards. Marc Wielage, our resident Betamax expert, says that only once have his heads clogged and that was due to a highly-abused demonstration Betamax tape he bought used from some department store.

I've noticed that heads (if they are going to clog) do so at the very beginning because of a sloppy splice. This of course means that you can record an hour show and not know that anything is wrong until you run it back later (or during the first commercial). I avoid this beginning splice problem by running EVERY tape (new or used) ahead 10 on my counter. Since I started this practice two months ago I haven't had to clean my heads once!

More letters came to me against demagnetizing than for it so I want to make sure you understand the problems that can result if you get inside your machine with a powerful magnetic source such as a head demagnetizer (or worse) a bulk tape eraser. Again, Mr. Kerr of DuPont was nice enough to clear up the issue for us. In so many words he said that demagnetizing of heads (and surrounding surfaces) was not needed because:

1. The electronics are such that the heads don't need demagnetizing because as in the case of the erase head, it is either on or off.
2. The possible hazards in terms of damaging the heads during the demagnetizing process offset any possible advantage.
3. Other damage can be created to devices such as the audio meters by use of too-strong a magnetic field (such as one created by using a bulk eraser).

Mr. Kerr further stated to me that if you're crazy enough to want to demagnetize the surfaces touched by the tape that you should use a TV degausser rather than a bulk eraser because the magnetic fields produced by the former are not as severe, thereby eliminating a chance of serious disruption of other magnetically held devices.

Well, when I told the people at this large cable programming network who recommend daily and weekly demagnetizing they were not affected. In fact at this very moment someone somewhere in the network is using a bulk eraser to demagnetize the machine. The ironic thing is that one of their 2850's audio meters isn't working. I wonder why? They, of course, are using their machines 18 hours a day. However, keep in mind that Sony doesn't recommend demagnetizing the tape path and they pass over very

lightly the idea of demagnetizing the heads in both the Betamax and U-Matic Service Manuals. Jim Novotny, a JVC owner in Ohio, says that the JVC people are definitely opposed to demagnetizing the heads because of possible damage to the head assembly itself.

Speaking of JVC stuff, Duane Dunn of Turtle Mountain Community School in Belcourt, North Dakota, wrote a neat article in the latest issue of

FAST FORWARD
236 1/2 W. 13TH AVE.,
DENVER, CO 80204

FAST FORWARD is a publication by the Association of Audio-Visual Technicians and arrives monthly at my doorstep. It costs only \$10 per year for individuals and \$15 per year for institutions. It's a great little magazine that runs at least six pages per issue and covers all aspects of heavy duty repair and maintenance of A/V equipment. Duane had this to say:

VCR CAUTIONS AND SOLUTIONS

JVC CR-6000U VCR Problems

Although these JVC units have a good tape handling system, I encountered problems severe enough to activate the tape guard circuitry and cause a shutdown.

In both of the cases I encountered, it was due to swollen pinch rollers [!]. This was due to a faulty rubber formula used to manufacture the rollers. This batch reacted with the tape components and after a period of time the swelling became uneven and severe enough so that the roller cannot flatten the tape against the capstan along the entire width. Merely replace the pinch roller to effect repair. [This explains some problems I was having with a CR-6300U. In fact the problem worsened as the evening went on which means that the roller couldn't take the head and stress requirements of heavy duty usage.]

Intermittent Video Interference in JVC CR-6000's

Due to the nature of this problem, pinpointing the cause was difficult. Checking with a scope revealed spurious signals on the power supply lines. Since the "hash" was occasionally showing up everywhere (almost), I decided the power supplies might be at fault. Sure enough the hash was there. IN fact it was everywhere in that one supply due to the feedback and control circuitry. Replacement of one or both of the power supply pass transistors cured this problem. This problem and the cure was confirmed as common among early JVC's at a later JVC seminar. Moral: Check those power supplies

Tape Handling in VCR's

This brings up a point concerning tape handling in VCR's. There are many special circuits of various types to prevent tape damage. Some of these are microswitches and some are photocells. These switches monitor cassette position, loading ring position, end of tape spillage or mishandling. All of these must send a "green" signal to the control circuit or the unit will fail to play or will stop or shutdown. When servicing certain JVC units with the back cover removed, chances are it will not play because the End of Tape Sensor is activated by ambient light. This must be shielded or covered. Defeating the E.O.T. sensor will cause the unit to slam to the end of the tape and not shutdown. This can damage the tape and transport, therefore shielding the light in some way is preferable.

When investigating suspected tape handling problems do not use your test tape. Instead use a fair quality tape rerecorded with good signals as a sacrifice. You can usually

e tape handling problems before the VCR can detect them. The pinch roller and capstan area is the most critical area and deserves the most attention.

a properly operating unit it should be difficult to detect tape motion. Notice how e light reflects off the tape. If you can detect wandering or ripples at the capstan area chances are your pinch roller or alignment is substandard.

me of the first generation VCR's are atrocious tape handlers. Tape wandering in these its causes fading or loss of audio and video because tape contact is lost at the dio and control track heads. These units have fixed rather than self aligning pinch llers. Adjustment is critical and tricky to perform.

so some units will stop in the middle of a tape for no apparent reason or load for lay" then immediately stop. This is due to overpowered E.O.T. sensors or tape opouts. Enough light shines through even the oxide coated portions of a tape to event play or cause unthreading. I carefully installed one or more layers of clear gic tape to cut down the amount of light reaching the photo detector but not enough prevent E.O.T. sensing.

ere's some great advice there from Duane. I noticed that if you took the top off a C that sometimes it would refuse to continue its threading process, now I understand at the ambient light told the machine to stop doing what it had started.

ere are just as many of you out there who swear by 3M tape and those who, like me, e highly suspicious of it. From my own experience (and Jim Novotny's) the stuff st can't take shuttling abuse by us commercial (or program) avoiders using the st forward and rewind modes often. It always seems to unthread itself around the st ten minutes. I've loosened screws, fast forwarded, rewinded, and done everything ssible to keep the tapes alive. I'm afraid the only solution I know is to take the pe and re-spool it onto a Sony or DuPont hub and put it in another case. You users o defend the stuff will eventually learn. Of course those who have had success with ight have their machines either accidentally or intentionally set up to provide re tension on the take-up reel.

ie reader uses the DuPont KC-90 often along with 3M 60 minute tapes and has no problem. e did warn us, however, that the KC-90 is a miracle in itself and should not be subjected o any unnatural stress due to constant shuttling. I agree with him that the KC-90 works ll but needs to be used in machines that have correct pinch roller adjustment and nsion.

ST FORWORD also released a frightening bulletin on benzene (a chemical most of us have ed at one time or another in the form of a cleaner). Here's what they said:

ATTENTION: EMERGENCY OSHA STANDARD

An emergency standard on benzene has been established by OSHA limiting the exposure to one part per million (1ppm). Benzene can cause leukemia and other serious blood disorders. Fortunately, there are substitutes available from your supplier - if not, call another. IN any case, immediately remove from your premises any product found that contains more than one percent benzene and prohibit its re-entry. This standard will become effective May 21, 1977.

hey also listed a place called VIDEO SYSTEMS
P.O. Box 12901
OVERLAND PARK, KS 66212

rop a line to George Laughead and ask him for his free publication. It's monthly and available to anyone involved with video or AV on any level.

Two more free publications that have come to my attention are

EDITING AND DUPLICATING BETTER VIDEO TAPES & CASSETTES
ADWAR VIDEO CORPORATION
100 FIFTH AVE.,
NEW YORK, NY 10011

This eight-page publication deals with half-inch and videocassette equipment.

The ITA Source Directory is a 60 page publication listing products and services of ITA member companies and is a comprehensive guide to every area of products, services and activities of the worldwide audio/video industry. It's address is

ITA SOURCE DIRECTORY, SPRING 1977
INTERNATIONAL TAPE ASSOCIATION
10 W. 66TH ST.,
NEW YORK, NY 10023

Two great free publications are available from Kodak. One (KODAK EQUIPMENT MEMO #S-70-6-4) shows you how to control light leakage from Kodak Carousel projectors. Another is their 1977 Index to Kodak Information which lists over 800 books and pamphlets. Both can be obtained by writing

KODAK
DEPT. 454 A O 011
ROCHESTER, NY 14650

Listed below are two legal sources of pre-recorded videocassettes.

PHIL COLE 213/990-8895 has an extensive line of material in both the adult and general category for sale at very reasonable prices. Unfortunately I have lost his address and price information, but give him a call and he can send you a copy of his offerings. A friend has checked out his operation and says that he does top-quality stuff. Of course he offers tapes in the Betamax format, too.

HOME CINEMA SERVICE, INC.
266 PEARL ST.,
HARTFORD, CONNECTICUT 06105

are a little expensive but they do have many erotic tapes for sale including the BEST OF MIDNIGHT BLUE series. Write them for more information but be warned that you will have to pay a high price for videotape rights.

A new subscriber with a ton of video equipment is looking for anything to do with Barbara Streisand on tape or film. He is in particular interested in COLOR ME BARABRA (and so am I), BARBARA IN CENTRAL PARK, BARBARA WITH JUDY GARLAND SPECIAL, and some Julie Andrews shows. He has so much to trade for the above that I couldn't begin to list it. He also has a color Panasonic 1/2" 3120 like-new machine for sale at \$695 (or best offer) and 100 Oregon Magnetics good quality 1/2" tape at \$5 per hour. Write or give him a call.

CARL C. VICKERY
1844 N. TAFT AVE., #12
HOLLYWOOD, CA 90028
213/464-1897 (AFTER 7:00 PST)

Carl works for a fantastic company called

AUDIO-VIDEO CRAFT, INC.
7710 MELROSE AVE.,
LOS ANGELES, CA 90046
213/655-3511

They offer a good deal on the new 2 hour Betamax machine plus bargains on all sorts of other video stuff. The thing that impressed me the most was their fine video duplication service. I've used them before and I was very pleased with the results.

They can send you a price list free of charge if you write Carl in care of them. For example, if you want one copy of a 16mm optical or magnetic film put onto a video cassette that is 60 minutes long, they will charge you \$43 without tape, or \$66 with tape; but if you have two copies made, the price goes down to \$25 and \$47 respectively. It's a great place for two or more of you to get anything duplicated. Their cassette-to-cassette duplication (in any format) is even cheaper. If you get an hour cassette copied twice it will only cost you \$12.50 per hour plus tape or \$34.50 each with tape provided. You won't be able to beat that price anywhere. They can do super 8mm and 35mm also. For large number orders (like 11 or more) the price goes down to \$14 per hour of film or \$9.25 for cassette-to-cassette copies.

As you know I worked for STUDIO TAPE EXCHANGE this summer. In fact as I write this Marc Wielage is working there now doing what I was doing: typing, selling tape, cleaning the cat box (seriously) and emptying the garbage. It's a great place. We have available a free publication entitled TECH SHEET that covers many aspects of home maintenance previously described in back issues of TVN. The four page brochure is available free for the asking by writing

TECH SHEET
STUDIO TAPE EXCHANGE
6424 SANTA MONICA BLVD.,
HOLLYWOOD, CA 90038
213/466-8101

OR

630 9TH AVE., 8TH FLOOR
NEW YORK, NY 10026
212/977-9330

STAN LANDSMAN is the Sales Manager in the Hollywood Office. JUDY PARKER is in charge of video tape in the New York Office. Give either a call. You can make a killing on tape prices by ordering over the phone. They will ship UPS Collect and you'll only have to pay 85¢ extra for the entire order. They have brand new KCA-60 tape for \$16.75 (it's called STE #104 and is great stuff). Of course they have top-of-the-line tape too at \$20.65 (Chromium Dioxide KCA-60) and used tape (KCA-60's at \$14.75; KC-60's at \$14). Everything has a 100% guarantee on it.

This summer Marc Wielage prepared a comparison sheet of Betamax vs. U-Matic for his friends in Ohio. It was so well-written that the owner of STUDIO TAPE EXCHANGE, Ms. Carole Dean, had it reprinted for free distribution. I've enclosed it in this article because I wanted you to see what we U-Matic people are up against. I think the wisest thing would be for us U-Matic owners to have both formats. We could use the 2 hour Betamax as a recorder for non-critical things, like shows we missed while at work or away, and 3/4" for serious viewing or trading. Marc and I played with a 2 hour Betamax at AUDIO-VIDEO CRAFT and were very impressed. Even by purchasing 3/4" tape from STUDIO TAPE EXCHANGE, you can't achieve the cost efficiency possible by using the \$15 2 hour Betamax. Now don't expect too much quality when you check one out. Keep in mind that it is strictly a home unit and geared toward economical usage, but it works good enough for me.

If you have any questions about the comparison that follows this page please drop either Marc or me a line.

BETAMAX vs. 3/4" U-MATIC: WHICH SHOULD I BUY?

A comparison prepared by

STUDIO TAPE EXCHANGE
6424 Santa Monica Blvd.,
Hollywood, CA 90038

STUDIO TAPE EXCHANGE
630 9th Ave., 7th Floor
New York, NY 10026

SONY BETAMAX

Good to excellent picture quality (40 dB signal to noise ratio, 240 lines of color resolution).

Good to excellent audio quality (40 dB signal to noise ratio: 30-12,500 Hz).

Capable of 2nd generation dubs of fair quality.

Good compatibility between machines.

Very reliable and durable.

Low-cost maintenance (\$125 for new video head assembly, installed). Heads good for 3,000+ hours of use.

Consumer units available. Over 100,000 decks in consumer/collectors' homes, according to July 1977 figures from Sony.

Low-cost recorders and blank tape; \$1,300 and \$16, respectively. Discount prices: \$1,000 and \$14.

Small storage area needed for cassettes and deck.

Audio/Video inputs not available on earlier units; now available on all units.

Light-weight decks (40 lbs.) Industrial units weigh under 30 lbs.

New portable unit available with a one hour capacity.

Solenoid/remote-control available in industrial units only.

Manual audio level control available on industrial models; no manual video level available.

3/4" U-MATIC

Excellent to superior picture quality (45 dB signal to noise ratio, 250 lines of color resolution).

Excellent audio quality (45 dB signal to noise ratio: 30-15,000 Hz).

Capable of 2nd generation dubs of excellent quality; acceptable up to 4th generation.

Good to fair compatibility between machines.

Seem to be more delicate, particularly in reference to humidity.

Moderately expensive to maintain (\$200 for new video head assembly, installed). Heads good for 2,000+ hours of use.

Most models intended for industrial/educational use, but many are being used by consumers. Estimated 10,000 decks in consumer/collectors' homes. 500,000+ in industrial/educational use as of July 1977.

Medium-high priced decks and high priced tape; \$2,000 and \$30, respectively. Discount prices: \$1,500 and \$20 (for STE #101 mastering KCA-60 Chromium Dioxide tape).

Deck approximately 1-1 1/2 size of Betamax equivalent; tape approximately 2 1/2 times the size of Betamax tape.

Audio/Video inputs available on all units.

Heavier units; most recorder/players at least 60 lbs, though 30 minute portable recorders weigh less than 30 lbs.

Several portable models available; 30 minute maximum capacity with DuPont KCS.

Solenoid/remote-control available for most models from most manufacturers.

Manual audio and video level control available on many models.

BETAMAX VS. U-MATIC COMPARISON SHEET

-2-

Mono audio only.

Still-frame available on industrial models and modified consumer decks only.

No 90 minute cassette available at regular speed. (2 hours available on new half-speed Betamaxes.)

No editing systems currently available; format designed for mass distribution of information and consumer use rather than teleproduction.

Player-only version available.

Accurate index counter.

Random access to material on tape available.

Medium power usage (83 watts maximum).

Betamax requires little ventilation and produces little heat.

Betamax is intended for consumer and in-house production use only.

Less expensive to mail Betamax tapes.

Small number of programs available, but numbers growing daily. Great consumer market potential.

Mono or stereo. One channel may be used for second language with audio dubbing feature found on all machines.

Still-frame available on many models.

90 minute tape available from DuPont (KC-90) though it is not designed for heavy duty requirements.

Full-editing (SMPTE and Pulse-count) systems available.

Several player-only models available.

Not-too-accurate index counter on some machines. The more expensive machines, of course, have very accurate counters.

Random access not available.

Higher power usage (130 watts maximum).

Some, older U-Matics produce considerable quantities of heat and all require good ventilation.

3/4" machines are gaining respectability among major television stations for on the air broadcast.

Much less expensive to mail 3/4" tapes than 1" or 2" broadcast programs.

Over 30,000 prerecorded programs available in the U-Matic format.

Whatever format you decide upon keep in mind that STUDIO TAPE EXCHANGE can fill your needs. Be sure to ask for our full brochures and special TECH SHEET that deals with commonly asked video questions.

*In Los Angeles call
STAN LANDSMAN
213/466-8101*

*In New York call
JUDY PARKER
212/977-9330*

STUDIO TAPE EXCHANGE

6424 SANTA MONICA BLVD.,
HOLLYWOOD, CA 90038

630 9TH AVE., 7TH FLOOR
NEW YORK, NY 10036

Be sure to write to WIDL VIDEO
5325 NORTH LINCOLN AVE.,
CHICAGO, IL 60625

They offer a really neat, free catalog that lists everything you might need in the way of labels and connectors for your VTR set-up.

I was able to purchase a fine GE 1/2" reel-to-reel machine for \$25 from my friend Harry Herkert of

AUDIO-VIDEO RECORDING SYSTEMS
901 H STREET, SUITE 110
SACRAMENTO, CA 95814
916/442-5873

Harry has some VO-1800's available at really great prices (and tons of other used stuff too like an Ampex 1" for \$50) so give him a call if you're in the market for new or used video stuff.

This GE that I bought is the same format (in fact it was made by Sony for GE) at the old CV series. If any of you out there would like to trade tapes in the CV format (pre EIAJ- let me know. It's black and white, of course, but certainly watchable.

I'm desperately looking for WITH A SONG IN MY HEART. This film was made in 1952 and concerned the life of Jane Froman. If it ever comes to your area please record it and I'll reimburse you well for the trouble.


I'm also still looking for HIRED HAND starring Peter Fonda. If MR. BLANDINGS BUILDS HIS DREAM HOUSE (starring Cary Grant) ever comes to your area please record it for me. The same goes for HANG EM HIGH starring Clint Eastwood.

My talk show on KJAZ concerning video was a great success. An attorney from the Bay Area Legal Assistance organization also appeared on the show and contributed a great deal to the understanding of what our rights are and are not concerning possession of copyrighted video material for home use. I've sent many of you copies of this show already, but if you are interested in owning a copy I can send you a audio cassette (with commercials cut-out) for \$4.

In closing let me again stress the importance of keeping your humidity under control as far as videotaping and video tapes are concerned. Earlier this month we had a hurricane strike off the coast of L.A. Marc Wielage was duplicating some stuff for me during that time. He was using his Betamax and two Sony 1800's. My 1800 and his Betamax failed to function. For some reason the other 1800 was able to play back tapes. The problem of high humidity manifests itself in intermittent loss of video. I can't emphasize enough the need for a de-humidifier or good refrigeration air conditioner in cases of high humidity. Your tapes will survive better and you'll be able to view them in their entirety without breakup. Some of the newer 3/4" machines (and even the turkey Quasar Great Time Machine) have dew detectors and fans that keep the humidity down, but resorting to this type of cure isn't as effective as keeping the entire environment's humidity down.

Well, that's it. Drop me a line if you're interested in my new exchange list. I should have it completed by the time this article comes out. I've acquired many new films and will gladly trade them for any assistance you can provide in getting the features I mentioned above.

Keep on Taping,

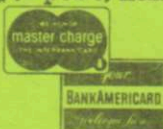

Joe Mazzini, Box 179, Arbuckle, CA 95912

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You've been reading about it for months and now it's finally here! You can now have your favorite 8mm home movies copied onto Betamax cassettes. Watching your home movies on television through cassettes eliminates all the reasons why most 8mm reels are stored in drawers or boxes and viewed infrequently. Above all, there's a totally new experience when you see yourself on TV!

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FRANK'S PHOTO



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Betamax

BETAMAX 1/2" CASSETTE MOVIES OF THE OLDER VINTAGE. NO RIGHTS GIVEN OR IMPLIED. 10 DAY GUARANTEE ON THE QUALITY OF THE PRINT, BUT NOT ON THE CONTENT OF THE MOVIE. FROM ONE COLLECTOR TO ANOTHER.

-----THESE TAPES ARE \$20.00 PLUS THE COST OF THE TAPE.-----

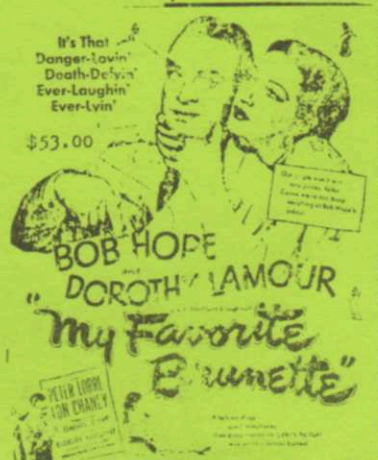
WESTERNS

NIGHT TRAIN TO MEMPHIS STARRING...ROY ACUFF & SMOKY MOUNTAIN BOYS OF GRAND OLD OPRY FAME...67 MINUTES...UNCUT...ALSO...ALLAN LANE...ADELE MANA...ROY BARCROFT.....\$43.00

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BELLS OF SAN ANGELO...ROY ROGERS...DALE EVANS...ANDY DIVINE...70 MIN. UNCUT.....\$43.00.
BELLS OF CORONADO...ROY ROGERS...DALE EVANS...ANDY DIVINE...67 MIN. UNCUT.....\$43.00.
EYES OF TEXAS...ROY ROGERS...LYNNE ROBERTS...ANDY DIVINE...67 MIN. UNCUT.....\$43.00.

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TOPEKA TERROR...ALLAN LANE...ROY BARCROFT.....\$33.00.
VIGILANTES OF BOOMTOWN...LANE AS RED RYDER...BARETTA BLAKE AS LITTLE BEAVER...\$33.00.

TUCSON RAIDERS...WILD "BILL" ELLIOTT...RYDER...BOBBY BLAKE AS LITTLE BEAVER.....\$33.00.



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