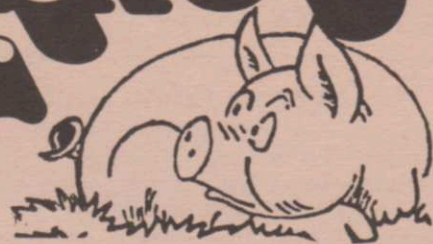


The Videophile's Newsletter

\$1.50



ベータマックス

ビデオデッキ SL-8500



"Serving you for more
than a tenth
of a decade...!"

JAN/FEB
ISSUE II



THE VOICE OF VIDEO FANDOM

TV Wiggles

If being mentioned in PLAYBOY (see inset from February issue) means that one has arrived, then I guess TVN has arrived. Subscriptions

CAPTIVE VIDEO

Those of you who are considering buying one of the VTR units pictured in this issue, take note: a guy named Jim Lowe is publishing a bimonthly sheet called *The Videophiles Newsletter* out of 2014 S. Magnolia Drive, Tallahassee, Florida 32301, that will tell you practically everything you want to know about this new industry. The cost for six issues is \$8 and each is full of info on people who have tapes to trade. Any-one for reruns of *Gilligan's Island*?

and other inquiries are arriving daily, and we continue to be mentioned and reviewed favorably elsewhere. This sort of exposure, together with resulting contacts (such as the 120 member Eastern Video Collectors Club of Rochester, N.Y.) should go a long way toward making this modest little effort the national voice of video fandom. If so, you can look forward to continued improvement in these pages (tried a little typesetting this issue, as you will see, but, boy, is it expensive!) as well as other products designed with your special interests in mind.

I've had mixed success in attempts to bring you certain features. I had hoped to reprint vintage covers and other material from the TV GUIDE of 20 or more years ago, but Local Editions Editor John Hayes informed me that "it is our policy not to allow TV GUIDE covers and program listings to be republished or reprinted." Likewise, Donald West, Managing Editor of the newsweekly BROADCASTING, nixed my request to reprint a cute little cartoon which showed a VTR salesman saying: "Why wait 'til Summer to see reruns?" On the other hand, John Bailey, Editor of the very handsome publication EDUCATIONAL & INDUSTRIAL TELEVISION, advised: "You can, of course, mention any of our stuff editorially." And Gary Arlen, Editor of *VideoNews*, who included mention of TVN in his remarks to the recent National Film Convention in Washington, offered similar encouragement. I'm taking Mr. Arlen up on it this issue with a full page reprint from the December issue regarding the Christmas sales of VTRs around the country. For those of you who want lots of similar info, much sooner than I can give it to you here, I certainly recommend *VideoNews* to you. At \$87 a year, it is a little steep, but it gives you all sorts of highly readable goodies every two weeks via First Class Mail. The address: *VideoNews*, 8401 Connecticut Ave., Washington, DC 20015.

Subscription Rates

Still a bargain! Six issues by FIRST CLASS MAIL for the easy to understand price of \$8.00. Please do not subscribe for more than 6 issues. This rate is good in the United States and its possessions, as well as in Canada and Mexico (but payment must be in U.S. funds). Other rates for the same 6 issues are as follows, and will come by AIR MAIL only:

Central America, Colombia, Venezuela, Caribbean Islands, Bahamas, Bermuda, and St. Pierre and Miquelon ... \$15. All other countries ... \$17.

Contributions from many of you continue to arrive and are most welcome. Forgive me if I sometimes neglect individual thanks. You will notice columns from a couple of new sources this issue and, as usual, much of what I would like to have included had to be dropped or bumped to a future time. But, hey ... 40 pages, our biggest issue yet, by far!!

The Videophile's Newsletter, a product of the Small Potatoes Publishing Company, is continuing to be produced at 2014 S. Magnolia Drive, Tallahassee, Florida 32301, and let the devil take the hindmost. Entire contents (barring unexpectedly successful counterclaims) is Copyright 1978, © James R. Lowe 1978. World Rights Reserved. This is Vol. 1, No. 11, the January/February 1978 Issue. Happy New Year! Send Money!

VIDEO NEWS...

VTR PRICE WAR RAGES *** A NEW DISC ENTERS THE FRAY *** COPYRIGHT
LAWSUIT DELAYED *** 6 HOUR CASSETTE! *** LOTSA OTHERSTUFF ***

Lower prices for videocassette recorders is not really news to most of you now. Nearly all Beta and VHS format machines are available at regular outlets for \$995 or so, and from certain discounters for as much as \$200 or more less than that. If you don't have ready access to such a discounter, I suggest you check with those dealers who advertise in these pages. Best bet is to phone first and confirm availability of the machine you want, then pay by credit card or money order.

MCA/Phillips and RCA, who have been playing Alphonse and Gaston with the video disc, may now have their hands full with competition from (where else?) Japan. Matsushita has taken the wraps off a new video disc system "VISC." The system is a mechanical one, not too unlike RCA's, as opposed to an optical system, like MCA's, but it does not require a protective sleeve and is reported to be capable of handling up to 60 minutes per side on a 2-sided disc that looks just like an LP record. Marketing plans, even for the Japanese market, have not yet been announced. Details of the system indicate that its simplicity and ease of mass production may be its strongest point. Unless I miss my guess, we are going to see Matsushita and RCA join forces, just as they have with the VHS video cassette system.

JVC has informed its dealers that it will have a new 3-hour cassette for its VHS format machine in 1978. The JVC machine currently has a 2 hour limit, but since it is compatible with the other VHS units, this would mean that on an RCA Selectavision the new tape would run for 6 hours.

All of the 10 Japanese TV makers have now lined up either behind Sony's Beta system or the Matsushita VHS. The score is 5 to 5 as follows:
Beta -- Sony, Sanyo, Toshiba, General, and Nippon Electric.
VHS --- Matsushita, JVC, Sharp, Hitachi and Mitsubishi. Quasar has unveiled its new 4-hour VHS machine (made by Matsushita) and continues to insist that it will continue the incompatible "Great Time Machine."

One of the features of the new copyright law, which took effect Jan. 1, is the creation of a Copyright Royalty Tribunal. Its first hearings, in December, were primarily for the purpose of educating the five members. One of the top priorities of the group will be a full study of all aspects of off-the-air videotaping. If the Universal/Disney/Sony lawsuit drags on long enough, it is possible that the issue of copyright royalties for in-the-home videotaping may be resolved by the tribunal, or congressional action initiated by its findings, before the court has its final say.

Quasar and Panasonic were expected to display new home projection TV systems at the massive Consumer Electronics Show in Las Vegas in early January. Panasonic may also be showing a programmable tuner-timer.

Cover:

That nifty looking machine on this issue's cover is the Sony Betamax SL-8500, currently available in Japan. The brochure I have is in Japanese (courtesy of Bill Shephard), but I have arranged to translate enough of it to give you the following details:

The built-in L.E.D. timer has little buttons under it that permit setting the timer to come on at any minute of any hour. The machine is a single speed, 2-hour model. The extra key on the console (far right) is the pause switch. I have no info as to when, or even whether, this model will appear in the U.S.

The brochure also tells about the Sony AR-700 cassette rewinder, pictured here, which is priced at 14,800 yen. At current exchange rates, that's about \$60. This snappy little accessory would sure come in handy when you have a lot of rewinding to do. Incidentally, the price of the SL-8500 itself is listed at 228,000 yen. That's in the neighborhood of \$950 in these parts.



Three items mentioned last Summer (TVN #8) are back in the news: (1) The "QUBE" two-way cable system has begun in Columbus, Ohio. If you haven't already read all about it, see TV GUIDE for Dec. 24-30. (2) The Betamax changer has been mysteriously delayed. Some say there has been trouble with the spring mechanism, some say the demand is so great in Japan that none are being exported. With my luck, I'll get the full story on it the day after this issue goes to the printer. (3) Bell and Howell's LVR video cassette system is now expected to be test marketed in late 1979 or early 1980. This very compact system will feature cassettes about half the size of current ones and tape only 8mm in width.

Sales of prerecorded movies on videotape are said to be very heavy indeed. Magnetic Video Corporation, through its Video Club of America, and otherwise, reports a sales rate of 12,000 tapes a month, gearing up to 20,000 a month this year. MVC is said to be lining up some 500-600 franchised dealers. I assume you saw the Video Club ad in TV GUIDE a while back. Some shortages of blank cassettes are being reported. This is especially true of the VHS tape ... situation similar to that of Betamax a year ago. Sony plant in Dothan, Alabama said to be increasing its monthly output from 250,000 to 500,000 cassettes by Summer. This, of course, is in addition to its production in Japanese plants.

Oh yeh, the other items on the cover are shots from the Betamax and Selectavision commercials featuring Dracula and Frank Gorshin, and a delightful oriental lady showing off the Matsushita "VISC" (see News).

Pickwick, the discount record album giant, is adding a line of blank video cassettes in the Betamax format with VHS to follow. Its 283 retail outlets include the Musicland chain. Price: \$15.95 for the 1-2 hr.

You can buy a handbook which gives you tips on how to eliminate CB interference. Send check or money order for \$1.50 to Consumer Information Center, Department 051F, Pueblo, CO 81009.

Lawsuit...

Well gang, the closely watched lawsuit between Universal Studios/Disney and Sony Corporation over whether or not use of the Betamax to record the product of said studios is a violation of copyright rolls on. The plaintiff movie studios have certainly been busy. On November 9, an amended complaint was filed in the U.S. District Court for the Central District of California. It seems that after scouring the country for alleged violators, the studios wanted to set forth their detailed findings in the pleadings. Thus, yours truly, confidant Marc Wielage, and two fortunate married couples who happen to own Betamaxes now find themselves named in the amended complaint. Contrary to some reports elsewhere, we have not been joined as defendants. After setting forth the titles that plaintiffs have discovered are in my collection, and establishing that the copyrights to such titles are the property of plaintiffs, the complaint alleges (among other things) that:

112. James Lowe threatens and continues to threaten to engage in the acts and conduct set forth hereinabove and to continue to infringe plaintiff's copyrights in motion pictures owned and copyrighted by plaintiffs.

113. The acts, conduct and threatened acts and conduct of James Lowe as hereinabove alleged, have caused and are causing, and will continue to cause plaintiffs great and irreparable injury which cannot be adequately compensated or measured in money. Plaintiffs have no adequate remedy at law and will suffer immediate and irreparable injury, loss and damage unless defendants Sony, Sony America and DDBI are ordered to take reasonable steps to prevent James Lowe from performing the aforesaid acts and conduct.

In exchange for being permitted to amend the complaint, plaintiffs agreed to have the trial date delayed from January 10 until May 2.

As reported last time, I have been called in for a second deposition (Nov. 11) on the heels of Marc's rather lengthy session. The transcripts (Marc's 200 pages, and my 50) are not that much different from the excerpts in TVN #6 from my first deposition, but here are a few samples that may give you a taste of the proceedings:

Deposition of Marcus F. Wielage, October 25, 1977:

By Mr. Kroft (Universal):

Q. Have you ever recorded anything off the air for Mr. Lowe that you can tell me by title?

A. Yes. One thing that I've recorded is the Steve Martin Home Box Office Special that was on, I think, in November or December of last year.

Q. That was off of pay cable?

A. Yes.

Q. He didn't have pay cable where he lived?

A. No, it wasn't available.

Q. Anything else you can recall?

A. There might have been others, but there were not very many. I don't think there were more than three or four.

Q. Has he ever recorded anything off the air on his Betamax for you?

A. Yes. He recorded several episodes of an NBC series called "Fantastic Journey," which was not seen in my area because the local station chose not to show it.

By Mr. Dunlavey (Sony):

Q. You said that you had used a friend's 1800. Was that this fellow Mazzini?

A. That was Joe Mazzini.

Q. Only him?

A. No. My other three-quarter-inch contact here in Los Angeles owns an 1800.

Q. The person that you would prefer not to identify?

A. Yes.

Q. Who is your friend who will make Betamax copies of his copy of [deleted by editor] for \$50.

A. Well, I think he would prefer not to be involved in all this right now.

Q. I am sure we all would. But I am going to ask you to tell me his name. You can turn me down, if you want, that is your right, but I want the record to show that I have asked you the question and you have refused to answer.

A. I'd have to refuse to answer.

Q. Are you familiar with the term "film pirate"?

A. Yes.

Q. Would you call your collector friend a film pirate?

A. No. I would call him a tape pirate.

Q. I have been one-upped.

Q. Is this Exhibit No. 7 the most current issue of The Videophile's Newsletter?

A. Yes, the most current one that has been issued, yes.

Q. The first page says that: "This issue also marks the debut of the legendary Marc Wielage as a regular contributor to these pages." Why does he call you "legendary"?

A. I think that's Jim Lowe's sense of humor, shall we say.

Q. He says you were run out of Florida. Is that humor, or is it fact?

A. That's just humor.

Deposition of James R. Lowe, November 11, 1977:

By Mr. Smith (Universal)

Q. ... I would like to ask if you have brought any of those cartoons with you this morning.

A. Yes, I have. I've brought two of them.

Q. May I retain that tape.

A. I'm going to decline to do that. We spoke about it in advance, and they haven't been subpoenaed. At my first deposition, they were subpoenaed, and I refused to surrender them at that time. I really don't see any point in it. I think it borders on confiscation. And until the issues in this suit are settled, I just don't see any reason why I should give up possession of them.

Q. Can we have the tape marked as an exhibit subject to the Court's order to produce the tape for evidence at trial, and until that point be retained in your possession?

A. I don't think so. I think it's enough that I am testifying under oath that these contain that material. And if it's shown that this is a violation of the copyright law, I think this would be all that is necessary.

Q. Do you intend to continue to record Universal programs?

A. Not as such. If they are coincidentally Universal programs, I would not be reluctant to record them for that reason.

Perhaps the most interesting interchange in my deposition occurred off-the-record and so is not reflected in the transcript, but it went something like this:

Mr. Sternman (Sony): That movie, "Earth vs. the Flying Saucers" ... is that the one where the flying saucer crashes into the Capitol building?

Me: Yeh, that's it.

Mr. Sternman: Gee, I'd like to see that sometime, myself.

Me: Are you going to be here tonight?

Because we have so many new readers joining us this issue, I offer a few remarks that have been presented before. Please keep in mind that this lawsuit is a civil action between several corporations. It is not a criminal proceeding. No one is being arrested, and neither Universal Studios nor Walt Disney Productions has the authority to send the police to your door because you own a video recorder or have taped their programs off the air. Indeed, it has been indicated to me by the attorneys themselves that it is not the intention of the studios to "nail" us videophiles. Until the courts (and possibly Congress) have cleared the air, I will continue to maintain that it is perfectly legal to tape shows off the public airwaves and to share the enjoyment of those tapes with acquaintances, so long as they are not sold for a profit and no admission is charged to view them. *** One further point of interest ... the board of the EIA/Consumer Electronics Group, an industry association, chaired by William Boss of RCA, has voted to file a brief in support of the Sony position, in response to Sony's request for support from other video systems manufacturers. ... As for now: Tape in peace!

Paul Wesolowski of Drexel Hill, Pa. wrote me a nice letter which included a good bit of information about The Museum of Broadcasting in New York. I have a contributor on assignment there whose write-up should be here next issue. In the meantime, those of you in the area should check it out. The museum is located at 1 E. 53rd Street, New York 10022. They are open 12-5 Tuesday through Saturday, and as Paul says: "Anyone can walk in off the street and view a special tape in which Alistair Cooke explains the functions of the Museum. If space is available, one can view or listen to one hour of tape, with a \$1 donation requested. Members can reserve shows or use of a console, and can spend the whole day there. Membership is \$30 per year, \$20 for students or anyone who lives more than 50 miles away." It is my understanding that the museum already has quite an impressive collection of old network TV and Radio shows, copied from masters in the vaults of the networks.

San Francisco Examiner readers poll says that the giggling girls "Tickle" deodorant commercial is the worst. Shucks, I think it's one of the best.

* Rambling Outtakes

by Marcus F. Wielage



Greetings, and welcome to yet another tirade of video memories. As promised, this installment features an in-depth look at some of the home video projection systems currently on the market. I think a large-screen TV is the obvious next step-up for many of us video-folk, aside from an additional videotape recorder for dubbing purposes or a few cases of blank tape. In any event, hopefully my discussion will make your decision a little easier on which "big screen is best for you.

Before I get into our scheduled feature, first off, I don't know about you, but I was absolutely flabbergasted at the all-out wars between various video dealers out here on the West coast, this past Xmas season. Prices on the Sony 8200 have hit below the \$850 level, and as low as \$799 for the Zenith and Toshiba Beta-format units (all with timers). With the average wholesale prices of these decks hitting around \$700-750, this means that some dealers are throwing all caution (and profits) to the winds, in order to beat out their competition. They're hoping that although their per-machine profit will be lower, their overall profit will increase due to bigger sales on the recorders. I don't know if their reasoning proved correct, after all the smoke cleared, but I do know that there was quite a tape shortage in both California and Florida for both Betamax and its illegitimate brother VHS' cassettes, due no doubt to this being the big gift-giving time of year. (Even I received a K-60 in my stocking, but I understand that all that some MCA attorneys got was a lump of coal and a stick.)

And speaking of VHS: it still remains to be seen whether or not this format will make any major dents in Sony's heavily-built Betamax armor. Sales on the RCA Selectavision full/half-speed deck are reported to be terrific, with less lively action seen from JVC's and Panasonic's full-speed only unit. JVC has announced a super-VHS deck, due out this coming summer, which will have remote pause, full & half-speed capability as well as going RCA one better--*slow* and *fast motion*! And all of this for only about \$100 more than the cost of the current Vidstar model. It sounds like just the machine VHS fans have been waiting for. Now, if Sony could only gather their senses and release a similar Betamax-format deck...

In any event, it looks like the Betamax format, like Rock and Roll, is here to stay, and in fact is becoming so popular that even stalwart 3/4" champions like Joe Mazzini and Jim Novotny of Cleveland fame are investing in Beta-format decks, for further broadening their collecting horizons. I'm still waiting for Sony's SL-8500, which, as already mentioned by Jim, purports to be a "deluxe" 8200, with several features that have been sorely needed in consumer Betamax decks for some time now--namely, a built-in timer, audio dubbing switch, and possibly even a remote pause control (details are sketchy as of press-time). For now, I continue to recommend the industrial full-speed SLO-320 Betamax unit from Sony as the finest quality 1/2" recorder currently available, bar-none. Even tapes that I've recorded on my antiquated 7200 look obviously better when played back on a 320, due to its improved playback circuitry.

For those of you who've already purchased an SL-8200 (or any of the other Sony-made models like the Zenith JR-9000W), the good news is that with a five-minute modification, your unit can have still-frame capability as well as better editing performance. As hopefully previously described by amiable Art Vuolo down Ypsilanti way, the removal of the "D-602 diode" on the middle of the SC board on the right side of the deck will give you all these features, at the cost of possibly invalidating your warranty. Any semi-competent technician should be able to handle the chore, but I would not advise any of you all-thumbs types

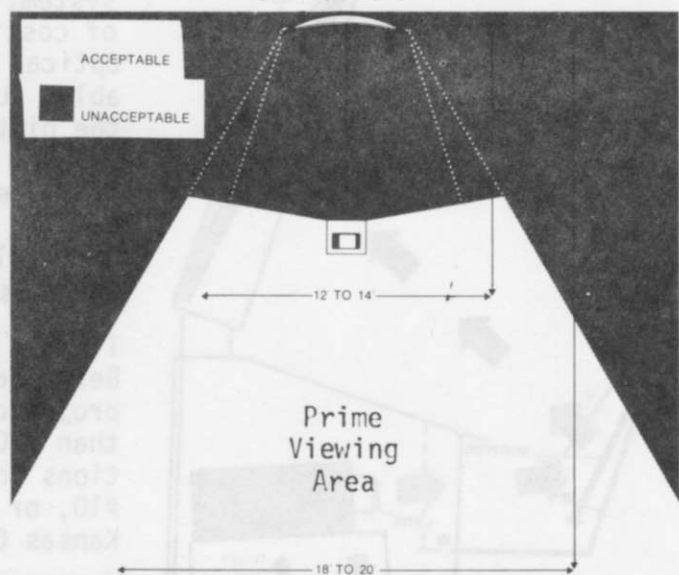
to fiddle all about in your 8200's without a basic knowledge of what's what, not only because of the shock hazard but also because of the possibility of quickly destroying your expensive toy. Anyhoo, let's hope that the new 8500 will avoid this annoying "go-to-black-for-three-seconds" problem found in all of the current X-2 models.

Enough of that chatter. Turning now to our report on Giant Screen TV's, according to my history books (namely The TV Book by Judy Fireman, Workman Pub. Co.), large screen sets have been around for some time, at least since 1930 when NBC tried out a 6' x 8' black and white projector in a New York theater. But for the public, real large-screen systems didn't arrive until over 25 years later, when "Madman" Earl Muntz brought out a larger-than-normal 30" monochrome picture-tube set, with less-than-adequate sales results. By the sixties, most manufacturers had given up on the idea of creating ultra-large picture tubes, due not only to the high cost but also because of the tremendous voltages required to power the sets, which made them an energy-wasting health-hazard.

Several manufacturers, most notably GE in America and Eidophor in Switzerland, came out with large-screen projectors around 1966 that used a special screen onto which a video image was magnified from a super-bright lens or series of lenses, from 3 complex, expensive picture tubes. Unfortunately, even black and white versions of these units sold for over \$25,000, which put them way out of reach of all but the most ridiculously affluent viewers. In 1967, Henry Kloss, for years a very successful audio innovator, founded the Advent Corporation to do for consumer television what hi-fi did for the radio and phonograph. From the start, he had in mind a big-as-life consumer color set using the established principles of TV projectors like the GE & Eidophor, only for a more down-to-Earth price.

After years of research and development, the first Advent projector, the Model 1000 Videobeam, finally arrived in 1973. Many of the major TV manufacturers predicted Kloss would lose his shirt on his revolutionary, esoteric invention. Some of them told him they'd like one for their own private use, but, they asked him, "who else would spend \$2500 on a TV set?". A good question, one that was answered a few months later when the fledgling Advent Corp. found itself knee-deep in back-orders for their now-incredibly popular creation, which at \$2500 now seems like quite a bargain. Unfortunately, in the long run it proved to be too much of a bargain, profit-wise, to Advent's bookkeeping dept., which began to gag at seeing the company plunge deeply into debt for the next two years. Kloss grudgingly allowed them to raise the price to \$2795 in late 1974, until it finally soared to \$3995 the following year, where it's held fast up till now.

Their current model, the Advent 1000A Videobeam Projector, has a 4'x6' (7' diagonal) highly-reflective screen, with a modern-looking-33"x21"x23" projector/receiver placed about 8 feet in front of it. Because it was the first and still probably the best video projector available, it's the unit to which all the others must be compared. It's clarity and sharpness have been hard to match by many other manufacturers, even for units costing 3 times as much, and its relatively bright image at 20 ft.-candles makes it one of the best looking videoprojectors available at any cost. It's not without its problems, however; perhaps its biggest drawback is its



HORIZONTAL VIEWING AREA.

Note: The quality of the picture in the area labelled Acceptable has lower brightness and less color intensity, but nevertheless remains enjoyable to view.

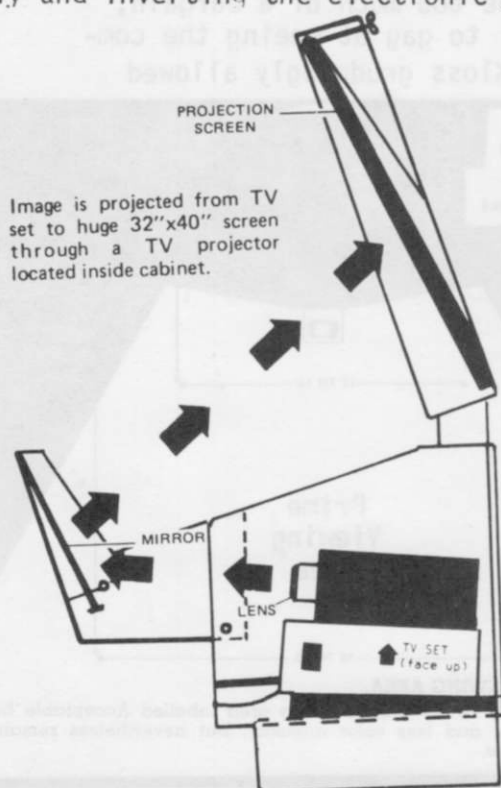
physical size. The projector unit takes up a lot of space in the average living room; for several owners I know, the best solution for this has been to build the viewing room around the projector, rather than vice-versa, for minimizing viewing and decorating problems. Another big dilemma is posed by the special highly-reflective screen. Optimum viewing is achieved only within a certain area, as shown on the preceding page.

Also, the 1000A's Ektalite screen is particularly susceptible to fingerprints and scratches. For some reason, small children seem to be drawn to the gigantic images and feel some strange compulsion to try to touch them; I know--I've seen it happen dozens of times. Even adults who should know better can hardly resist handling the paper-thin screen coating. If you're able to get to the fingerprints quickly, they can be removed with carefully-applied Windex and a cloth, but real smudges and scratches are just about impossible to get rid of. You can, of course, get a trade-in on a new screen for your old one and about \$250, but that's a high price to pay for carelessness. But for all these pitfalls, the Advent 1000A remains the Cadillac of all currently available consumer projectors.

For the demanding videophile who finds that a 7' screen still isn't big enough, Advent's D-120 Image Conversion Kit is available as a modification for the 1000A, allowing you to project a whopping 10' picture on a conventional glass-beaded movie screen. Unfortunately, you pay the price of losing half the brightness of the 7' picture, and a converted Advent should only be used in a fully-darkened room, for best results.

After witnessing the phenomenal success of Advent's first projector, many other manufacturers jumped in with both feet into the Big-Screen TV marketplace. The three main systems available so far include the Schmidt optical projection tube system as used by Advent, Cinevision/PSI, and Image Magnification, Inc.; the reflective snout system used in the least expensive systems, simply a specially-designed lens that magnifies a TV picture-tube onto an Ektalite screen; and the lens/mirror system pioneered by Iluntz and Sony in their console projectors.

The latter two systems are very similar in that they both use a specially-modified television set, generally brightened by increasing the picture tube voltage slightly and inverting the electronic yoke to reverse the image so that, when projected through the lens and off the mirror, it will appear normal. The lens/mirror console system, pictured here, has the advantage of costing much less than all of the optical projection tube models currently available. Unfortunately, because of its design, the picture is not nearly as bright and exhibits the same viewing problems as the Advents. Still, many people (including our humble editor) own and enjoy these big screens, and particularly like their overall attractiveness and compact console styling, let alone their cost.



I might add here that innovative TVN reader Bill Bergfeldt was able to make his own snout-type projector unit for his 12" Trinitron for less than \$200, with excellent results. Full instructions for this "poor man's Advent" were in TVN #10, or you can write Bill at 119 E. 51st Terrace, Kansas City, MO 64112.

None of the console/lens systems I've seen so far have looked particularly outstanding. I've had a chance to look over dozens of models from Theater-Vision, Muntz, Madman Electronics (Muntz' new

company, which he founded after selling his old firm and losing the rights to his own name), and Ametron's Epic 100, a two-piece unit in a 1000A-type cabinet but with a very dim picture. All of them literally looked pale by comparison with even the least-expensive Advent, but again, most of them were substantially less expensive.

As mentioned previously, Henry Kloss' original goal of providing an affordable giant screen TV to consumers was beginning to look as if it'd never be reached with the 1000A, due to its ever-increasing cost. As a result, the Advent engineers stayed up late many nights, working feverishly to develop a less-expensive version of the original projector that would cost no more than \$2500, yet not sacrifice much of the 1000A's brightness and image quality. Finally, in 1976, the model 750 Videobeam projector was introduced. The main difference between it and its larger brother was the use of a smaller 3' x 5' cleanable screen, with the projector enclosed in a smaller mahogany cabinet, as opposed to the 4' x 6' screen found in the white cabined 1000A. (A white Formica 750 is available in limited quantities from a few dealers.) The 750 also comes factory equipped with remote-control capability whereas this cost you an additional \$500 with Advent's first Videobeam. Perhaps best of all, this projector can be rolled out of the way when not in use, which is a big a problem as it is an advantage, since this way it can get bumped and put out of adjustment more easily than the permanently-installed 1000A.

1977 saw the introduction of a third Advent Videobeam, the model 10 (sometimes called the 710), at around \$2300. This unit was released because of the necessary price-hike of the 750 up to \$3000, the price of the 1000A only 3 years ago. That's progress for you. At any rate, the Model 10 is basically a "no frills" version of the 750, with a slightly smaller (5' diagonal) screen, no remote control, and lacks direct audio/video inputs for videotape or disc players, unlike the larger Advents which include this feature as standard equipment. Here's a

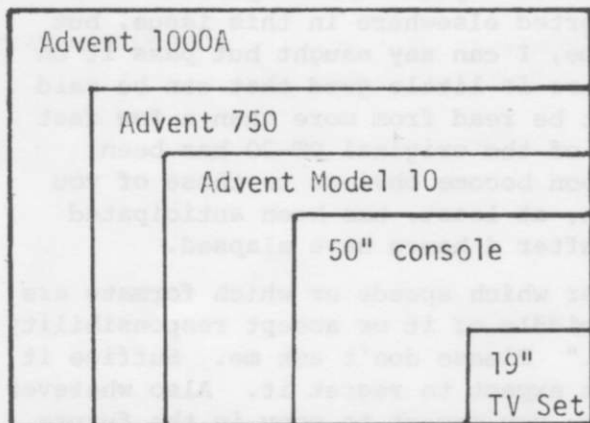


diagram showing the relative sizes of the three Advent units as compared with most console-type projectors and a tiny-looking 19" receiver.

Projection Systems, Inc., and Image Magnification, Inc. both have similarly-designed units that use 3 inline tubes to deliver a picture approximately equal to the 1000A when projected on a glass-beaded screen. Unfortunately, both projectors are considerably more expensive, with IHI's model 3000 going for almost \$10,000, and PSI's Cinevision CV-3 selling for about \$6,000.

Like the modified Advent, they're best seen in a darkened room. Their biggest drawback, aside from their high cost, is getting servicing and parts for them when and if trouble occurs--something to be kept in mind for all TV projectors.

When shopping for a big-screen TV, be sure to consider the size of the screen and projector, and how well it will fit into your viewing room. Picture quality, whether for off-air or videotaped programming should be bright and sharp. All screens will look better in rooms with carefully-controlled lighting, such as track-type lights aimed away from the projector, on the ceiling. Walk around the screen to determine the best viewing areas; some of the consoles I've seen can only be enjoyed while you're sitting down directly in front of it. Be sure to invest in a good-quality antenna or properly-tuned cable hook-up for your projector, too; otherwise, every image imperfection--snow, ghosts, and other interferences--will really make your life miserable.

Once you've got everything set, you'll probably discover that you'll have a whole new feeling of involvement with television shows; it's been noted that you can't

talk and ignore the tube when an Advent's in the room. And, as TV Guide once noted, "a good 90-minute drama can leave you limp, but commercials with underarm stains and sniffly noses can actually become revolting when blown up several times larger than life." Video games, too, can take on a whole new dimension when played on a big screen. I guarantee--soon, you'll wonder how you ever lived without one.

Next time: a look at several Pay-TV systems around the country, ways to keep your collection organized, new products, and a host of others. Asta la vista. mfw-78

A funny thing happened on my way to a second betamax

Last issue, I smugly announced that I had purchased a second Betamax from Sound Machine, 2836 Kennedy Blvd., Jersey City, N.J. 07036 (201/963-6300). The truth is, I had placed my order, but the best laid plans The machine never did arrive, apparently having been ripped off UPS somewhere between N.J. and Fla. To make a long story short, a claim has been filed against UPS, and Sound Machine has agreed to refund my \$\$\$. After nearly two months, I couldn't wait any longer, so I called Martin Abrams in Coral Gables, Fla. and got a Zenith Betamax shipped up here on the bus in less than 48 hours, for a very attractive price. If you are in the market, you may want to give him a call. (See his Masterpiece Films ad elsewhere in this issue.) I would also suggest that you write for Sound Machine's latest catalog. They have some of the best prices I have seen on Sony Trinitron Plus TVs.

At any rate, I am quite pleased with the Zenith. While it is true that the quality of the two hour speed is discernibly less than that of the one hour (at least in color) it is good enough that I have had little hesitation in recording off-the-air using the slower speed. Yes, the blackout while the speed sensor operates is a serious drawback. An apparent solution is reported elsewhere in this issue, but since it reached me only hours before press time, I can say naught but pass it on to you. Now, the timer is another matter. There is little good that can be said about it. The fuzzy green digits simply cannot be read from more than a few feet away, and the three button control arrangement of the original DT-20 has been replaced by a knob with drawbacks which will soon become obvious to those of you who have occasion to use them both. The future, at least, has been anticipated somewhat ... the timer does not cut off until after 4 hours have elapsed.

There is going to be quite a bit of arguing over which speeds or which formats are acceptable, and I would rather not get in the middle of it or accept responsibility for recommending to you which machine is "best." Please don't ask me. Suffice it to say that I have two Betamax units and do not expect to regret it. Also whatever format you have, I would recommend that any tape you expect to copy in the future be maintained as a "master" in the highest quality form that you can afford. The situation is not unlike that of keeping master audio tapes on 7 1/2" reel-to-reel tape rather than on inexpensive cassettes.

As for copying a present collection of tapes onto the slower speed, I expect to have an in-depth article next issue on the joy of owning two machines. For those who cannot wait, let me say that you should not make such copies by using the supplied cable and connecting the "VHF out" of one unit to the "VHF in" of the other and "broadcasting" to channel 3 or 4 of the second unit as you do to your TV set. Instead, buy yourself the proper cables to connect the "audio out" and "video out" jacks of one unit to the "audio in" and "video in" jacks of the other. Not only will you get better copies, but you will also be able to watch the regular channels on your TV while the two machines are running. Just remember to disconnect these cables when you go back to recording off the air.



Although I've been reading TVN for about 3½ months, this is the first contribution I have made. At the rate that I am being turned into a full fledged "video-freak" I am sure it will not be the last.

Here in the Winter Water Wonderland **the HEAT IS ON!!!** Several raids were staged in Detroit recently and it has caused quite a bit of uneasiness among the folks involved with video, either as a hobby or professionally. FBI and related authorities made unscheduled visits to Magnetic Video Corp. in Farmington Hills, MI and at Sony headquarters in Ferndale, MI (both suburban Detroit). Also hit was a local dealer that was using a series of illegal video tapes (movies) to urge people into making a purchase of home video-tape equipment. A telephone call was made to GTN (General Television Network) which caused a bit of concern. A beautiful copy of (you know what movie) —time base corrected and with NO scenes missing was bulk erased pending a "surprise" visit which, by the way, never came about. People here are lying low on bragging about copies of films they shouldn't have. Both Magnetic Video and Sony were "clean" but neither liked the hassels. Al Eicher, of Mag-Video was recently a guest on WXYZ-TV show "Kelly & Company" in which he discussed the home video market. When asked about films on tape he plugged his own companies Video Club of America, but avoided any talk about illegal copies of movies currently floating about town. Al is a very knowledgeable man and is quite concerned about exactly what is going to happen as the movie companies clamp down on bootlegging of their most precious properties.

A friend of mine that worked in Detroit as a broadcasting executive is now with Columbia Pictures in Burbank. He called last week and indicated that the war is on against bootleggers and **Big Bucks** should help uncover a few key people. If your "best" friend was offered \$2,000 or \$3,000 for the name of someone that owned a print of **Star Wars** or **Close Encounters: Of the Third Kind**. . . would he do it? The movie companies are betting some very big "mega-bucks" that he would. So, watch out. They're trying to get you to rat on your friends, or should we say to get your friends to rat on you! It's nice to be the first guy on your block with a block-buster of a motion picture in your own living room, but it's not so nice to be the first guy on your block in the slammer—don't forget the cartoon on the front cover of the last issue of TVN, it won't seem so funny if it happens to you.

HOT NEWS ON MODIFICATION OF THE SONY-BETAMAX SL-8200!

If you own a newer Betamax SL-8200 (the 2 hour machine), and are dissatisfied with the length of time it takes to "lock up" a picture after depressing the play button, and hate to loose 5 to 7 seconds every time you hit the pause control, there is a way around it all! By the way, if you have a Zenith or a Toshiba, it will work in a similar manner since all three are the same machine. Here goes: **Remove the top panel, by taking out all the screws (should be 7), carefully place it out of the way. Avoid getting dirt or dust into the unit while it is exposed. Now, stand it up on end with the side of the machine opposite where the tuner is (left side) on the bottom. Now, the bottom metal pan comes off by unscrewing the (4) four phillips-type screws (NOT the legs) on the black underside. Remove the pan and set it aside. Now, remove the side walnut panel with the two (2) screws and washers. You will be looking at a green circuit board which has two (2) nylon clips at the top. Unclip it very carefully and it should swing out toward you in two hinged connections. If it does not swing out easily, check for snarled wires which could prevent it from moving forward. Now, you should be looking at the SC board (Servo-Control) it is tan in color with many components in it. Take a pair of sharp wire-cutters and carefully cut out the diod marked (D-602) it is very small and copper in color—near the middle of the SC board. Snip it out at both ends and remove it completely. Just leave the circuit open. Now put it all back together again and the job is done.**

This may have sounded a bit complicated but actually it can be done inside of 5 minutes or less. Now, after you have made this alteration here's what it will do to your machine—performance-wise. It will give you an almost instant picture (within 2 seconds) on the fast speed, but will offer a moment of instability. On the slower speed, it will deliver a picture instantly for about 1 second and then go black for 3 seconds, and then give you the picture. For skipping past commercials it's great. It lets you see (for a second) if the commercial is still on or if you should keep fast forwarding to get past it. The old way, with the extreme delay—it can drive you crazy. At fast speed you'll realize a buzzing sound when the pause control is pulled (video-buzz) and the picture will freeze, but rather poorly. At the slow speed, the picture will freeze fairly well, with a slight tearing in it. Edits are better in both fast and slow speeds and best of all it **will not dump to black when a "rough" electronic splice goes through the machine!** This means that if you play a tape made on an old SL-7200 at NO point will the newer SL-8200 black-out if a "bad-break" goes through. What you have done with the removal of the D-602 diod is to void the video-muting. It will not be totally gone, but will lessen the aggravation caused by the delays incorporated into the machines now. What it will do to your warranty, that depends on your local Sony service center and whether or not they're nice folks or nasty people out to get you! I've done this to a number of machines so I know it works. If any questions are needing answers, please write or call. Latest on prices here: SL-8200's as low as \$825 in some stores, tape (L-500 Scotch or Sony) \$16.95-\$20.00 depends on store. Wholesale about \$14 to 15 . . . Relative in New York, just got SL-8200 with timer for \$799! (Uncle Steve's on Canal St. NYC).

Arthur R. Vuolo, Jr. Box 219, Ypsilanti, MI 48197 (313) 434-2712

SURPRISE

This enclosure goes to those of you who are already subscribers. Your participation in the following survey will assist me in seeing that TVN goes in the direction that the majority of you prefer. Please add any of your own comments ... I am not easily embarrassed or offended.

I'd like to see

MORE	LESS	in The Videophile's Newsletter:
108	0	News about New recorders, the disc and other equipment
77	8	The Universal/Sony copyright lawsuit
87	3	Advertisements from readers
64	14	Items about cable TV
20	62	Reviews of TV shows
52	38	News of upcoming TV shows
7	74	Gossip about TV personalities
115	2	Technical Tips and information
95	5	Personal experience articles from readers
26	54	Video Games
25	46	Information for 3/4" format folks
47	30	Sexy Girls
37	35	Actors credits, etc. in old syndicated shows
34	23	Pictures
61	8	Flippant comments from the Editor and others
66	18	Info as to what's on TV in other areas
---	---	[There were many suggestions in these blank spaces: software, cameras, film chains ... keep watching.]

If you think we already have about the right amount of one of the above just leave the spaces blank or write in "as is."

Comments: (I will consider these for publication, unless you say not)

Criticism _____

☒ I'd like to see an annual with reprints from out-of-print issues, and think that \$5 would be a reasonable price to pay for it.

Dear Jim: I haven't given up hope. Here is my \$8 for a six issue subscription to TVN. Keep me aboard through #16.

Name _____
Address _____

I own a:
Betamax _____ U-Matic _____
JVC _____ RCA _____
Other _____

opinion on it wanted more "Advertisements from readers." But, one of you pointed out something that makes sense, and will be reflected in the re-revised ad rates on the inside back cover. An ad that does no more than advise the readership of someone's want list does not provide near as great a service to you videophiles as does one which offers tape, cameras or other equipment or services at attractive prices. Consequently, and because my printing and mailing costs are such a burden, I am going to ask you not to buy a full page unless you really need that much space. It would also be nice if you would indicate in your want ads, the nature of what you are prepared to offer in exchange, what old shows are on in your area, and the like. *** There was enough positive response to the idea of an "annual" that I will be taking a closer look at the possibility of whipping up such a thing, featuring reprints of material from issues 1-6, as well as new material. Will keep you posted on this as we go.

In addition to the results reproduced above, your response indicates that the percentage breakdown of owners of the various VTRs among our readership is as follows: BETAMAX 67% RCA 7% U-Matic 8.8% with the remainder being scattered among Quasar, JVC, V-Cord II and older systems. The figure for Betamax includes makes by Zenith. This is a little misleading, because all indications are that the RCA units are presently selling very heavily, and the new subscriptions coming in show it to be as well represented as is the Betamax among more recent purchasers. Geographically, we reach from coast-to-coast in both the U.S. and Canada. We also have subscribers now in Australia, England, Holland and France.

ITEM: New York firm Guardian Productions has formed a Video Home Software division. Plans call for division to specialize in tapes for the black home video cassette market. Comedy, drama, music, etc.

Most all of you returned your surveys along with your subscription renewals. Many indicated that things should remain pretty much "as is," but the results of those who wanted "more" or "less" of particular coverage are set forth here. I will do my best to keep your guiding hand in mind. Four items rate a comment from myself. As to the "News of upcoming shows" category, I didn't mean to suggest that I would tell you things that you could easily learn in TV GUIDE, but rather announcements which are well in advance of the event. For example, I could have told you the date and time that The Hobbit would be on a couple of months in advance. *** The voting on "Sexy Girls" was subject to a wide range of response, some thinking that such a thing has no place in these pages, while others were very enthusiastic in their support of the suggestion. Frankly, I tossed it in just for fun, but since there seems to be some correlation between the incidence of voyeurism and videophilia in our society, I wouldn't be surprised to find a little pulchritude creeping in from time to time. Oh, ...and for those of you who wanted more sexy men (are you listening Susan?), I was sort of thinking about doing a feature on the editor one of these times. *** Most everyone who expressed an



LETTERS - We get letters....

We've gotten a ton of mail. Will squeeze in as much of interest as I can. Here goes:

"Show/Tapes is NOT out of business, but they have moved from Hollywood, California to Miami, Florida. The complete address is: 886 N.E. 79th St., Miami, Florida 33138."

— Roger Schoolcraft, Follansbee, W.Va.

"Received Issue #10 and in all sincerity, it is 'fantastic'! ...as long as you are in the business, I am definitely a subscriber." — J.G., Baltimore, Maryland

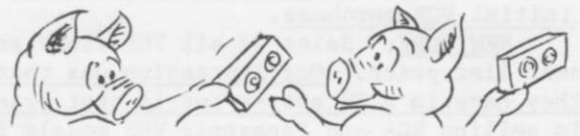
"... a friend of mine has a SL-7200 Betamax and was talking to a local technician who had just attended a Sony training course. He said he thought he would be able to convert my friend's Betamax to the slower speed for approx. \$180. I don't think Sony sanctions this. When I have more, I'll let you know." — R.W., N. Ridgeville, Ohio.

"Your mag ... is the best thing I have seen since pantyhose ..." — G.S., Cincinnati

"I don't appreciate your slighting of the Quasar machine, it's got a lot more performance for the money than Betamax. ... The only reason 'they' got \$300 more for their machine (up to now) is there a lot of gullible, easily impressed people around. Remember, folks: If it's all baloney, it must be a Sony." — T.J., Framingham, Mass.

In that same vein, Richard Lee Emerson of Hannibal, Mo. says he wants less "References to Quasar as the 'dark horse' and/or 'turkey'" describing himself as the owner of a "Quasar Great Dark Horse and Turkey Time Machine and Deep Fat Fryer."

For those of you who demanded that I include more pigs, I present the pix at the right courtesy of Wendell O. Washer, of Burbank, CA. (Thanks W.W.)



"The Sanyo timer is excellent with its LED readout clock and it can be set to start the recorder on the minute, any minute. It also has a cut off setting of 30, 60, 90 or 120 minutes plus continuous. List price is \$80 and I am going to get one to use with my Betamax. — B.H., Washington, D.C.

"I think you are wise to limit your liability to six issues at a time. The way subscription prices have been escalating, it takes a fast man to get his renewal in before the freight goes up. It's getting to be a hard decision; impotency or \$20 a year for PENTHOUSE? Intellectual stagnation or \$26 for TIME? Maturity or \$14 for TRAINS? (Formerly available at \$2.50). Decisions, decisions. But there was never a question about renewing VPN. Birds gotta swim, fish gotta fly, I gotta have that video high. — B.S., Agoura, California

"The F.B.I. paid me a visit a few weeks ago. Two agents from Boston were looking for tapes. It seems my name appeared on a mailing list of a guy ... from Texas who was selling 'Star Wars' 'Rocky', etc. ... To make a short story shorter, they were nice, looked over my films and left after seeing I had nothing more than a few B Westerns, old movies and TV shows. Sorry fella's, not this time. — J.D., E. Bridgewater, Mass.

"U-Matic still remains the best format for storing masters of programs you wish to keep and from which to make copies. ... The audio frequency response is noticeably better [than Betamax or VHS] on U-Matic, especially for high quality musical programs, and stereo simulcasts are possible only on U-Matic." — R.K., Longview, Texas

For those whose remarks do not appear above. Don't despair, some are being held over until next time. Many thanks go to all who wrote!

** LOOK FOR LOTS OF V.C.R.s UNDER CHRISTMAS TREES -- BUT CAN THE BOOM CONTINUE? **

Sales of home videocassette systems are exceeding expectations in most areas of the country sampled in a VIDEONEWS survey this week. And there appear to be scattered shortages of equipment. Most of those are remedied quickly, we found.

A main concern among the retailers and distributors we surveyed was to what extent the boom could be sustained after the Christmas season. Indeed, one chain store president told us he's already noticed a slackening in sales this week compared to mid-November. Other negative comments we frequently heard included:

- a lack of trained sales personnel and sloppy retail tactics in some stores
- flooding the market now could quell long-term demand for VCRs
- manufacturers are being overly sensitive in complaining about current discounting

(VIDEONEWS, Nov. 23), since everyone is making money despite the deep price cuts. Those caveats aside, for the most part the outlook was bullish. Here are some of the specific findings of our random survey in several varied markets:

CHICAGO: A good season looms in the Midwest, with Sony, RCA and Zenith the best-selling units in the Chicago market. At Polk Brothers, the large area appliance chain, Selectavision is doing well, but not meeting expectations of executives who hoped its 4-hour capacity would be a major selling point. Prices in Chicago are slightly discounted and retailers generally expect that they'll move all the merchandise they have on hand. But some dealers believe many potential customers are still hanging back waiting for further price cuts.

CLEVELAND: The RCA and Panasonic VHS and the Zenith Beta model aren't generally available here yet, and some retailers are still selling the original betamax models at about \$850. Betamax II is selling for \$995 (\$100 under its new list price) at the big three department stores, May's, Higbee's and Halle's.

LOS ANGELES: In media-mad southern California, home video is mushrooming. The sprawling L.A. market has retailers in different parts of town offering significantly different prices, but the lowest we found was \$850 for Betamax II. Large discount chains like K-Mart and Gemco offer the Zenith Beta-format machine for \$949-995. RCA Selectavision units seem to be in short supply in parts of the L.A. area, though a heavy promotion campaign for them is still going on. Many top-rung retailers are promoting the availability early next year of the Sony changer and 3-hour tapes. In the L.A. area, consumers seem to buy about a dozen cassettes with their initial VCR purchase.

NEW YORK: Sales of all VCR lines are brisk in Manhattan, with many stores selling at or near list price. Our impression was that customers are trying to buy the same brand VCR as they have in a TV set -- but if that brand is sold out, they'll go to another model. Korvette's is selling RCA and Panasonic VHS models for \$995 list price and claims to be sold out of Betamax at its midtown store. Harvey Sound, a sizable chain, is selling JVC and Sony at competitive \$1,000 prices and was sold out of RCA units when we visited. Some independent discounters in midtown and in Greenwich Village are cutting Zenith prices to \$900, and at one discounter we visited the Quasar Great Time Machine was the best seller -- probably because of the under \$800 tag the store had on it.

PORTLAND: In the Pacific Northwest, our check indicated VCR demand big and discounting minimal. An RCA source told us RCA's entire allocation to the Oregon market has been sold out, and even larger numbers are already on firm back order. Sony also reports good results. Other VCRs have lacked the marketing push of Sony and RCA. A major retailer who carries several models sees the market eventually shaking down to just those two. The typical VCR buyer seems to take some 10 blank cassettes home either immediately or within a few weeks of the purchase. And no one appears overly concerned about the lack of pre-recorded cassettes.

WASHINGTON, D.C.: All the major brands are available and being discounted in a hotly contested sales battle between chains and electronics stores. One appliance and electronics chain, George's, ran an ad inviting customers to call for information about any VCR it carries -- Quasar, RCA, Magnavox, Sylvania, Sony and Zenith -- "starting at \$744." But they don't all start there. The company is holding the \$1,000 price on RCA, but discounting Betamax II at \$899. In Posh Montgomery County, Bloomingdale's department store limits its inventory to Betamax II's at list price -- and a clerk there told us he expects to sell out by Christmas. Meanwhile, up the street from Bloomingdales a local volume electronics dealer offers Betamax II at \$895 and Selectavision at \$950. Generally, tape sales are moderate. Some people buy up to three dozen, but most buy only two or three.

Summing up, we found that in almost every city VCR sales were brisk in all parts of town, not just the highest income suburbs. Blank cassette sales per machine varied from place to place, but lack of pre-recorded programming didn't seem to be a major deterrent anywhere. Though the next few months could prove a more rigorous test, thus far the performance of the multiple entry VCR market appears impressive.

(Reprinted from VideoNews with permission)

J. LOWE LOOKS AT BOOKS

Reviews are by their nature subjective, and to attempt a review of a book of reviews certainly involves a compounding of the lack of objectivity inherent in such endeavors. Having said this, I now offer my assessment of **MOVIES ON TV** (1978-79 revised edition), edited by Steven H. Scheuer, a Bantam Books paperback, published November 1977, and available at your local bookstore for \$2.95.

At the outset, may I say that the book is a very ambitious undertaking, substantially more comprehensive than previous editions, and a valuable addition to my shelf. You should be aware, however, that this book is one of two quite similar volumes, the other being **TV MOVIES**, edited by Leonard Maltin, which (so far as I know) has not been revised since the November 1974 edition. The formats of the books are nearly identical, and I think it is of some importance that the two not be confused. In the past I have been of the view that the effort by Mr. Maltin was the more worthy of the two. On balance, my opinion remains the same, although the Scheuer book has now grown to encompass treatment of approximately the same number of films... something more than 10,000.

A strong point for **MOVIES ON TV** is the inclusion of a significant number of brand new films. Although not commonly available on network TV at the present, and therefore technically outside the scope of such a work, the presence of such films as *The Pink Panther Strikes Again*, *Murder By Death*, *The Bad News Bears*, *All The President's Men*, and, yes, even *Star Wars*, gives the book a feeling of "newness" that is always a delight while it lasts. Trouble is, these five films and other recent box office hits are all rated 4 stars, an assessment that may prove to have been generated by topical excitement.

But let us not quibble about individual ratings. If I was going to do that I would praise Mr. Scheuer for agreeing with me that *Barry Lyndon* rates 3½ stars, though "Some critics called it boring...", and would lambast him for suggesting that *Casablanca* is not a 4-star film.

My biggest problem with certain critics is that they are not easily entertained, that they measure good "fluff" against too high a standard, that they sometimes dismiss an entire

genre rather than take the time to distinguish, say, between good horror films and bad horror films. On this point, Mr. Scheuer and his associates are, for the most part, not guilty. The book, as a whole, is ample evidence that they enjoy a "good" movie as much as the next guy. There does, however, seem to be a reluctance to see beyond the violent aspects of a certain type of film. Scheuer dismisses Clint Eastwood's *Dirty Harry*, *Magnum Force*, and *The Enforcer* with ratings of 1, 1, and ½ stars, respectively, and proffers such terms as "shallow," "intolerable," and "mindless," while Maltin sees *Dirty Harry* as a 3-star film which is "brilliantly filmed and edited for maximum impact." Check the Scheuer reviews of other Eastwood and Charles Bronson films, and you cannot escape the conclusion that the gentleman simply doesn't care for this type of film, technical merit or box office popularity aside. I'm no big supporter of gratuitous violence myself, and this is all well and good for an uptown critic, but it hardly serves as a reliable guide for the average TV movie watching slob.

Another strong point for the book is the somewhat greater length of the average review. Both rating books give "capsule" treatment to virtually every title, but this new edition of **MOVIES ON TV** runs to 816 pages in covering approximately the same number of films that are presented in 668 pages in **TV MOVIES**. This new volume also includes much welcome reviews of made-for-TV movies and subjects them to the regular 4-star rating system, unlike the approach in Mr. Maltin's book wherein he rates them only as above or below the quality of the average made-for-TV movie. This new volume even goes so far as to include selected episodes of such series as *Columbo* and *McCloud*, though the reader is left wondering as to what the criteria for including or omitting certain episodes may have been. (What I'd really like to see is a review book exclusively devoted to made-for-TV "movies," using as a criteria for inclusion whether or not the film or episode is available for showing by local stations, or is likely to be shown as a network repeat in the weekday late-night movie slot.)

It is a sad reality that books of this sort are as apt to be distinguished by

their glaring omissions as by their surprising inclusions. Again, I am reluctant to quibble over individual listings, but I'll be darned if I can understand how such films as *Masque of the Red Death* (1964) and *The Raven* (1963) could have been overlooked. The former is generally considered to be Roger Corman's most ambitious and successful venture in the horror genre, and the latter is distinguished by the highly enjoyable performances of Boris Karloff, Vincent Price, and Peter Lorre, not to mention the always interesting presence of Miss Hazel Court, and the young Jack Nicholson. Both films are regularly shown on TV, and both are rated 3 stars in the Maltin book. In addition, I could not help but notice that the book does review *The Terror* (giving it 2 stars), a film that was quite literally written and shot during a three-day period in which Mr. Karloff was still under contract following the early completion of *The Raven*. But take heart... the Mexican entry *Wrestling Women vs. The Aztec Mummy* is dutifully included. At 1 star it figures to be a better excuse to pass the time than does Eastwood's *Enforcer*.

Another shortcoming, in my view, is the omission of all but one of the films in the *Charlie Chan* series. In **TV MOVIES**, Mr. Maltin declines to review the films in such series individually, but does review them as a group at some length, drawing attention to the stronger entries and otherwise providing titles and credits for the individual episodes. Mr. Scheuer does give full treatment to the *Francis the Talking Mule* series, but otherwise has apparently opted to give primary emphasis to more recent releases. Perhaps this approach does serve the greater audience after all... what do I know?

When it is all said and done, **MOVIES ON TV** is a book that you will probably want to purchase. It is such a delight to have this type of information at hand. Having bought it, you can hardly drive home from the store without pulling off the road to look up an old favorite, and it is not uncommon to browse by the hour, occasionally forgetting what you were turning to, as you are side-tracked again and again. But if you are like me, you will also purchase the next edition of **TV MOVIES** and, having done so, will probably only consult Mr. Scheuer's book when you feel the need for a second opinion.

You may have noticed amongst the gift book displays at your local bookseller two volumes on the "history" of television: **TV BOOK**, subtitled *The Ultimate Television Book*, edited by Judy Fireman, a softback from Workman Publishing Company, at \$7.95, and television **THE FIRST FIFTY YEARS**, by Jeff Greenfield, a "coffee table" hardback from Harry N. Abrams Publishing, at \$29.95.

The Abrams book, like their earlier efforts (eg. *The Art of Walt Disney*, and the Norman Rockwell books) is weighty, oversized, and lavishly produced, replete with some 516 illustrations, 156 of which are in full color. Like so many of the other things we all know and love, it was Made in Japan. For those of you with lots of free cash, it will make a handsome addition to that group of outsized books that you never seem to be able to find a place for. As a reference volume, it offers little that is not commonly available elsewhere, but if we concede that books like this are meant for browsing and impressing our less seriously interested acquaintances, it fills the bill very nicely.

On the plus side, the book is current, containing among its leaves shots from the likes of *Roots*, *Mary Hartman*, and *Family*. In truth, the photographs, many of which are very nice full pagers (10 x 13), are pretty much the whole show. The selection is a broad one, ranging from John Cameron Swayze and Colonel Sanders to Gale Storm and Marie Osmond. Four which were of particular delight to me are: a shot of Dinah Shore in the outrageous whips, chains and

leather outfit that she once donned on *Laugh-In*, and simultaneously set me on a course of lust for video recording capability, which has only too recently been sated; a knockout two page set from the Cher special with Bette Midler, Elton John and Flip Wilson (anyone out there have this show?); and a mindbending shot of Steve Allen holding up a pair of goo-goo dolls. I used to watch the old *Tonight Show* back when those things were a minor fad . . . I even had a couple of the darn things. [If one of you out there can quote me the title and lyrics from the song that Steve wrote to cash in on this trivial rage, I will have found a kindred spirit for life. Of course, it's easy for me, I have a copy of the record.]

To the book's credit, it does not neglect daytime TV, nor children's shows, sports or even documentaries, and there is a lip-smacking couple of pages in the back showing the wall-sized sets of the future, and such. Yet, there are also annoyances. It is not unusual for books that have full page color photos to skip page numbers, but this one goes to an extreme that makes the index at least partially useless. For example, a picture of Chevy Chase appears on page 86, so says the index. But, for no apparent reason the book does not contain a single page number between 75 and 103! And, for all its size and weight, there are only about 250 meaningful pages, which works out pretty close to 25 cents a sheet.

In sum, I would advise that you only browse at this one in the bookstore, keeping your VISA card secure

in your wallet, unless money is no object or you can write off the purchase as an (ahem) business expense.

As for **TV BOOK**, well . . . go ahead and break out the bucks. At \$7.95 for some 400 info packed pages, it is a must. The book is actually two books in one. The main book is a collection of 153 short essays (yes, 153!), with titles as diverse as: "Collecting Vintage Television Sets," "Remembering Emma Peel," and "Confessions of a TV Junkie." To a country boy like me they are nearly all well written. In a piece entitled "Instant TV Stars," Michael Tolkin, in making the point that TV stars are reduced versions of larger life models, observes that "Henry Winkler is to James Dean what Count Chokulas is to monsters, a terror made smaller by television. He is as far removed from real delinquency as cereal is from Bela Lugosi."

No need to review this one at length. Take my word for it, you want it. Please don't let me mislead you, though. This one is not really a reference volume either, but in the age of rip-offs, it is a real treat to get more than you bargained for once in a while. With **TV BOOK** you do.

The second of the two-books-in-one? Oh yeah, . . . well, see the bottom three inches of the cover and every page contains a running *Photo History of Television*, compiled and written by Danny Peary. They're not very large, and not a single one of them is in color, but there are over 1200 of 'em, and they are fully indexed along with material in the essays. All in all a bona fide Videophile's **BEST BUY**.



On page 31 of this issue there is a paid ad from the Film Security Office of the Motion Picture Association of America, Inc. Well . . . the case simply isn't as clear cut as the ad would have you believe. A lengthy letter from Francis M. Kevins, Jr., Associate Professor of Law at St. Louis University, appeared in "The Big Reel" and was reprinted, nearly in full, in the January 15, 1978 issue of "Film Collector's WORLD". Professor Kevins calls the ad "extremely misleading" and "containing a number of gross errors of omission and commission."

As an addendum to Marc's article in this issue, I can report that Matsushita has developed a self-contained 60" screen projection TV that has a new super bright picture even in a brightly lighted room. To go on sale in Japan this Spring, the unit is also to be exported later. Specifications include: Maximum brightness - 50fL, Contrast ratio - 60:1, Horizontal resolution - approximately 450 TV lines. The resulting brightness is said to be more than three times brighter than a movie in a theater. My thanks to Dale Johnson for getting this info to me!

Help!

It has been reported here in the past that the Sony L-500 tape is the same as the most recent K-60, except for the price and the less attractive box. It has now been reported to me that while the tape formulation is the same, the L-500 has a lubricant to keep down "chatter." Anyone out there have the definitive answer on this one?

In response to those of you who indicated concern that TVN is going to slight the VHS format machines, I reiterate my plea from last issue. Somewhere out there is a VHS owner who is willing and able to write knowledgeably in the manner that Mr. Mazzini does for U-Matic owners, and Mr. Wielage does for Betamax users. Somewhere there is someone who is willing to go to the time and trouble that Jim Gibbon has to prepare time-used/time remaining counter charts for the VHS machines. (Jim's charts for U-Matic and Betamax 7200's appeared in previous issues and will probably be reprinted.) When these people get in contact with me and express a desire to prepare pages for each issue directed to other VHS owners, I will most certainly be happy to devote the space to them.

I would also appreciate help with my own personal piddling little want list which includes: Any Amos and Andy shows that I don't have, Mary Tyler Moore's Incredible Dream Special, any episode of Fay, and the films: Walkabout, Man Who Could Cheat Death, and Devil Girl From Mars.

Latest word on "Fernwood 2Night" is that it is being moved to Hollywood and being renamed "America 2Night." Barth Gimble, Jerry Hubbard, and Happy Kyne and the Mirthmakers will all be back, and the show will be little changed except for the appearance of big name guest stars. Sixty-five shows are to be shot for debut on independent stations in April.

Ray Glasser of 27621 Chagrin Blvd., Apt. 215, Cleveland, Ohio 44122, sent me an article the bulk of which will have to be bumped until next time because of space, but the following is an excerpt that shouldn't be delayed. It applies to the sl 7200 Betamax & 8200 at X-2 speed:

HOW TO MAKE THE PERFECT EDIT: I must pay homage to a local contact, Chris Hitchcock, for showing us how to make the most flawless and tight edit ever seen on a Betamax! Way back in TVN #4, Jim Lowe gave us a good method to edit out commercials, station breaks, etc. And it works well. With a slight variation, we have gone a step beyond that method. Try our way, and you'll wind up with a perfect edit at least 9 out of 10 tries:

- (1) You're watching as you record thru Ch. 3 or 4.
- (2) Program fades out, commercial begins. Let the tape roll for a few seconds as commercial progresses. Hit STOP, then REWIND for 3 to 5 digits on the counter; this is important! Hit STOP again.
- (3) Push PLAY and watch until your program fades out. HIT PAUSE, NOT STOP. LOCK the PAUSE lever back. You are now cued up to the point where the program has ended. (NOTE: If you have still-frame, it really helps here!)
- (4) With the PAUSE control engaged, Push RECORD.
- (5) As soon as you "sense" the feature is about to continue, RELEASE PAUSE.

NOTE: Step (2) is very important; you must rewind enough to allow all the slack to take itself up, or you will get break-up at the edit point.

Raymond Keese of 1207 Nancy Circle, Longview, Texas 75601, sent in similar advice, but my limited experience so far indicates that this procedure is NO help at X-1 speed on the 8200. I can tell you this, the picture is there, not missing. Play the tape on a 7200 and see.

GUIDE TO 1/2" CONSUMER V

FORMAT	BRAND/MODEL	SPEEDS	PRERECORDED SHOWS AVAILABLE	CLOCK/TIMER	REMOTE PAUSE	MODULATOR	AUDIO DUB
beta	SANYO BETACORD VTG-9100	X2	Yes	Built-in LED	No	One Channel	No
	SEARS BETAVISION S7-5303	X2	Yes	Built-in LED	No	One Channel	No
	SONY BETAMAX SL-8200	X1 X2	Yes Yes	External	No	Two Channel Switchable	No
	SONY BETAMAX SLO-320	X1	Yes	External Optional	NA	Built-in	Yes
	TOSHIBA V-5210	X1 X2	Yes	External	No	Two Channel Switchable	No
	ZENITH JR-9000 W	X1 X2	Yes	External	No	Two Channel Switchable	No
vhs	JVC VIDSTAR	X2	Yes	Built-in LED	No	Two Channel Switchable	Yes
	MAGNAVOX 8200	X2 X4	Yes No	Built-in Digital	Yes	Two Channel Switchable	Yes
	PANASONIC OMNIVISION IV	X2 X4	Yes No	Built-in Digital	Yes	Two Channel Switchable	Yes
	RCA 078-200 SELECTAVISION	X2 X4	Yes No	Built-in Digital	Yes	Two Channel Switchable	Yes
v-cord II	SANYO V-CORD VTC-8200	X1 X2	No	External LED	No	One Channel	Yes
VX	QUASAR "GREAT TIME MACHINE"	X1 X2	No	External	Yes	One Channel	No

NOTES

Speeds are expressed in terms of number of hours capacity on a standard greater than the current "standard" of one hour and multiples thereof. or channel 4 of the set to which it is attached. Units designated "one c area to another. Audio dubbing means the ability to replace the audio consumption is often conflicting, so those shown here are the largest fi meters per hour and gives an indication of why cassettes of different br current as I could make them in the widely fluctuating market, but nea machines accept TV cameras. Also, all of them (with the exception of the another, and, by use of the timer, to tape shows while you are not presen

VIDEO CASSETTE RECORDERS

DIMENSIONS	WEIGHT	POWER USED	TAPE CONSUMED m ² /hr.	LIST PRICE	CASSETTE PRICE	REMARKS
20x8x16	44	44	0.9	995.	NA	
20x8x16	44	65	0.9	995.	NA	Made by SANYO
21x9x17	45	80	1.83 0.9	1095.	16.95 (L-500)	One of the two biggest selling machines
16x6x14	27	46	1.83	1445.	15.95 (K-60)	Does not have built-in tuner Has professional edit features
21x9x17	45	80	1.83 0.9	1095.	NA	
21x8x17	46	80	1.83 0.9	995.	16.95 (L-500)	Made by SONY, and said to be identical to SL-8200
18x6x14	29.7	28	1.52	1280.	19.95 (2 hrs)	
19x7x17	38.3	45	1.52 0.76	1075.	17.95 (X2) 24.95 (X4)	
20x8x15	36	45	1.52 0.76	1095.	NA	Also being marketed by Montgomery Ward
20x8x16	38.3	45	1.52 0.76	1000.	17.95 (X2) 24.95 (X4)	The other of the two biggest selling machines
NA	37	39	3.38 1.69	1050.	20.00 (X2) 15.00 (X1)	Has freeze frame pause
23x9x17	44	85	2.38 1.19	995.	24.95 (X2) 16.95 (X1)	Timer permits multiple unattended recordings



cassette (X2 means 2-hour speed). New tapes will soon be available in lengths "Modulator" has to do with whether or not the recorder "broadcasts" to channel 3 hannel" may have to have the RF modulator exchanged when moved from one geographic sound track with one of your own. ¶The available data on size, weight and power pures shown from the various sources. ¶The tape consumption is expressed in square unds have varying list prices. ¶The list prices of recorders and cassettes are as ly all models are available at discount. ¶To the best of my knowledge all of the SONY SLO-320) have the built-in ability to tape one channel while you are watching .. ¶"NA" indicates information not available.

VIDEO VOICE OF CANADA

WHEN JIM ASKED ME TO WRITE AN ARTICLE FOR VFN, I WAS DELIGHTED, TO SAY THE LEAST. I'M ENTHUSIASTIC ABOUT THE NEW WORLD OF VIDEO, TO PUT IT MILDLY. TWELVE MONTHS AGO, I BOUGHT A SONY BETAMAX FOR TWELVE HUNDRED DOLLARS, AND HAVE NEVER LOOKED BACK. FORGET WHAT YOU HEAR ABOUT STURDINESS, QUALITY AND DEPENDABILITY, IT IS RUGGED, RELIABLE AND THE QUALITY IS EXCELLENT, IN FACT, MOST OF THE TIME IT IS AS GOOD AS MOST REGULAR T.V. PROGRAMMING. I SUBSCRIBE TO A FILM MAG, WHICH YOU NO DOUBT KNOW ALSO, AND IT IS THE BEST ON THE MARKET BUT SOME OF THE CONTRIBUTORS ON VIDEO HAVE PROMPTED THIS ARTICLE. I AM NOT THE LAST WORD OF AUTHORITY ON THIS SUBJECT BUT I AM WRITING AND ANSWERING ABOUT TWENTY-FIVE LETTERS A MONTH. I SUBSCRIBE TO EVERY VIDEO PUBLICATION I CAN FIND, I HAVE OVER THREE HUNDRED HARD COVERED TEXT BOOKS, AND READ EVERYTHING IN PRINT ON THE VIDEO WORLD. I HAVE WRITTEN TO EVERY READER OF VFN AND EVERY COMMERCIAL OUTLET AMASSING QUITE A FILE. I HAVE BEEN IN THE FILM BUSINESS FOR OVER THIRTY YEARS AND HAVE ACCUMULATED OVER TWO THOUSAND, 16MM SOUND FILMS (DOES THAT MAKE ME SOUND LIKE AN OLD MAN, I HOPE NOT).....ANYWAY, BACK TO THE GARDEN OF EDEN.....I HAVE BEEN TO JAPAN, TOURED THE PLANTS AND PURCHASED SONY'S FIRST REEL TO REEL VIDEO, BLACK AND WHITE, WITH TWO CAMERAS, THREE MONITORS AND A DUPLICATING CABINET TO TRANSFER MOVIES TO TAPE, PLUS DISOLVE UNITS, CABLES, SWITCHERS, ETC., OH IT WAS GRAND.....THEN CAME COLOR. I THEN SAID TO MYSELF "THE FIRST GUY THAT WOULD LIKE MY BLACK AND WHITE HOLLYWOOD CAN HAVE IT" (AT A REASONABLE PRICE, OF COURSE). SOMEONE DID AND I PUT THE MONEY ASIDE AND WAITED FOR SONY COLOR. I HAD LOOKED AT U-MATIC AND SOME OF THE OTHER MAKES BUT MY EXPERIENCE HAD TAUGHT ME I COULD BANK ON SONY SO A YEAR LATER THIS HAS PROVEN TRUE. THE MACHINES, BETAMAX NUMBER ONE, SOLD FOR \$1,495., THEN DOWN TO \$1,200. AND NOW \$950.00, BRAND NEW, BOXED. THE TAPES WERE \$22.50 FOR A K-60 AND NOW THEY CAN BE PICKED UP, IN QUANTITY, FOR \$15.00 EACH. I AGREE, THE BIG MONSTER ON CASH IS THE TAPES, WITH SO MANY CLUB OFFERS, PEN PALS, REGULAR T.V. SHOWS, SPECIALS, CABLEVISION, FRENCH AND ENGLISH SHOWS...WHAT DO YOU TAPE. I HAVE LOOKED AT SO MANY LISTS AND LETTERS, I WONDER WHY ANYONE WOULD WANT TO COLLECT SITCOMS AND WEEKLY TV SHOWS.....IT MUST BE A BUG (I WOULD NOT WASTE THE TAPE WHEN THERE IS SO WIDE A CHOICE TO CHOOSE FROM). I DISAGREE WITH MR. LOWE ABOUT SOAP, IT IS GREAT SERIAL FUN, AND WORTH RECORDING, IF JUST ONE EPISODE TO KEEP. THE PROGRAM TWO'S COMPANY, LIKEWISE (I DO NOT MEAN THE AMERICAN SHOW THREE'S COMPANY).....TWO'S COMPANY IS A VERY HIGHBROW BRITISH COMEDY. I ENJOY MANY SHOWS ON TV AS I AM AN ADDICT BUT THE BAD ONES FAR OUT SHINE THE GOOD ONES. BEING A FILM DIRECTOR, PRODUCER AND DISTRIBUTOR ALL MY LIFE, I AM PROBABLY TOO CRITICAL OF THE IDIOT BOX BUT VIDEO COLLECTING IS LIKE RECORDS...EACH TO HIS OWN PASSION. VIDEO, TO ME, IS HAVING THE MOVIE OR SPECIAL SHOW WHEN YOU WANT IT. THROUGH VFN I HAVE FOUND FIVE PEOPLE WHO ARE GEMS, AND WHO I WRITE TO VERY OFTEN, SENDING THE LOCAL TV GUIDES AND NEWS OF THE LATEST IN VIDEO. I HAVE FOUND THE READERS, TO DATE, OF VFN TO BE HONEST, STRAIGHT FORWARD AND KNOWLEDGEABLE. FOR A CANADIAN, THE BIG MOVIES, WILL IN TIME, PLAY ON CANADIAN TV, SO WE COLLECTORS HERE MUST JUST BIDE OUR TIME, CHECK THE WEEKLY TV GUIDE AND WAIT FOR THAT SPECIAL NIGHT. THE BEST REFERENCE GUIDE TO MOVIES IS THE "1978 MOVIES ON TV", BY BANTAM. I HAVE MADE A LIST OF ALL THE FOUR-STAR FILMS, AND YOU MAY WITE ME FOR A COPY. (I OWN MY OWN PRINTING FIRM SO THIS IS NO HASSLE). I AM AT WORK NOW ON TV PROJECTION...WRITING TO ALL TWENTY-TWO PRODUCERS OF EQUIPMENT, TO COMPARE EACH, AND SEE WHICH WILL WORK. I FAVOUR THE MATCHED SONY PROJECTION SYSTEM AT \$2,400. BUT HAVE NOT CLOSED THE DOOR ON THE

PRE-ASSEMBLED VIDEO PROJECTION KIT THAT USED THE 13 OR 14 INCH COLOR TV SET. I LIVE ON A RANCH AND HAVE FIVE BUILDINGS. BY USING UNDERGROUND COAXIAL TV CABLE I HAVE HOOKED UP THE VIDEO RECORDER TO FIVE PANASONIC COLOR TV'S, ONE IN EACH BUILDING, SO THAT NO MATTER WHERE I AM MY VIDEO PROGRAM CAN BE TRANSMITTED TO THE LODGE, COTTAGE, BOAT HOUSE, CHALET OR SAUNA ROOM. I HAVE AN OPTIONAL D.C. PORTABLE COLOR HITACHI ON MY BOAT AND WHILE IN HARBOUR I TAP INTO THE BOAT HOUSE CABLE SO THAT I CAN TRANSMIT TO THE BOAT. IMAGINE JAMES BOND WHILE YOU ARE TAKING A JACUZZI WHIRL POOL BATH, AND THE SOUND CAN BE HEARD OVER THE HUMMING OF THE WHIRL POOL PUMPS. INCONCLUSION, HEREIS MY FINAL PALN OF ATTACK.....I REALIZED THAT I HAD TO GET ORGANIZED AND STOP RECORDING PROGRAMS I HAD MISSED WHILE ON LECTURE TOURS, AND RECORDING PROGRAMS TO SHOW OFF TO FRIENDS, AND RECORDING PROGRAMS I HAD SEEN IN THE THEATRES THAT TURNED OUT DULL THE SECOND TIME AROUND ON TV.....SO HERE IS WHAT I DID, THIS IS PERSONAL AND YOU MAY NOT AGREE, I RECORED THE THREE JAMES DEAN FILMS, BECAUSE I WAS PART OF THAT CULT, AND I RECORED THE TEN JAMES BOND FILMS, BECAUSE HE WAS THE GREATEST SPOOF I HAD EVER SEEN, AND FROM THERE I MOVED TO A SERIES OF THREE ALL TIME GREATS, CONTROVERSIAL WITH AN ADULT THEME.... THE NAKED CIVIL SERVANT....ALEXANDER, THE OTHER SIDE OF DAWN....NAKED CAME THE STRANGER. NOW AS MORE AND MORE CANADIANS ARE GETTING VIDEO UNITS WE CAN TRADE WITH EACH OTHER HERE IN CANADA, WITHOUT THE PROBLEMS AND EXTRA COST OF IMPORTING OR BUYING TAPES FROM THE USA. MORE AND MORE STUDIOS ARE PRODUCING FILMS ON VIDEO, AS WELL AS 16MM, AND IN THE VERY NEAR FUTURE IT WILL BE NECK AND NECK. THE PROBLEM RIGHT NOW IS THE HIGH PRICE OF THE HARDWARE, BETAMAX \$950.00, BUT A NEW 16MM SOUND PROJECTOR IS ONLY \$800.00. IN THE NEXT ISSUE I WILL TALK ABOUT PRICE BREAKTHROUGHS IN TAPE AND MACHINES, THE RESULTS FROM PEN PALS ON OTHER BRANDS OF TAPE AND UP-COMMING SHOWS ON CANADIAN TV. IF YOU WOULD LIKE ANY VIDEO NEWS OR FILM NEWS ON DATES, TITLES, YEAR OF PRODUCTIONS OR YEAR OF RELEASE ON MOVIES PLEASE WRITE ME, I PROMISE TO ANSWER ALL LETTERS.....

RALPH GORDON,
1664 BASELINE ROAD,
OTTAWA, ONTARIO, CANADA.

HAPPY VIDEO-RECORDING.....TODAY IS JUST THE BEGINNING.

U.S.S.R. now has home video tape equipment (reel-to-reel). Elektronika-502 will sell at \$1771, and have a playback time of 35 minutes.

As liberated as we like to think we are, Europe (even Italy) seems to be able to stay one step ahead of us. Italian UHF channel viewers are now being treated to a strip quiz show in which "a nice Italian girl" or perhaps a housewife removes an article of clothing for each correct answer that is phoned in. Wrong answer? She puts something back on. The report I have says that the lady usually ends up in the altogether. The Catholic Church and professional strippers have both asked the government to halt the shows. Patty Bum Bum (I kid you not), Italy's No. 1 stripper, feels the show denigrates her profession. The editor of this publication, as a civic-minded gesture, hereby volunteers to review any tapes of same.



Advertisements

WANTED ON BETAMAX one hour format, the following TV shows: The Champions, My Partner the Ghost, Amos Burke, Man in a Suitcase, Danger Man, Man from U.N.C.L.E., Jason King, Dr. Who, Five Fingers.

Will swap TV GUIDES or can trade for other adventure TV series. Write: LARRY CHARET, 1219A DEVON AVENUE, CHICAGO, ILLINOIS 60660

Have SL 8200 Sony. Send lists of trades, etc. to: Emmett Toomey, 231 Cedley Street, Baltimore, Maryland 21230 Phone 301-547-8974

Any BETAMAX SL 7200 collectors who have B Westerns, Serials for trade: I believe we have the best in movie programming and TV shows anywhere, 4 UHF stations and 7 VHF stations, 121 movies were on last week. Science Fiction, Westerns, Comedy, etc. plus TV shows from Superman, Life of Riley to Bronco, Cheyenne, to name a few. Will tape your wants only if you have B Westerns and Serials to trade. JOHN DiLORETO, 100 Lorraine Dr., E. Bridgewater, Mass. 02333 (617-378-7532). Will Trade TV GUIDES.

WANTED ON BETAMAX (X-2 or X-1) OR SELECTAVISION: The Ox-Bow Incident, Bataan, The Hitchhiker, Night of the Hunter, And God Created Woman, The Strangler, Strangers On A Train, If I Had a Million, Caine Mutiny, Staircase, and Adult Films. Also want early TV appearances of Elvis Presley, and any STAR TREK OUTTAKES. Would like to trade, and exchange TV GUIDES. Write or call: Phone: 309-828-0759

RON VAIL, 706 S. CLAYTON STREET, BLOOMINGTON, ILLINOIS 61701

WANTED

(Preferably on U-Matic, but will accept Betamax):

What's Up, Tiger Lilly?	Bananas	Everything You Ever Wanted To
Play It Again, Sam	Sleeper	Know About Sex
Love and Death	Annie Hall	
The Russians Are Coming, The Russians Are Coming.		

I have lots of old and new comedies to trade ... also science-fiction

BOB BORGEN
8332 Barnsley Avenue
Los Angeles, CA 90045



NEW SONY VIDEOTAPE BOXES WITH LABELS!!!!

If you're in need of some brand new boxes of the original type and don't care if it is K-30 or K-60—contact Art Vuolo, Jr. Box 219 in Ypsilanti, MI 48197 (313) 434-2712 — super cheap for fellow tapesters!

MOVIE SERIALS WANTED in BETAMAX (X-1) or VHS (2 hour) formats. Must be good quality. Also W.C. Fields features. I will buy, trade, borrow, or rent. Have HBO. RALPH PLUMB 1150 89 Ave. N., St. Petersburg FL 33702

WANTED: Any episodes of Thunderbirds or Fireball XL-5 and the feature film And Now For Something Completely Different. Betamax X-1, U-Matic ... possibly others. Marc Wielage P.O. Box 6268 Beverly Hills, CA 90212

STORAGE & DISPLAY OF SONY BETAMAX, RCA & JVC, VHS* 1/2" VIDEO CASSETTES



- ✓ ORGANIZATION
- ✓ CONVENIENCE
- ✓ QUICK ACCESS
- ✓ PROTECTION
- ✓ FLEXIBILITY
- ✓ GROWS WITH YOUR NEEDS
- ✓ ATTRACTIVE DISPLAY
- ✓ VERSATILE INSTALLATION

WOOD APPEARANCE GROUP

W24-3B decorative
walnut finish shown.

- ✓ Scratch-resistant shelves of particle board with laminated walnut woodgrain finish requires easy fabrication. Install 7 screws in predrilled holes for W24-1B.

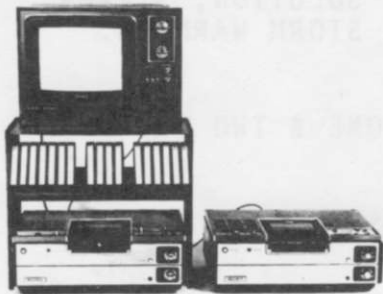


W24-1B @ \$12.99 (single shelf) holds 24 tapes
W24-2B @ \$24.99 (double shelf) holds 48 tapes
W24-3B @ \$34.99 (triple shelf) holds 72 tapes
W24-6B @ \$66.50 (six shelves) holds 144 tapes**
Shipped FOB Manufacturer
Shipping Weight 5 1/2 lbs. per shelf
9" per shelf H, 28 1/2"W, 8"D

WC24-3B-VTR @ \$49.99 holds 72 tapes plus Betamax
WC24-3B-VTR-TV @ \$59.99 72 tapes Betamax plus TV

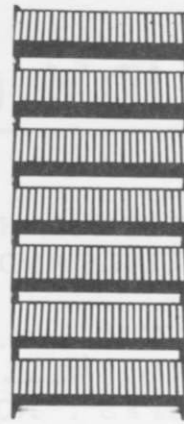
METAL GROUP

- MC 19-1B heavy duty metal shelf in matching brown shown in professional stack up**



MC19-1B @ \$34.99 (holds 19 tapes)
20 1/8"H, 22 1/8"W, 11 1/8"D

- * Use VHS instead of B in shelf stock number to indicate VHS format.
- ** Shelves can be fastened to the floor for added stability.



M24-7B (M24-1B
singles stacked**
7 high) holds 168
tapes
63"H, 27 3/8"W, 8"D

- ✓ Metal shelves can be stacked** and fastened together to accommodate large library or can easily be expanded as your library expands.



METAL GROUP

M24-1B, M24-2B &
M24-3B metal shelves in
professional black shown.



M24-1B @ \$19.99 (single shelf
holds 24 tapes) can be stacked
to hold more tapes at 24 tapes
per shelf.
9" per shelf H, 27 3/8"W, 8"D

- ✓ Custom shelves
quoted upon request.

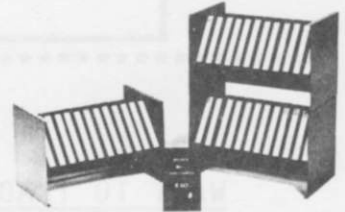
OR



- ✓ Metal shelves will freestand, stack & fasten together or wall mount

METAL GROUP

M12-1B & M12-2B metal shelves
in decorator blue shown



M12-1B @ \$19.99 (holds 12 tapes)
9" per shelf H, 14 1/4"W, 8"D

METAL GROUP

MC19-1B Heavy Duty
metal shelf in match-
ing brown shown in
home stack up for an
integrated video center



MC19-1B @ \$34.99
(holds 19 tapes) 20 1/8"H,
22 1/8"W, 11 1/8"D

WANTED

WANTED

★ JUDY GARLAND ★

FEATURE FILMS, HER T.V. SERIES(1963 - 64),
T.V. SPECIALS AND GUEST APPEARANCES.

ALSO WANT M.G.M. MUSICALS FROM THE 30's
40's and 50's. WILL TRADE OR BUY FROM OTHER
VIDEO "BUFFS". NO FILM. ANY VTR FORMAT,
PREFER BETAMAX OR QUASAR. I HAVE A
QUASAR VR1000 MACHINE.

THOMAS D. JOY
14 WOODLAND DRIVE
FRAMINGHAM, MA. 01701
(617)877-6032, after 6:00 pm EST

WANT TO TRADE TO OBTAIN THESE IN BETAMAX FORMAT: THE CAT PEOPLE,
I WALKED WITH A ZOMBIE, INVASION OF THE BODY SNATCHERS, THE UN-
INVITED, VILLAGE OF THE DAMNED, ADVENTURES OF SHERLOCK HOLMES,
PRIVATE LIFE OF SHERLOCK HOLMES, THE BODY SNATCHER, THE THING,
FREAKS, FIRST NUDIE MUSICAL, FLESH GORDON.

MY LIBRARY IS HEAVY ON HORROR & FANTASY, SOME EXAMPLES: THE DAY
THE EARTH STOOD STILL, IT CAME FROM OUTER SPACE, THE OMEN, THE
MONOLITH MONSTERS, FRANKENSTEIN, DRACULA, A & C MEET FRANKENSTEIN,
SON, GHOST, HOUSE OF...., CARRIE, SEVEN PERCENT SOLUTION, STEAM-
BATH, A & C MEET THE KILLER, ON THE WATERFRONT, STORM WARNING.

I HAVE TWO UNITS AND CAN TRADE AND DUB IN BOTH ONE & TWO HR. MODES

LET'S EXCHANGE WANT & LIBRARY LISTS

BILL SHEPARD
5040 MORGAN AVENUE SOUTH
MINNEAPOLIS, MINNESOTA 55419

MASTERPIECE FILMS, INC.

334 Minorca Ave
Coral Gables, Florida 33134

Mailing Address
P.O. Box 340952
Coral Gables, Florida 33134
(305) 448-9460

We offer videocassettes of motion pictures in the public domain. They are free of copyrights. You may copy, sell or rent them without payment of any royalties.

EXAMPLES:

STAR IS BORN (Color) — 111 minutes - Fredric March, Janet Gaynor & Adolphe Menjou — This is the 1937 David O. Selznick production, directed by William Wellman, of the unknown girl who gains stardom when a well-known star falls in love with her. Top entertainment.

TILL THE CLOUDS ROLL BY (Color) — 120 minutes — Van Johnson, Robert Walker, June Allyson, Judy Garland, Frank Sinatra and over 50 major stars — Blockbuster M-G-M musical bringing to the screen the life and music of Jerome Kern. Must for all to see and enjoy!

GULLIVER'S TRAVELS (Color) — 75 minutes — Max Fleischer's animated classic feature film for children of all ages based on the famous Jonathan Swift story.

THE JUNGLE BOOK (Color) — 100 minutes — Sabu — Alexander Korda's outstanding production of Rudyard Kipling's story classic about the infant son of a prince who wanders off into the jungle and is reared by the animals of the jungle. Blockbuster adventure and spectacle!

ADULT FILM LIST
UPON REQUEST !

\$49⁹⁵

**Ea. on
Betamax 2 or
VHS Format**

\$59.95 One Hour Betamax,
Sanyo & Quasar !

\$ 89.95

on 3/4 Umatic Format

Send \$1.00 Cash For Our List of Pre-Recorded Tapes

WANTED IN 3/4 INCH U-MATIC

"Kung Fu" - starring David Carradine. I'm looking to dub nearly any episode.

"Best Sellers: Captains and the Kings" - starring Richard Jordan. All 9 hours.

"Doctor in the House"

"Monty Python's Flying Circus"

"Fawlty Towers"

"The Goodies"

from British television which have
been broadcast in the United States

"The Adventures of Sherlock Holmes' Smarter Brother" - feature starring Gene Wilder.

If you have any of the above on 3/4 inch or 1/2 cassette, please write me so
that we can work out a trade. I always rebate postage on information on material I
seek. I'm also looking for another 3/4 inch collector in the D.C. metro area, and
a Betamax, too - write me! We can assist each other in dubbing.

Ashley Stephen Root

Long live TVN!

14212 Rippling Brook Drive

Silver Spring, Md 20906

BRIAN PAUL COOK
994 N. BROADWAY, APT. 8
URBANA, ILLINOIS 61801
(217) 384-7887

BETAMAX (X-1 SPEED ONLY)

I HAVE MANY MOVIES IN MY COLLECTION INCLUDING...

...ISLAND OF LOST SOULS
...MAN WHO FELL TO EARTH
...THE TINGLER

...THE FLY
...KEY LARGO
...MISSOURI BREAKS

...SLEEPER
...THE FRONT
...HOUSE ON HAUNTED HILL

WANT LIST:

CHANDU THE MAGICIAN
FORBIDDEN PLANET
INVADER FROM MARS
LET IT BE
CONCERT FOR BANGLADESH
DYLAN TV SPECIAL
FAREWELL MY LOVELY

THE BIG SLEEP
INVISIBLE RAY
CHINATOWN
LAST TANGO
NOT OF THIS EARTH
CRAWLING EYE
I MARRIED A MONSTER FROM OUTER SPACE

HARRY CHAPIN MATERIAL
SORCERER
RETURN OF CHANDU
WHITE ZOMBIE
THINGS TO COME
OUTER LIMITS & INVADERS TV

DISCOUNT PRICES

SONY QUASAR RCA SANYO

SONY BETAMAX SL-8200

(W/ TIMER)-----\$950.

SONY BETAMAX LV-1901

(CONSOLE TV AND 1 HOUR BETAMAX)---\$1800.

SONY BETAMAX SL-7200

(ONE ONLY)-----\$850.

SONY CASSETTES LV-500 (1 HR./2 HR.)

(W/ PURCHASE OF BETAMAX--

LIMIT OF SIX PER CUSTOMER)-----\$10.95

QUASAR "GREAT TIME MACHINE"-----\$799.

RCA SELECTAVISION-----\$925.

SANYO V-CORD II-----\$799.

SANYO BETACORD

(AVAILABLE JANUARY 1ST)-----\$825.

FLEUR-de-Lies

P.O. Box 308

West Plains, Mo.

65775

WILL SEND UPS. PHONE: 417-256-8300

Hello fellow idiots:

Joined TVN last issue(Nov-Dec) with a letter published on page 18. Since then . . . phone calls, letters . . . the woods are full of videophiles!

Ray Glasser and the Ohio "Wild Bunch" bought a video camera from last month's list of new and used equipment(for the price he paid, he actually stole it) and he has reported true happiness(sigh) with its performance.

Also shipped David Miller, "The Tyler Texas Terror", a spanking brand new Betamax 8200(2 hr) and some L500 tapes in exchange for a whole batch of 60 minute U-matic cassettes.

Here are new items for Grab Bag Edition No. 2, including entries from other parts of the country:

NEW(In box with full warranty):(1) TOSHIBA low light color camera with built in mike and all accessories, \$1500 . . . \$1750 with 6-1 zoom lens . . . both prices far below list . . . making home color video movies possible at an affordable price.(Toshiba, manufacturer of low cost color cameras for Concord and GBC--same camera but not at this price! Toshiba may make everyone's economy color camera for the booming home market!?) (2) QUASAR 12" color TV, list price \$350, videophile price \$295.

USED(Good to excellent condition): CONCORD U-Matic recorder without tuner for dubbing or recording from TV with monitor/receiver.

Items still available from last listing: NEW--PANASONIC 19" and 9" B/W monitor/receivers. USED--One GBC 9" and two CONCORD 5½" video only monitors as lightweight accessories for B/W video cameras without viewfinder, and one PANASONIC B/W studio camera with VF(can include 5:1 zoom).

Phone if you want an RCA 4 hr, Sony 2 hr, or Quasar 2 hr below retail, almost immediate shipment. Tapes too although not at the very low prices of discount houses. Buy through a fellow videophile(me!) and get extra TLC for your machine or tape.

Reminder: I can dub or EDIT from any ½" or ¾" format to the tape format of your choice. Have done so since last Newsletter for Dr. John R. McCarville(Houston, Texas), Robert Orth(Sublette, Kansas), Ralph Langer(Carnegie, Pa), David Walker(Overland Park, Kansas), gentlemen all, cut from the cloth of class . . . which seems to be a quality possessed by most of the videophiles I have conversed with.

I want a copy of Big Bad Momma with Angie Dickinson, shown in L. A. in October on Channel Z but missed by my "West Coast Connection" . . . I suppose I can forgive him as he is a major contributor to this publication. Recent acquisitions for trade include Capt America(complete) and Things To Come.

Jim Lowe: If you are going to be in Playboy article as I heard from my reliable underground source, perhaps you need a chaperone. I volunteer.

To all of you: please shower the publisher(Jim Lowe) with accolades and requests(pleas?) to go monthly with TVN even if it means upping rates. Where else can one communicate with so many who Flew Over The Cuckoo's Nest?

See you next time . . . Cecil C. Johnson, 1375 Tenth, Slidell, Louisiana, 70458 or call 504-643-6376 any time.

NOTICE

The Copyright Act of 1909, as amended, confers upon the owner of a copyright the exclusive rights, among others, to copy, vend, and publicly perform the copyrighted work.

The new Copyright Act (Public Law 94-553) which becomes effective on January 1, 1978, also confers upon the owner of a copyright the exclusive rights, among others, to reproduce, sell, and publicly perform the copyrighted work.

Any infringement of these and the other exclusive rights of the copyright owner gives rise under both the Copyright Act of 1909 and the new Copyright Act to a cause of action for the seizure and impoundment of infringing prints, and for injunctive relief, damages, and attorneys' fees.



Anyone trafficking in copyrighted motion pictures without authorization (whether as a buyer, seller, trader, copier, exhibitor, etc.) in violation of the exclusive rights conferred by federal law upon the owner of a copyright is an infringer—and is liable for all of the penalties provided by U.S. copyright law.



Don't rely on the *Foreman* case.

Much has been made in the pages of various "collector" publications about the decision in *American International Pictures, Inc. v. Evan H. Foreman*, 400 F. Supp. 928 (S.D. Ala. 1975), holding that in a civil infringement action the burden is on the owner of the copyright to prove that the copy in the possession of the defendant was not lawfully acquired as a result of a "first sale." The *Foreman* case is now on appeal (U.S. Court of Appeals, Fifth Circuit, No. 75-3581). The only other courts which have considered this question disagreed with *Foreman* and held that the burden is on the defendant to prove that he lawfully acquired the copy as a result of a legitimate "first sale." *American International Pictures, Inc. v. Alan Cylinder and Wyoming Films, Inc.* (U.S. District Court, Eastern District of Pennsylvania, Civil Action No. 76-724, Order of Judge Daniel H. Huyett, Jr., dated December 1, 1976), and *Avco Embassy Pictures Corp. v. Don Korshnak*, 189 U.S.P.Q. 303 (M.D. Pa. 1974).

Moreover, under the new copyright law, which will become effective on January 1, 1978, Congress has expressly disavowed the *Foreman* decision and has clearly stated its intent that "the burden of proving whether a particular copy was lawfully made or acquired should rest on the defendant." House Report No. 94-1476, page 81. In other words, it is not enough for you to just demonstrate the source from whom you acquired the prints and that you paid for them, but you will be held responsible for showing that the seller (and his seller) had the right to sell the particular prints.



Allied Artists Pictures Corporation
American International Pictures, Inc.
Avco Embassy Pictures Corp.
Columbia Pictures Industries, Inc.
Metro-Goldwyn-Mayer Inc.
Paramount Pictures Corporation

Twentieth Century-Fox Film Corporation
United Artists Corporation
Universal Pictures, a division of
Universal City Studios, Inc.
Walt Disney Productions
Warner Bros. Inc.

Each of the companies signing this notice supports the Film Security Office of the Motion Picture Association of America, Inc. Inquiries should be directed to the Film Security Office, 1800 North Highland Avenue, Suite 315, Hollywood, California 90028.

JEAN D. BAKER
8699 Circle Drive
Brookfield, Illinois. 60513
312-442-9104

DEAR FELLOW COLLECTORS:

I just bought an RCA video recorder and want to purchase or trade for tapes, in the RCA format, of the following, listed in order of preferable.

1. THE SIX WIVES OF HENRY 8th
2. THE ONEDIN LINE
3. THE PRISONER
4. THE FORSYTE SAGA (first 12 episodes especially)
5. UPSTAIRS, DOWNSTAIRS
6. THE LAST OF THE MOHICANS (PBS/BBC VERSION)
7. BBC DRAMA AIRED OVER PBS IN 1975/76 OF ENGLISH MUSICHALLS, STARRING GEORGIA BROWN (TITLE UNKNOWN)
8. MOVIES: TWELVE O'CLOCK HIGH, PATTON, TITANIC (20th CENTURY FOX) FRED ASTAIRE/GINGER ROGERS, THE PRIVATE LIFE OF HENRY 8th (CHAS. LAUGHTON), or HENRY 8th (1972-73 ENGLISH VERSION WITH KEITH MICHELL, THE MOVIE), ANNE OF THE THOUSAND DAYS.

Joe Mazzini's

3/4" U-MATIC EXCHANGE NOTES

Despite threats of legal action against us collectors, I feel our biggest problem is cassette storage. If you're like me you have tapes spread all over your house stacked on cheap metal shelving that promises to collapse upon a moment's notice.

Fortunately for us two companies have come to our aid with some fine shelving. I sure recommend that you contact them for their catalogues.

MFGRS VISUAL BUILDERS

Box 38521

LOS ANGELES, CA 90038

213/656-4466

This company offers inexpensive shelving to fit the needs of any 1/2" collector. If you're strictly a 3/4" user then skip on down to the next address. But if you own a Betamax or VHS system then you'll be interested to know that you can purchase a 63"H, 27 3/8" W, 8" D stack of shelves that will hold 168 tapes for only \$135. You can fasten this monster to floor if you want. (Model M24-7B)

A better bargain is their W24-6B which holds 144 tapes for only \$66.50. It stands only 27 inches high and is 28 1/2 inches wide. They even have a model (MC-19-1B) that holds 19 tapes, your Betamax and your monitor that runs \$34.99.

Professional black or decorator blue are the colors available. If you want to start with one shelf (M24-1B) you can for \$19.95 and then add as many as you want later. They interconnect to form a nice-looking display and storage medium.

For 3/4" users,

THE WINSTED CORPORATION

8127 PLEASANT AVE. So.,

MINNEAPOLIS, MN 55420

612/888-1957

is the place to contact. They have a nice, free 12 page catalog available for the asking. Their cheapest storage product is their V-14 which holds 14 cased U-Matic tapes. The units interlock, can be set on table, wall hung or stacked five high. They run \$39.50 each and are 13"H x 8"D x 30"W. They have a holder/divider (USC-17) that stores 17 cased U-Matic tapes. There is an index label on the front and for \$45.00 you get a container 10"H x 7 1/2"D x 35"W.

For \$265 you can get their seven shelf video tape storage system. It's 88"H x 8"D x 36"W and will hold 120 U-Matic tapes.

Their catalog also has film storage containers and video equipment cabinets. They are expensive, but can set you up with any custom requirements. They have a toll free number 800/328-2962 besides the one I listed on the previous page.

If you've got \$16 to spare I recommend sending it to

VU MARKETPLACE
KNOWLEDGE INDUSTRIES PUBLICATIONS
2 CORPORATE PARK DRIVE
WHITE PLAINS, NY 20604

If you enclose a check with your name and address they will send you a total of 26 issues of the best bi-weekly video newsletter around. Mention that you read of them here because they were nice enough to give us a plug several issues ago.

In the November 7 issue, for example, they discussed copyright problems with school users, satellite development, video hardware and, neatest of all, gave information about a new tuning tape:

Now a non-technical person can fine tune color television monitors with the assistance of a recorded video cassette introduced as a new Scotch brand video accessory by

3M MAGNETIC AUDIO/VIDEO PRODUCTS DIVISION
P.O. Box 33600,
ST. PAUL, MN 55133

Step-by-step adjustment instructions are recorded on the 15 minute mini-U-Matic cassette. All adjustments on individual monitors can be made with the monitor's own controls, without the need of tools. The set-up tape is not intended for technical adjustments of recording equipment.

The color monitor tape and the color match card will be sold through dealers of Scotch brand helical video products. [Or you can order it directly from the above address.] List price is \$49.95.

It sounds like a bargain to me, especially if we use the color bars at the beginning of every tape we dub. If you don't like inserting mini-cassettes into your machine (there really is no problem) you can buy a \$3 shell that will convert it to full size.

VU MARKETPLACE also mentioned the fact that Sony will establish a video technology center in the Bay Area of San Francisco to "serve as a comprehensive technical base for institutional users....It will provide systems technology in video, and also deal with the technical development of peripheral equipment." Correct me if I am wrong, but I believe that the only other center of this kind in America is in New York.

THE VIDEOCASSETTE & CATV NEWSLETTER

P.O. Box 5254

BEVERLY HILLS, CA 90210 is an interesting publication, though it's expense of \$42 for 12 issues seems a bit high upon first glance. With that subscription, however, you get 12 issues of the publication plus six special free reports that give in-depth studies of videocassettes, video discs and CATV. Their report on fiber optics is really comprehensive and well written.

They made mention of THE COMPLETE HANDBOOK OF VIDEOCASSETTE RECORDERS
BY HARRY KYBETT
TAB BOOKS
BLUE RIDGE SUMMIT, PA 17214
\$5.95 PAPERBACK OR \$9.95 HARDBOUND (POSTPAID)

This book is something else! I ordered three copies (one hardbound) and received them promptly by return mail. I can't begin to convey to you the material that is covered in its 280 pages. The Videocassette & CATV Newsletter had this to say about it:

Although substantial portions of this text are technical in nature, *The Complete Handbook of Videocassette Recorders* is a valuable addition to the small amount of literature available on cassette technology. [I'll say! There's nothing like it on the market.]

The book explains what videocassettes are, how they should be used, and covers the common operational situations and procedures, using practical examples illustrated by the hardware which has gained dominance during the past few years.

The author gives a comprehensive review of the basic operational aspects of videocassette players, and discusses the various types of hardware being used. However, because the book was completed earlier this year, many of the latest developments in the field are not included. [The Betamax (whose picture adorns the cover) is covered in detail but no mention is made of the VHS format.]

The second half is more technical, and is designed for the technician or owner who wishes to become proficient in the simple maintenance of a small tv system which contains a videocassette player. A section on trouble-shooting is particularly valuable since it helps pinpoint problems quickly, and explains how these problems can be adjusted or cleared up. It's the author's feeling that repairing videocassette recorders is not as tough as owners might think, and the book proves it with page after page of repair and maintenance information.

The Complete Handbook of Videocassette Recorders is illustrated with 213 pictures, diagrams and charts which make this extremely complicated subject more easily understood.

TAB Books has been around a long time filling the need of technicians and electronic repairmen. They enclose a neat 12 page catalog with your order listing everything from *Radio Astronomy for the Amateur* to *199 Color TV Troubles & Solutions*.

I don't recommend, however, spending the extra money for a hard-cover edition. I was afraid that the paperbound book would be flimsy. It is very durable and has a nice picture on the cover. However, if you are going to abuse the book, spend the extra bucks for the sewn hard-cover.

I'm amazed at the number of programs that are now available legally from producers. As you know by now, 20th Century Fox has released some really neat titles costing from \$49.95 to \$69.95 (depending upon who you buy them from.) I suggest you get ahold of a copy of *FILM COLLECTORS WORLD* to get the best prices.

THE VIDEO CLUB OF AMERICA
MAGNETIC VIDEO CORPORATION
23434 INDUSTRIAL PARK CT.,
FARMINGTON HILLS, MI 48024

313/477-6066

is the place to contact

if you're interested in joining their mail order membership. Membership fees run from \$10 to \$20 and members can choose from at least 50 feature films such as *M*A*S*H*, *PATTON*, *THE LONGEST DAY* and other 20th Century Fox films for \$39.95. MVC is negotiating with other studios to use their films. The Video Club is also offering members a \$100 discount on a Betamax or VHS unit and will bill orders for programs in either format. You should be hearing about them because they plan to coordinate their ads for membership with local ad campaigns of Betamax and VHS units.

All is not lost for us 3/4" users, however, since

INTERNATIONAL VIDEO & CABLE NETWORK, INC.
1960 CARLA RIDGE
BEVERLY HILLS, CA 90210
213/659-8274

is around and making tapes in

3/4" U-Matic, Beta I & II and the VHS format. Be sure to write for their neat 11 page catalog that lists everything from ASTRO ZOMBIES to CREME RINSE (starring John Holmes).

They have 111 different rock and roll tapes available! Such groups as The Rolling Stones, Cream, Badfinger and the like are represented in their listing.

Their prices are the lowest I have seen anywhere. One hour titles in any [!!] format are only \$55.00. This includes all of their rock and roll and porno stuff. Full length features on Beta II run \$65. Full length features on Beta I are \$75 and full length features on 3/4" are \$90. These prices, naturally, include tape. If you order \$200 or more you can save about \$20 per tape. If you order \$1,500 or more they will pay 50% of your air fare from any place in the U.S. and pay your hotel bill at a Beverly Hills address and give you a tour. They are offering dealerships on their giant

screen television which will retail for only \$695.

I've mentioned BEN SAIA

6309 MERTON WAY

SACRAMENTO, CA 95842 before, but I wanted to make sure

that you were aware of the service he offers in adult films. Many titles are available for the low cost of \$50 and he can provide you with programs in any format. His films are sold with the blessings of the producers involved so they are all legal.

SPECTRUM TAPES

1201 N. WATSON RD., SUITE 142

ARLINGTON, TX 76011 also offers

adult films for sale, but at \$63 each, you'll be paying more. You might write both addresses listed above to get a complete list. I'm sure that Ben has some films that Spectrum doesn't have and visa versa.

CINEMA CONCEPTS, INC.

91 MAIN ST.,

CHESTER, CT 06412

203/526-9513 is looking for a dealer. As a dealer you can get 25% off their list prices. Several of you might want to go in together to purchase a minimum dealer order of some tapes to save even more money. They have a 10 page catalog listing at least 100 items for sale. Everything from WHEN COMEDY WAS KING (\$79 Beta II/VHS--\$139 Beta I--\$179 3/4") to THINGS TO COME (\$59 Beta II/VHS--\$99 Beta I--\$139 3/4") is listed. They have some OUR GANG COMEDIES for \$49 in the Beta I format and \$79 in the 3/4" format.

Video Games Hurt TV Sets?

WASHINGTON (AP) — Prolonged, continuous use of electronic video games, popular Christmas gifts this year, may leave permanent patterns on television screens, the Federal Trade Commission has warned.

However, if the devices are not subjected to "abnormal or extraordinary" use, they should not damage the screens, the commission said.

The trade commission urged that manufacturers and sellers warn consumers prior to sale that prolonged display of a video game with a fixed pattern is likely to result in a permanent image of the pattern on the TV screen, particularly that of a black and white set.

The best way to prevent marring a screen with an imprint is to shut off the game when it is not in use, the trade commission emphasized.

The games attach to home TV sets and use the screens to project playing fields on which players can take part in electronic versions of hockey, tennis, war games, handball and dozens of other games.

The commission said its findings are based on tests conducted by the National Bureau of Standards and other evidence.

To date, it said, it has received no consumer complaints. Most reported problems appear caused by continuous display of games by dealers on showroom sets, it said.

The commission said imprinting on TV screens is most likely to occur if the games are used continuously, if the game has a high brightness level and if the set is black and white.

Tests showed that games with high brightness levels left imprints after

100 to 200 hours of continuous usage on black and white sets, and after 350 hours on color sets.

Where imprinting does occur, stationary details of a game's image remain on the screen, although the image will be less visible when the set is turned on, the agency said.

The commission recommended that consumers look for games and program cartridges that have low brightness video signals and use constantly changing brightness levels and colors when the game is left on but not being played.

The set's controls should be adjusted for a normal picture and then switched to the game, it said.

The commission said it would continue to monitor marketing of the games and their promotion and advertising.

A tremendous source for programs are local state colleges and universities. Most have a catalog available for free and charge nominal rates for rental of their films and video tapes. Everyone is using 3/4" so I wouldn't expect

Betamax tapes to be available for a couple of years now.

One good source in California is the

CENTER FOR INSTRUCTIONAL MEDIA
CALIFORNIA STATE UNIVERSITY AT
SACRAMENTO
6000 J STREET
SACRAMENTO, CA 95819
916/454-6396

They have a 198 page 8 1/2 x 11 inch catalog that covers everything from Anthropology to Women's Studies. Most of their listings are in 16mm, but I am sure you could make a deal to get a hard-to-find print transferred onto videotape. Rental charges for film and 3/4" cassettes run from \$4 to \$15.

So check out your local schools.

SHOW/TAPES HOLLYWOOD
886 NORTHEAST 79TH ST.,
MIAMI, FL 33138

305/754-7977 has moved. They used to be in Los Angeles. They've got a nice 30 page catalog with a 8 page update of material available on Betamax or 3/4" U-Matic formats. Most of their movies run \$110 in 3/4" and \$90 in Betamax. The adult movies run \$75 (for one hour features) in 3/4" and \$60 in Betamax. They have everything from RAIN to THE WEREWOLF vs. VAMPIRE WOMEN.

It's been some time now since we have mentioned

VIDEOGRAPHY
750 THIRD AVE.,
NEW YORK, NY 10017.

This monthly magazine is a must for video users. It costs \$10 for one year, \$18 for two, or \$24 for three years. The November issue covered such topics as a beginning series on Betamax vs. VHS, Video Art, and, of course, reviews and reports on the latest video programs and equipment available.

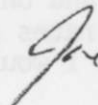
MEDIA & METHODS

P.O. Box 13894

PHILADELPHIA, PA 19101 spent a great deal of its November issue on STAR WARS. This is a good publication listing program sources and reviews of available software. It costs \$9 for a year, \$17 for two or \$24 for three years. If you act soon, you can get a special rate of \$7 for a year's subscription. The December issue was devoted to its annual 16mm film resource guide.

Well, that's it from here. I am desperately looking for a copy of HIRED HAND, HANG 'EM HIGH, BARBARELLA, and CANDY in any format! Please get in touch with me if you know where I can get these films.

Keep on taping,



Joe Mazzini, Box 179, Arbuckle, CA 95912

NEW AD RATES

The following rates supersede those previously announced and are effective immediately. Our circulation is increasing dramatically as is the page count and postage expense. So ... some of the ad rates must now increase dramatically as well. It will still be costing me as much or more to print and mail a page than you will be paying for it. Effective with this issue I must also impose a two page limit on anyone who wishes to purchase more than one full page. Two types of ads are available: (1) Those printed from CAMERA READY COPY, and (2) MINI-ADS, those which I prepare from your rough copy. Camera ready means that I take whatever you send in and give it directly to the printer. It is critical that these be prepared in dark black or red ink and, if they are typed, that the typewriter have a nice dark ribbon. If it doesn't, the reproduction will be very poor, I will be unhappy with the appearance of my magazine, any you will be disappointed with the appearance of your ad. It is also essential that you leave at least a half-inch margin on all four sides of the page. Full pages which are not Camera Ready, and which have to be prepared by me must be paid for at the rate for 56 lines (\$31.50). The rates for CAMERA READY COPY are as follows:



A full page (submit on 8 1/2 x 11 paper) ... \$20
A half page (submit on half of such a page). \$11.
A quarter page (you guessed it) \$6.

These can contain artwork (make sure the lines are nice and dark) or photographs, if they are already screened, such as a photo cut from a newspaper. Do not send any ad copy that needs to be reduced.

MINI-ADS: Four lines for \$2.25. I'll type these for you, but I must impose a limit of 56 lines (\$31.50 worth) on these. Judge by the lines on this page how many words there are to a line. If you want any blank spaces included, they will cost you as well. Extra lines -- 60¢

NO ads for copyrighted material FOR SALE will be accepted except from those who have secured the rights to sale.

Back issues Only issues 7,8,9 and 10 are still available, and they are yours for \$2 each, as are extra copies of this issue. Supply is dwindling!

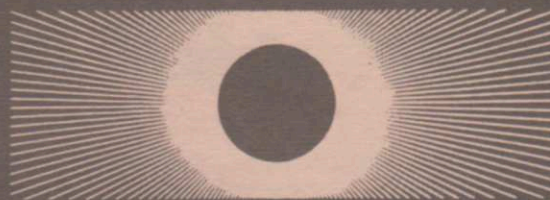
Issue #8 contains the Betamax time used/time remaining counter chart, and each issue contains many pages of stuff for you 3/4" folks as well.

CIRCULATION: Hard to say 300-400 in the first mailing at least, but with response to the PLAYBOY item, it could go to many times this number.

DEADLINE: Ads and contributions for #12 must reach me by February 21.

Thanks As always, thanks are due to many, but special mention goes out this time to: Ronald Phillips, Jim Gibbon (natch'), Lee Skinner, Steve Wachtel, Doug Orlowski, Bill Shepard, Art Vuolo, Jr., Martin Abrams, and, of course, to Sharon and Joyce, without whose efforts you would still be waiting for the mailman to bring this to you.

MY BEST TO ALL
- Jim



THE FANTASTIC BEST BUY!

Tape City's Newsletter on Best Buys:

THIS SPECIAL GOOD TILL:

For our Videophile Newsletter Friends:

**We are offering the lowest prices
on all video equipment!**

WITH EXTRA SPECIAL VALUES ON

JVC—VIDSTAR

RCA SELECTAVISION

SANYO V—CORD II

T—120,V—60,V—120 Tapes

SONY BETAMAX 2

SONY BETAMAX L—500 only \$12.99

SCOTCH BETA L—500 only \$12.49

ALL VIDEO TAPES AND EQUIPMENT ARE IN STOCK

**TAPE CITY NOW HAS ALL KINDS
OF MOVIES
FOR SALE**

**SO IF IN THE NEED FOR ANY VIDEO PRODUCTS
CALL US TODAY
FOR THE BEST PRICES IN ANY TOWN**

(212) 679-1606



TAPE CITY INC.—404 Park Avenue South—New York, N.Y.—10016