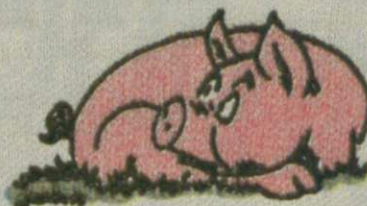


^{the} VIDEOPHILE

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3rd ANNIVERSARY ISSUE



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the VIDEOPHILE

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Editor/Publisher:

JIM LOWE

General Manager:

Joyce Hilliard

Technical Editor:

Marc Wielage

Circulation Manager:

Lois Watson

Contributing Editor:

Joe Mazzini

Assistant to the Editor:

Sharon Wright

Contributors:

Bob Burns

Steve Comet

Art Vuolo

Alan Hutchinson

Ted Reinhart

The Big Nate

Sandy Winoker

Correspondents, Guests and Walk-Ons this issue:

David See

Martin Greim

Aunt Jane

Ray Glasser

Printed at:

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THE VOICE OF VIDEO FANDOM

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tv wiggles

Three years ago at this time, nine unsuspecting souls went out to their mailboxes one day and were met by a rather unassuming four page stapled-in-one-corner item entitled "The Videophile's Newsletter". Little did they, or their correspondent, know that the budding home video revolution was about to inalterably change the daily fabric of their lives. Since that day in September 1976, we have journeyed together through the threat of lawsuits, the format wars, and the frustrating waits for prerecorded cassettes, longer tapes, the video disc, the Sony changer, and cheaper color cameras.

Along the way many of us have made lasting friendships and several thousand companions have been added to the fray. We have been blessed with the continuing support and encouragement of our labor-of-love staff and our steadfast readers. We like to think that home video and this magazine were born at just about the same time. At age 3, we are each still in our infancy. Exciting new VCRs are just around the corner, as is the distressing/exciting introduction of additional incompatible formats in both tape and disc equipment. Frankly, we are looking forward to the coming childhood.

"IT'S ALWAYS SOMETHING" DEPT. (Part III)

This issue was to have been our first "all type-set" issue, an advance which will go a long way toward giving our interior graphics a more professional look. Alas, the typesetting equipment, scheduled for delivery the first week in July, has not shown its face (get it! "typesetting" ... "face", ... oh, well) as I write these very words on August 14. Of course, we do have the satisfaction of knowing that they have been keeping our \$2500 deposit in a secure interest bearing account since June.

The 2nd Annual Home Video Show, sponsored by the C.S. Tepfer Publishing Company, will be held in the Los Angeles Convention center the weekend of Nov. 17-18. Last year, in issue #14, I hinted (none to subtly) that Mr. Tepfer should fly me out to the show as a Guest-of-Honor. It didn't work. This year, we will try to squeeze a plane ticket out of our own budget (it would help if all you moochers would get your own subscription) so that

we can be in attendance and meet with all our many West Coast friends. We will almost certainly have a booth at the show, and there is little doubt that such luminaries as Marc Wielage, Joe Mazzini, and The Big Nate will be loitering in the vicinity. Details next time.

AT LAST ! Thanks to Bob Burns, we now have the long-promised instructions, for you early-model VHS owners, on how to modify your recorder to defeat the muting circuitry. Press deadlines and photo development delays prevented our including them in this issue, but if you own an RCA VBT-200 or VCT-200 (or other brand that you believe is internally identical to these models) and are anxious to perform this operation, send me a legal-sized stamped (15¢) self-addressed envelope requesting the instructions. We will, of course, have complete illustrated instructions in our next issue.

BREIFLY: The June Radio-Electronics magazine had a fine article on the internal mechanics of the Magnavision video disc system ... Video Corporation of America has had so many inquiries, that they are sending out a "handwritten" form letter telling folks to adjust the vertical hold control in order to solve the problems caused by their "Vid-Guard" stop-copy system ... CBN (the Christian Broadcasting Network) plans to premier a soap opera ("Another Life") in January. Executive producer, Gerard T. Straub, says the show will run "the full gamut of tempetuous emotions" ... Pig fans in the Boston area will want to visit a shop called "Hog Wild", where one can pick up hog-wash soap, pig weather vanes, and pig masks, whilst mingling with other porkophiles.

Special thanks go out this time to Robin Benson of the United Kingdom for his continuing flow of information. Thanks are also due to Stan Sieger, Jim Dunham, Joe Walk, Robert G. Odel, Mike Hogan, Ray Glasser, Paul Rayton and Don Curtis. Thanks also to Gail and Steve for the cover. Just ask, we'll show you more!

ALL THE BEST —
Jim

ベータマックス SL-J7 新登場!!

THE GREATEST HOME VIDEO RECORDER IN THE World...

AND why you CAN'T buy ONE

Imagine, if you will, a consumer videotape recorder. At first glance, it's very similar looking to every other deck you've ever seen, with the usual controls, switches, knobs and dials...perhaps a few more than you first expected. But it's here that the similarity ends. Again, imagine the features you've always wanted in a VTR...still-frame. Slow-motion. Fast-motion. Push-button varactor tuning. A one-week programmable tuner/timer, of course. Even such luxuries as stereo sound, and an all-solenoid transport for complete remote-control from your easy chair. As an added bonus, a Dolby-like noise reduction system, for high-quality sound recording. And most importantly, fast-speed recording capability for uncompromised picture quality, with the option of a slower-speed for delaying longer programs.

Yes, just imagine such a machine. It'd be a hell of a deck to own, especially if manufactured by a company that really knows what they're doing, with people who've been involved in video for decades, and have a long-respected name in the industry. Well, as you may have guessed, such a machine exists. It has all the above features and more, and sells for around \$1,350. It weighs right around 35 pounds, uses Beta-format cassettes, and of course, is manufactured by the Sony Corporation. It's called the SL-J7, but you won't ever hear about it from the friendly Sony dealer in your neighborhood because right now it's available only in Japan, and most likely, that's the only place in which you'll be able to buy it for some time to come.

The reasons are many and complex. According to some sources, Sony marketing executives feel that the average

American consumer is simply not yet ready for a machine as complicated and feature-laden as the J7 (as mentioned in last issue's CES report); others feel that with a maximum recording capacity of a mere three hours (at X-2 on an L-750), the commercial success of such a machine would be rather limited. Whatever the reason, those of us connected with The Videophile are severely disappointed that we are being denied the chance of purchasing a U.S. version of this machine, though we sympathize with Sony's reasons for not being willing to risk their marketing efforts by gambling on making this revolutionary VTR available in our country.

As mentioned in past issues, Sony has decided to concentrate on winning the "longest recording time" contest with the introduction of their SL-5400 and programmable SL-5600 decks, which record only at X-2 and X3, providing

a maximum record time of 5 hours at X-3 on an L-830 cassette--a remarkable feat, though certainly accomplished at the expense of picture quality. Also, neither the SL-5400 nor the 5600 provides some of the advanced features found in the J7. While we don't argue the need for such simpler machines in the U.S., at the same time we wonder why Sony could not manufacture a non-compromised deck like the J7 for a more perfectionist-oriented, quality-conscious market as well as these other two "mass-appeal" machines designed to help them in their struggle for supremacy in the home video market.

The SL-J7 is a truly incredible machine (if we can believe the somewhat difficult-to-read Japanese brochures and advertisements in our files). Looking at the machine from left to right, the first three buttons on the left side of the LED display are used to turn the machine on and off and set the digital clock to a designated



The multi-featured SL-J7, now available for only ¥279,000 yen from your local Japanese video dealer.

time; immediately above the digits are 7 characters, one for every day of the week, which indicate the functions set by the programmable controls located in the hinged door on top of the machine, right above the clock. Underneath the "SONY" nameplate are controls for tracking and X-1/X-2 record mode selection, as well as 2 mini-phone jacks for microphone inputs. The light-touch solenoid transport controls, found just in front of the cassette slot on top of the machine, are, from left to right: Eject, Rewind, Stop, Play, Fast-forward, Record, and Pause. Immediately under the Play button is a small button used to engage the three-times normal speed mode (which does not function during recording); under the Record button are tiny LED's indicating the X-1 or X-2 mode, as well as an Audio Dub switch, and under the Pause button are two controls, one to initiate the slow motion mode, the other a sliding lever for determining the exact slo-mo speed. Immediately to the right of the Pause button are two BetaScan knobs, for fast motion viewing in either direction. Under these two buttons is a small knob for frame-by-frame advance used in the stop-motion/pause mode. Inside the small hinged door labeled "Multiplex TV-Sound" are controls for monitoring either or both of the J7's two audio channels, switching in or out the unit's "BNR" Beta Noise-Reduction system, and underneath the panel, phono jacks for external audio and video inputs, a 14-pin camera input, and a source switch to select between the tuner, auxiliary, and camera inputs. Finally, the right side of the J7 contains most of the varactor tuner circuitry, which are preset by means of the hinged compartment on the top right side of the deck.

It is the latter that prevents the SL-J7 from becoming an instant smash-success in the elite discriminating circle of videophiles in the U.S., because although Japan utilizes the same NTSC recording

system used in our country, their broadcast UHF and VHF frequencies are completely different; as a result, the J7's tuner will not work on this side of the world. Note that the unit pictured displays channels "1-12", as opposed to the "2-13" channels used in America. We are investigating ways in which the J7's tuner can be modified or adjusted to receive U.S. frequencies, which we will report on in a future issue.

With the "perfectionist" video enthusiasts estimated to be well below 1% of the current 1-1/2 to 2,000,000 VTR owners in the U.S., the market for machines like the J7 is admittedly very small, not unlike the limited but long-established high-end esoteric group of perfectionists who make up only a small part of the audio mass-market. It is interesting, however, to note that more and more companies are recognizing the latter audience by responding with extravagant high-performing speakers, amplifiers and the like, with prices for such equipment approaching near-stratospheric levels. Even Sony, who has only recently begun to test the waters of the audiophile market, is now offering a turntable that lists at right around \$1,800--and this pays for only a rotating platter, a tone-arm, a plastic base, and a hinged dust-cover.

According to a few industry observers, Sony began their consumer video marketing efforts by making available the lowest-cost, easy to use high-quality videocassette recorder they knew how to design: the SL-7200. JVC, Panasonic, and other similar firms realized that there was no way they could beat Sony on a performance basis alone, and came up with the concept of increasing record and playback time, which they felt would be a more important consideration in the long run. Sony executives, and needless to say those of us who purchased their original machines, were mortified to find that many U.S. mass-market consumers agreed with the latter opinion, and were chagrined when Beta sales began to drop alarmingly.

Now, armed with the new X-3 speed in their SL-5400 and 5600, Sony is prepared to meet the challenge of VHS' increased recording time head-on, though at the loss of the high-quality performance long associated with their products. Only their U.S. industry line, featuring the SLO-320 and 260 recorders, offers X-1 recording capacity, though without many convenient operating features of the J7, as well as the latter's lower price.

The final question: "Well, what's a videophile to do?" For one, we're going to do our darndest to get ahold of an SL-J7 for an in-depth Product Report in our next issue, and will continue to seek information regarding its potential for modification for off-air recording in our country. We're keeping an eye out for possible sources for supplying the decks from overseas, and hope to have all the details worked out shortly. In the meantime, we certainly advise any of you who agree with our opinion that Sony should consider making available a U.S. version of the SL-J7, at least on a special order basis direct from the manufacturer, to contact Sony directly at this address: Sony Consumer Products Co., Consumer Video Products, 9 W. 57th St., New York, NY 10019. While it may not inspire them to act immediately, it will at least let them know of the existence of a hard-core group of videophiles who care enough about state-of-the-art equipment to warrant possible future marketing of video products catering to this kind of select audience. A special note to VHS owners: while you may not benefit directly from such a campaign, once Sony begins to release videophile-oriented products, you can be sure that their friends at Panasonic, JVC & associates won't be far behind.

And just maybe someday, after TV's circulation peaks at perhaps 25% of the 10,000,000+ home VCR owners of 1990, we'll be able to look back and say, "you may find it hard to believe, but I remember a time when our recorders didn't look as good as the networks'..."

--MFW

The Videophile's Newsletter



ANOTHER FORMAT ? Mentioned briefly last issue, the Phillips V2000 videocassette recording system may well be positioning itself to seriously challenge VHS and Beta, and steal the thunder from the announced $\frac{1}{4}$ " formats as well. Scheduled for introduction to the European market in "early 1980", the unit achieves 8 hours of recording on a single compact cassette, at a tape speed (2.44 cm/s) which compares favorably with Beta and VHS. This is all possible because the system utilizes two $\frac{1}{4}$ " recording tracks on a $\frac{1}{2}$ " tape, ie. the cassette plays for 4 hours and then you turn it over (just like audio tape) and it plays another 4 hours in the other direction. The system uses what Phillips calls "Dynamic Track Following" to make the flip-over idea possible and also to guarantee compatibility between machines and recordings. It is a technique used on professional VTRs, but never before appearing on consumer models, where each head tip is servo-aligned by a piezo-electric crystal base-plate to correct its video track (whatever that means).



The model VR2020 will have a programmable tuner/timer capable of being set to record 5 programs over a 16 day period and, if you want it to, it will automatically rewind after a timer recording, so that it's ready to watch when you are. It will also have a fast play visual searching mode, still frame, a "go to" index search facility, and "dynamic noise suppression" circuitry to insure good audio.

Apparently, this is a single speed machine, for which cassettes will be made available in four lengths - The VCC480, which will provide 8 hours (2 x 4), and others with maximum capacities of 2, 4 and 6 hours each.

Reports indicate that light-weight portable models, utilizing this new system, will use $\frac{1}{4}$ " tape (playable in only one direction) in order to achieve maximum compactness. Phillips has an agreement with Grundig for mutual development of this new format, and there is every reason to believe that they will take aim at the U.S. market if the VR2020 lives up to its advance publicity in Europe. Europeans already have 3 or 4 incompatible competing formats to contend with, and it looks like maybe we should brace ourselves for same.



Other features which would guarantee the Phillips VR2020 a welcome reception by videophiles include: station tuning by a "search" mode which initiates a frequency scan of the TV bands, halting when a station is tuned (the frequency can then be put into memory storage by using the machine's keypad); during tuner/timer programming the machine prompts the user with an indication of the next step required, and rejects any invalid commands (it also automatically ejects, if necessary, to remind the user to load a tape before walking away); lock-out tabs are provided for each track; automatic switching for different tape formulations, including the new metal types, is provided and the machine will warn you if a tape is too short to accommodate a pre-set recording period. An infra-red (wireless) remote control unit will be offered as an option.

By the time you read this, the VR2020 will have had its first public showing at the Berlin Funkhaustellung in August.

All remains quiet on the western front. At press time, Judge Warren J. Ferguson had not yet rendered a decision in the famous MCA/Disney/Sony "Betamax" copyright lawsuit. During closing oral arguments on June 14 plaintiffs' attorney, Stephen Kroft, argued that home copying is a clear-cut violation of the producers' copyrights and the only cure is a permanent injunction against the sale of Betamax in this country. Defense attorney, Dean Dunlavey, continued to insist that there is nothing illegal about Betamax copying for home use, and pointed out that Congress has had ample opportunity to outlaw home taping of both audio and video and has specifically declined to do so. Dunlavey also argued that when a broadcast signal is put on the air "it becomes very close to public property -- the homeowner can snatch the signal out of the air and change it to a form he can enjoy." (*Gee, maybe we could change our name to "Video Snatch" magazine.*--Ed) Mr. Kroft's concluding remark: "We are talking about the taking of plaintiff's property, no matter what you call it."

Lots of new film titles are becoming available on prerecorded cassette. A sampling includes: from "Fotomat Drive-Thru Movies" catalog -- "Saturday Night Fever", "Godfather I and II", "Looking For Mr. Goodbar", and "Play It Again, Sam"; from VidAmerica (The Videocassette Rental Club) -- "Annie Hall", "Last Tango in Paris", "Carnal Knowledge", "Semi-Tough", "Lenny" and "Casablanca" (Sony is offering membership in VidAmerica as a premium for Betamax purchasers); and from Electronic Arts Intermix -- "Love Among The Mutants", a science-fiction comedy about a female vacuum cleaner transplanted into a human body. (*That's what the press release said ... I swear it.* --Ed) Also, Films Incorporated, well known for nontheatrical marketing, is offering its first selection of material for the home videocassette market. If you want a copy of

their "HomeVision" brochure, write Peter Rosenfelt at Films Incorporated, 1144 Wilmette Ave., Wilmette, IL 60091, and tell him that they should have a full page ad in here instead of a free plug.

Industry sources indicate that there are now over 4000 Magnavision video disc players in consumers' hands. One hour per side discs should be available as you read this, "House Calls" being the first title to be released. // Sony will demonstrate a video disc system at the International Tape Association seminar in New York, Oct. 23-25. // RCA's disc plans are apparently on schedule for debut within a year. Some 30 films are set, so far, for the first catalog. RCA has lined up rights to hundreds more, including the 7-hour "Jesus of Nazareth" and 21 "Peanuts" cartoon programs. // Pioneer hopes to have its consumer model video disc player (compatible with Magnavision) ready for "early 1980" test marketing, although the previously announced early October press conference on same has been temporarily postponed.

In Japan, Sony has introduced a new industrial Beta-max, the SLO-332, which features "Beta-scan", sequential still frame viewing, "auto-search" editing capability and other goodies. Tab is about \$1235 (and that would be without tuner/timer). The MPU auto-search control unit would also be an extra.

The proposed comprehensive rewrite of the Communications Act of 1934 has fallen apart in Congress. Thus, cable deregulation and all sorts of other revisions (mentioned in past issues) goes back to the drawing board. Some of the proposed new act may yet get tacked on to other legislation this session.

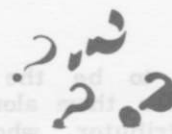
Those of you who could swear that commercials come blaring out of your TV louder than programs do aren't wrong. In fact, the FCC is asking for comments on what it should do about the problem. Best suggestion so far is to require that commercials be accompanied by an inaudible electronic signal that will automatically regulate their level. It is not clear how one would be expected to be able to hear the commercials from the kitchen anymore, however, if this approach were to be adopted, it wouldn't take a wizard to come up with a device that could sense the regulatory signal and put a VCR into "pause" for the duration of the commercial. If you would like to tell the commission how you feel, write: Secretary, Federal Communications Commission, 1919 M Street, NW, Washington, DC 20554. Specify that you're commenting on docket BC 79-168. Deadline for comments - Dec. 15.

Earl "Madman" Muntz is coming up with his own version of a color commercial eliminator. At a projected price of \$99, it will be in competition with the similar Shelton Video unit mentioned last issue. We will have reviews of both units for you ... soon.

Home Box Office has put out the word that it is interested in the development of an effective encoding system to protect its satellite transmissions against unauthorized reception. (A spoil sport in every bunch)



ASK THE VIDEOPHILE

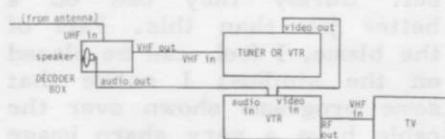


TAKE THAT AND THAT, BLONDER-TONGUE

Q I'd like to know how I can hook up my VCR to our local over-the-air subscription TV decoder box. This unit, made by Blonder-Tongue, prevents a VCR hookup since there's no audio transmitted to the set; it's got a built-in speaker with no external audio jack, so a VCR connected to its output would record the video only, without sound. Plus, the box is put together with rivets so as to make it hard to open. Any suggestions?

--M.H., New York, NY

A Yes--don't subscribe to any nimrod Pay TV companies that use such an irritating system. One other possible solution would be to pop open the decoder box's rivets (to which the Pay TV company will probably object strenuously) and attach some alligator clips to the unit's internal speaker leads and connect this signal to the auxiliary input of your recorder. Some kind of impedance transformer or attenuation might be necessary to avoid audio distortion problems; an inexpensive mike mixer might do the job well. For some VTR's, you might have to utilize an outboard tuner to receive the box's VHF video signal and provide a 75 ohm video output for the recorder, and then rely on the speaker leads for audio.



Though we've never actually seen such a system, the method we outline here should work, at least in theory. We certainly hope that this kind of Pay TV decoding doesn't catch on. Where are the inexpensive Satellite Earth Stations, now that we need them? [Note that, as mentioned last issue, some

recording from Pay-TV sources may be considered to be against current copyright statutes, and that any such recording from or altering of decoder boxes is done at your own risk.--Ed.]

AIN'T THERE A CURE FOR DE COPYGUARD BLUES?

Q I'm getting sick and tired of paying my hard-earned money for pre-recorded tapes that roll and go crazy and look just terrible on my set. Is there any hope for this bothersome problem?

--M.R., Burbank, CA

A Well...yes and no. A small company in nearby Sepulveda has recently begun advertising that they've perfected a small modification for Beta VTR's that allows copyguarded tapes to work on all sets with no image impairment, and absolutely does not void the warranty of the recorder. The folks at Video Mods (P.O. Box 2591, Sepulveda, CA 91343) tell us that they can modify almost any Beta deck for \$50.00, plus postage both ways (VHS modifications have not yet been perfected); all that is required is for the user to send them one particular board from the deck, which will then be adjusted and modified and returned via air mail. All the details can be had via the address above, or by calling 213-361-1544 after 5 p.m. EDT. Also, our last issue had an ad from Showtime Video Ventures in Tillamook, Oregon for a very similar system built in a stand alone box for around \$125.00.

IS ERASING REALLY NECESSARY?

Q I recently had a dealer recommend that I purchase a bulk tape eraser to completely demagnetize all my videotapes before re-recording on them, saying that it would improve

the tapes' performance considerably. Is there any truth to this?

--S.S., Fullerton, CA

A I sure wish we had more easy questions like this to answer. NO, NO, a thousand times NO. All bulk-erasing can do is to insure that any used tapes you're preparing to sell or use will be absolutely blank; nothing more, nothing less. Even the best bulk tape erasers are hardly better than the erase heads found in most conventional VTR's. You'll probably need a bulk tape eraser only if you go through a lot of used tape or work as a professional videotape duplicator, in which case you may find it invaluable. For the hobbyist, it's a mere luxury, like having gold-plated dubbing cables instead of the good old-fashioned regular kind.

IS SONY NOTHING BUT BALONEY?

Q Since buying a VTR a few months ago, I've used nothing but Sony tapes. However, I have noticed that about one out of every ten tapes has excessive dropouts and produces an annoying flutter which cannot be eliminated with my set's horizontal hold control. I've conducted a number of experiments, and there's no doubt that it's the tapes' fault. My question is: will Sony replace these tapes or are they interested in having their Quality Control Dept. look them over? One out of ten new tapes isn't a very good percentage for a company that's considered top-of-the-line.

--J.C.R., Corpus Christi, TX

A Without actually seeing the symptoms you're describing, it's difficult to make a really incisive analysis of the problem. Off-hand, we'd suggest trying the offending tapes on other VTR's, as well as asking your local service shop to check your deck's alignment. Other than that, returning them to your

dealer seems to be the best idea. He'll pass them along to his Sony distributor, who will then give them to Sony's Q/C Dept. for inspection. We have had very few problems with Sony's tapes lately, at least their Beta videocassettes, except for a few bad apples that were among the first of the "Made in U.S.A." batch from Dothan, Alabama. Right now, Sony's tape appears to be just about as good as anybody's, though we know of many discriminating videophiles who also swear by Fuji and TDK products.

THE BEST BET FOR TV SETS

Q Although much has been said about the problem of skew and flagging due to longer time constants in [U.S.] television sets, not much has been done to notify your readers on the best TV sets to purchase. Some people have recommended buying only Japanese sets (Sonys in particular), other than the newer RCA's. This information is of value, but is far too incomplete. I feel it'd be most helpful if someone could provide us with a fairly complete list of TV's and their time constants, to determine their suitability with videotape playback. Perhaps they could be rated according to their ability to reproduce a VCR signal.

--P.H., Middleboro, MA

A Although we sympathize greatly with your problem, it would be difficult, if not impossible, for us to make such a sweeping, generalized comment on the suitability of all sets sold in America to provide proper videotape playback, not only because of the hundreds and hundreds of available models and manufacturers but also the fact that often a particular model is changed constantly, so that while the first units off the line may look bad with VTR's, they may be improved a few months later, as manufacturers become more aware of the need for fast AFC time-constants, for use with inexpensive videotape players. Our advice for now is simply to ask your local TV dealer to connect

the set you're thinking of buying to a VTR so you can see with your own eyes whether it does a good job. This is the most sure-fired way of finding out, for sure.

In future issues, we will be running tests on a variety of TV sets and will specifically report on their performance with videotape recorders. As a general rule of thumb, Sony and MGA (Mitsubishi) pretty much set the trend as far as top-of-the-line picture quality goes, though some newer models from Magnavox and Panasonic also do an excellent job as well.

A CURE FOR THOSE "BREAK-UP" BLUES

Q I own one of the original Betamax LV-1901 VTR's built into a console with a 19" Trinitron. A year and a half after I bought it, the Betamax's picture started occasionally breaking up into horizontal, colorless wavy lines, which reassembled back into the picture after a few seconds, and then would do the same thing every twenty seconds or so. On tapes made off-the-air it happens about 25% of the time, and is now becoming more frequent. Every pre-recorded tape that I've purchased has done it, and it's driving me crazy. Cleaning the video, audio and erase heads doesn't seem to help, either, though I can make the picture reassemble faster by misadjusting the tracking control. My question is, should I get rid of the console and buy a new machine, or is there a way this deck can be fixed?

--C.A.K., Mission Viejo, CA

A This sounds like a simple alignment problem that can be cured by visiting your local service shoppe. They can realign the deck with the aid of a Sony Beta Alignment Tape. It shouldn't take more than an hour or two to adjust the playback circuitry, and will hopefully cost under \$50 or so. We're going to hope that your record circuits are not likewise out of kilter, which mean that you'll have some problems playing back the tapes you

recorded before taking it to the shop.

THE GREAT COLOR VIEWFINDER MYSTERY

Q I've noticed that with all currently-available color cameras, no one has made one yet with a color viewfinder. Is there a reason for this?

--P.F., Tampa, FL

A Yes. Next question. (Oh, just kidding.) The reason is that color monitors need much more power and weigh much more than comparable black and white monitors, so in the interests of cost, weight and power consumption, small black and white viewfinders are instead used for all video cameras, professional and amateur alike. The only exception would be cameras like Sony's HVC-1000 [reviewed elsewhere herein], which utilize non-electronic optical finders that are in full color, yet provide only an approximate indication of the image you're shooting and cannot accept playback from a VTR--their biggest drawback.

ARE PAY-TV COMPANIES BLIND, DEAF AND DUMB?

Q I've got something to get off my chest, and that's the loss of quality from the theatrical prints of a motion picture to the film or tape that is shown on TV. Whenever I watch my favorite films on Showtime, the Pay-TV service I now have, I cringe at the bad sound and video quality coming out of my set. Surely they can do a better job than this. Part of the blame, I feel, can be placed on the studios; I notice that some programs shown over the cable have a very sharp image and better-than-average sound, perhaps put directly on videotape from the film negative. Does the studio or copyright owner determine what format the cable companies get, or is the bad quality all the fault of the Pay TV channel? I've written Showtime about this, but they haven't yet acknowledged my letter.

--R.Y., Simi Valley, CA

A Given a good film-to-tape transfer, made on top-of-the-line equipment, there's no reason why Pay TV programs can't look as good or better than their network broadcast equivalents. But considering the often-limited budgets imposed on some cable systems, it's not surprising to see how bad their quality can sometimes get. As we've said many times, the main reason for poor quality CATV is the cable itself, which is almost never as good as a large antenna in a good-quality reception area. All we can suggest is to continue complaining to your cable company, and maybe things will improve. One expensive alternative would be to construct an Earth Station in your back yard, but that might be difficult if not impossible for many of us living in apartment buildings, or without a spare \$5,000 in our Swiss bank accounts. Other than that, perhaps some of the programs you want are, or will be, available on pre-recorded disc or tape, which might provide an improvement in audio and video quality over the cable.

BUYING VIDEOTAPE ON A BUDGET

Q There seem to be many sources for used tapes, like swaps, exchanges, trade-ins, etc., and I was wondering if there was anything to be wary of in obtaining such tapes as far as the possibility of causing damage to my VTR's heads. Also, is demagnetization of my deck's video heads really necessary, worthwhile or advisable?
--G.M., Vandalia, OH

A Considering most types of brand-new videotape are available at pretty low discount prices from a variety of sources, we do not advise relying on used videotape, despite any cost savings. There are just too many things that can go wrong with them that make the risk really worth it--everything from wrinkles or scratched oxide, to just plain defective videocassettes. If you know and trust the source, however, such tapes might be good provided they have a

minimum of use and that you don't plan on recording any irreplaceable material on them (i.e., once-in-a-lifetime events like births, Saturn V lift-offs, etc.). Just be sure to carefully evaluate them beforehand, to be certain they're suitable for another recording. As far as head demagnetizing goes, most of the repairmen we've spoken with claim that this is not very important unless the deck is put through extremely heavy-duty use. Most service manuals advise cleaning and demagnetizing the heads after every 500 or 1000 hours of use--which would be once a year if you use your deck an average of a couple of hours a day. Cleaning the heads is considered to be more important than demagnetizing them, but most manufacturers recommend doing this only when picture impairment is actually noticed. With the slow speeds used by most home VTR's, wear and tear on the inside mechanical components is actually very slight, though a preventative maintenance check-up every year or so is still a good idea.

THE MYSTERY OF THE STOPPING DECK

Q I've owned a Panasonic PV-1500 for the past few months, and once in awhile I've noticed that it will occasionally stop right in the middle of recording or playback, for no apparent reason at all. Upon examining the tape, I've sometimes noticed a few minute wrinkles at the spot the cassette stopped, and I wonder if this might be causing the 1500 to foul up this way.
--L.L., Santa Monica, CA

A We've seen this problem occur, too, not only with the PV-1500 but also other brands and models of other VHS decks. There's nothing in either the RCA or Panasonic service manuals covering this problem, but we'll venture to guess that it's due to an improperly-adjusted tension setting inside the deck's transport, possibly coupled with a few defective wrinkled tapes. Our advice would be to have a serviceman

check the machine's tension with a Tentelometer, as recommended in the service manual, and also to try the cassette out on other machines to see if it causes them to stop as well. If it does, then you've got a bad tape, which should be replaced by the dealer at no charge.

WHICH IS THE BEST BETA?

Q You've stated in past issues that the SLO-320 industrial Betamax provides better recording quality than the old SL-7200 deck, even though they both have a 60-micron video head. Is there a reason for this better quality you talk about? Also, if you have Cable TV, do you need a tuner/timer to record on the 320 or does it have VHF-type inputs/outputs? Finally, is it my imagination or do the old K-60 tapes record better at X-1 than the new L-500's?

--M.H.K., Arlington, VA

A As we've said in several past issues, the SLO-320, like the new NV-8200 VHS deck from Panasonic, is the Rolls Royce of the 1/2" cassette industry, providing picture quality unachieved by any available decks under \$2,000 (except 3/4" recorders). The 320 boasts an all-solenoid transport, VU meter, and a capstan-servo system providing often exceptional recording, though it does have its faults as well. First, it does not have a built-in tuner/timer, though a \$395 accessory unit, the TT-300, is available. Secondly, the SLO-320 does not come cheap, costing just under \$1,600 for the basic recorder without remote control. It does have a standard channel 3/4 RF output, and can playback on any U.S.-standard TV set, but will need a stand alone tuner to allow hookup to any cable or antenna system for recording off-air. We'll have a complete in-depth Product Report on Sony's SLO-320 and Panasonic's NV-8200 in our next issue. As far as K-60's vs. L-500's go, after doing a considerable amount of investigating, we can really discern no basic difference between the two at X-1, though many older K-60's will play

back with an impaired "wrinkled-looking" image if recorded at X-2. For X-1 use, either type seems to do a good job.

A POOR MAN'S PROGRAMMABLE

Q Wouldn't using a Chontrol Timer [mentioned in TV #19] to turn a VBT-200 on and off cause the machine to shut off with the tape still wrapped around the heads? Could this result in damage to the tape and/or the deck itself?

--G.M., Vandalia, OH--

We have noticed that whenever power is cut on almost all other Beta and VHS decks we've seen, the deck immediately reverts to a "stop" mode, and in the case of VHS, retracts the tape from the heads automatically. If you used adhesive tape or a similar substance to hold down the record and play buttons, the tape would still unload from the heads once the power was cut, but would start recording when the power was again activated. Note that with some varactor-tuned decks, the tuner will switch to the first preset channel whenever power is cut, which may differ from the channel you intended to record.

MORE PURPLE SNOW

Q I get excellent results with my new VCR except when the program is in black and white. Then, every few seconds I get some of the colored "snow" or some other type interference. When they break for commercials and go back to color it clears up. What can I do to do away with this annoying problem?

--N.B.L., Jr., Geneva, AL

A We can't seem to answer this one often enough. The mysterious "purple snow" (which appears on tape playback, though not while you are watching the original program) occurs when the TV station leaves the "color burst" on during black and white broadcasts. If the man at the switch is careful there will be little or no "purple snow" as they cut into and away from the color

commercials. If he is lax, it may stay on the whole time. Prior to the introduction of home video recorders, there was little demand for them to be attentive to this sort of thing. We've gotten good results by calling the station and complaining to the chief engineer. You can also get rid of it by adjusting the fine tuning control on your VCR (not the one on your TV set) so that the color signal is completely tuned out. This can be tricky, since the quality of the black and white picture soon deteriorates if you tune too far from the mid-point of the station's signal. If you do choose this method, no color, including the offensive "purple snow," will be recorded, but don't forget to retune the control before attempting to record a color broadcast.

LOOK, MOM! I'M ON TV!

Q Is a machine available to transfer a film to video tape using an RCA 400 recorder?

--J.M., Gastonia, NC

A Yes. A simple device called a "tele-cine" adaptor, when used with a movie projector and video camera will accomplish this result, whether you have an RCA 400 or any other recorder that will accept a camera input. Inquire with your local dealer. These adaptors cost around \$100 or so, but remember, you must also have a video camera, a color one if you wish to transfer color film.

LET'S MOVE THOSE BACK ISSUES

Q How do I go about dubbing recorded material from one VHS tape to another?

--H.P., Bloomington, MN

A First you need two VHS recorders. Then you need a copy of "The Videophile's Newsletter" #15 (available from guess where), which outlines two methods for doing this. (Oh, you can do it by simply connecting a cable between the "VHF out" of one recorder to the "VHF in" of the other, but you really should have the step-by-step details at hand.)

Indeed, all of our available back issues contain answers to many questions that we are continuing to encounter from newcomers. Why not do us both a favor and buy them all?

WHY CAN'T I BUY A "GOOD" TAPE?

Q I can record a movie off-the-air at VHS slow speed that is better than 95% of the pre-recorded tapes that I can buy. Why?

--W.C., Biloxi, MS

A Assuming, for the sake of argument, that this assessment is correct, there are probably a variety of reasons. The "mass production" facts of life seem to have something to do with it. Prerecorded audio cassettes are subject to similar criticism. Other factors would include the fact that the original film print used to master the prerecorded tape may be inferior to that used for broadcasting by the networks. A certain loss of quality may occur in the film-to-tape transfer. Also, your off-the-air recordings are both recorded and played back on the same machine, while prerecorded tapes are recorded on units that may well have had many long, hot hours of heavy use. As a reading of our many reviews in past issues will reflect, we have encountered a wide variety of quality. We have observed that some of the very best picture quality comes from the prominent "XXX" film producers, while the product of the largest prerecorded tape producers of them all, Magnetic Video, has been only about average. A lot depends on what you're used to. Most people have never seen really good TV reception of the type that an expensive tower and antenna system will deliver. If your normal reception is only so-so, the average prerecorded tape we've seen will be perfectly acceptable.

Please direct questions regarding video or electronics problems to "Ask the Videophile," 2003 Apalachee Parkway, Tallahassee, FL 32301. Enclose a self-addressed stamped envelope if a personal reply is desired.

VIDEO VISIONS...

What's new on the home video horizon...

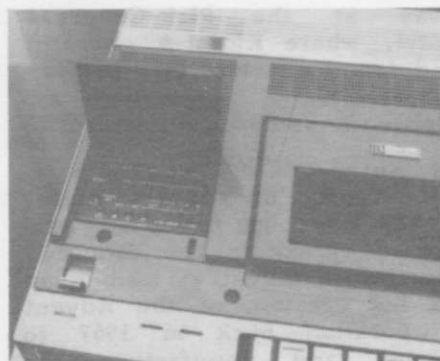
Marc Wielage

SONY'S PROGRAMMABLE SL-5600 BETA DECK

Recently previewed at this summer's Consumer Electronics Show was Sony's newest deluxe Beta-format deck, the SL-5600, boasting such features as an image in fast-forward and rewind, with the new "Beta-Scan" system; three times normal speed; still-frame capability; audio dub; built-in digital timer; X-2 and X-3 record and playback capability, plus the ability to playback older X-1 recordings; and a 14-day/4-event programming capacity, for long-term unattended recordings. Sony officials declined to offer a price for the 5600, though led us to believe it would sell for about \$100 more than the \$1,250 SL-5400, which should be available this fall.



Prototype of SL-5600 Programmable Beta Deck

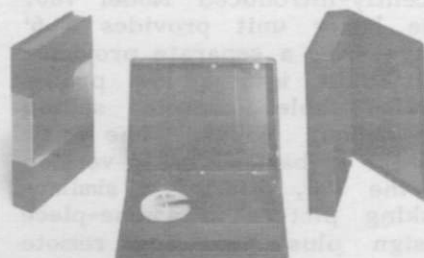


Inside front panel of the SL-5600, showing programmable timer controls

(Sony Consumer Products Co., 9 West 57th Street, New York, NY 10019)

NEW PLASTIC VIDEOCASSETTE STORAGE SYSTEM FROM AMARAY

Amaray Sales Corporation has recently announced the formation of a new division in charge of marketing a newly expanded line of video accessories designed especially for the home video market. Their new Beta and VHS storage boxes are now being made available to dealers all over the country, the first mass-marketed library system to include attractive reversible insert cards providing ample space for user information and indexing entries. The boxes will be available in four decorator colors including brown, black, beige and red, with individual Beta and VHS cases selling for \$1.89 and \$1.99, respectively.



New Amaray Consumer Products' videocassette containers

Both consumer and dealer inquiries are invited. (Amaray Sales Corporation/Consumer Products Division, 1901 Old Middlefield Way, Suite 11, Mountain View, CA 94043)

REVOLUTIONARY NEW COMMERCIAL ELIMINATOR

Shelton Video Editors has announced the availability of a commercial-deleting device with the ability to edit out commercials from both black and white and color programs, a heretofore impossible achievement that has both startled and amazed many observers of the home video industry. Unlike other such devices, which only remove offending interruptions from black and white programs [such as "The Killer", reviewed elsewhere herein], this new \$249.95 accessory, called "The Editor" by its inventors, works

with all program material by sensing whenever the broadcast signal goes to black, and puts the VTR in the pause mode until the commercial break ends, at which point the deck continues recording. It may sound too good to be true, but it works well according to a recent review in the June 24th issue of The Seattle Times, which mentioned that "The Editor" could be "the most exciting item in the video field". We'll have an in-depth Product Report on it in our next issue.



Mike Koombes, inventor of Shelton Video Editors' \$250 commercial-eliminating device, "The Editor"

(Shelton Video Editors, Inc., Rt. 4, Box 201, Shelton, WA 98584)

TOP-OF-THE-LINE SET INTRODUCED BY MAGNAVOX

The latest in their large array of television receivers,



Magnavox's 5020 Touch-Tune Receiver, with 20-channel CATV capacity

the Model 5020 is a deluxe 25" microprocessor touch-tune remote-controlled unit featuring

(continued on page 26)

PART 2:

THE VIDEOPHILE GOES TO THE SUMMER CONSUMER ELECTRONICS SHOW



by Marc Wielage

As you may recall from our last issue, neither thronging masses nor lost plane tickets deterred us from reporting on the dozen-and-a-half new VTR's unveiled in Chicago, along with appearances of three different videodisc players (from Magnavox, Pioneer and JVC). In this second and final part, we'll be concentrating on the wide variety of new television receivers, cameras, video programming, computers, and accessories that made an appearance under the roofs of Chicago's McCormick Place and Pick Congress Hotel.

THE BEST LARGE-SCREEN PROJECTIONS YET

By far, the most revolutionary and eagerly-awaited developments at the show were the newest generation of large-screen TV units, with Advent and "newcomer" Kloss Video laying claim to the most crowded suites at the show. Advent's newest, the 5-foot

VB-125 console is the first product from this company to reflect the trend of one-piece design in the large-screen video market, and provided an excellent image easily comparable to, if not better than, similarly priced units from Sony and Matsushita. The 125 joins Advent's 7' Model 1000 (now sold in an improved version for industrial applications as the 1100 for \$7,000), the 6' 750 (under \$4,000), the 5' 710 (under \$3,000) and the recently-introduced Model 760. The latter unit provides a 6' image from a separate projector unit built into a low profile "coffee table" console, selling for about \$3295. The new VB-125 is basically a 5' version of the 760, offering a similar-looking picture in a one-piece design plus providing remote control, a 3-selector RF switch for multiple VTR/video game connection, and VIR-controlled automatic color adjustment circuitry. All controls are located on the front hinged-mirror portion of the projector, for easy access.

The real excitement at Advent, however, was to be found in a private back room of their exhibit suite in which several engineers showed us what they claimed to be one of the greatest breakthroughs in the video projection industry: a new Schmidt-optics projection tube that could be adjusted and focused after manufacture. The inability to do this up till now has been one of their biggest bugaboos, resulting in costly pre-focused tubes that add much to the expense of mass production. George Hergenoff, the tube's designer, told us that he considered it to be "not only the best and brightest, but also the cheapest yet invented," and that the new tube

would probably usher in a new era of less-costly large-screen systems in a few years. The hand-built Model 2000 prototype Advent projector they had on hand, which they declined to allow us to photograph, displayed an amazingly bright and sharp image with the new tubes, easily the best we have ever seen. Hergenoff claimed that it was capable of 200 foot-candles, more than twice as bright as any competing consumer unit, but could not provide an estimated cost or say when it would be forthcoming.

After looking over the rest of Advent's units, all of which were very well displayed and properly lit to avoid spill-off light washing off their screens' images, we asked one spokesman how he thought they compared to Henry Kloss' much-rumored Novabeam system. This led to an animated discussion with one or two other Advent employees who told us that, "Henry's design is brilliant, no question. But our new tube will simply blow everything else out of the market." They all spoke very highly of their former boss, and minutes later we found ourselves several miles away at the Pick-Congress Hotel, where Kloss & company had found quarters in a perfectionist-oriented atmosphere of high-end audio manufacturers.

As many of you are aware, Henry Kloss has had a long and varied career in the consumer electronics industry, leading up to his creation of the Advent Corporation back in 1967 to design and manufacture the first large-screen video projection system for the consumer market. Two years ago, he left the company to begin private research and development of a

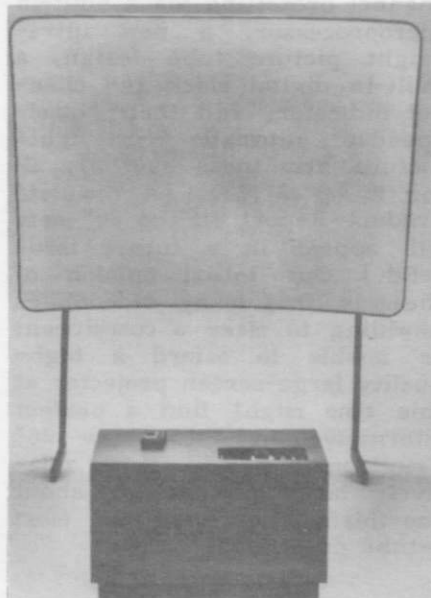


Advent's new VB-125 Console Projector

new approach for a projection tube, the Novatron, with the Kloss Video Corporation. This tube is now in full production as part of Kloss' innovative Novabeam projection TV system, which at 80 foot-candles was easily the brightest and sharpest of all currently-available units we saw at the show, providing exceptionally clean-looking image from a variety of playback sources.



Revolutionary Kloss Novabeam Console Projector



Kloss Novabeam Model One Projection System—a steal at \$2500.000

Even more surprising was its all-digital tuning circuitry, which allows full random-access channel selection at the push of a button, even by infrared remote control. The Novabeam's convergence controls were remarkably simple and easy to use, making picture adjustments a breeze; unlike the full-screen cross-hatch pattern used by other manufacturers, Kloss has elected instead to provide a smaller pattern appearing only in the center of the on-screen image—a resourceful solution to a sticky problem found in practically all 3-tube designs.

But we've saved the most incredible news for last: the entire Novabeam unit, complete with screen, remote control and the projector unit, will be selling for under \$2500...or less than the original Advent 1000 sold for 5 years ago! Considering that it's only a hair smaller than that first projector (with a 6 1/2' screen instead of 7'), yet provides a picture more than twice as bright as any comparable unit, the Novabeam is clearly one of the biggest bargains in home video today. While we would hate to go out on a limb and recommend that all of you buy one right now, before we have the chance to do an extensive product report (to appear in a future issue), we would definitely advise any and all prospective large-screen purchasers to see the Novabeam before handing over any of your hard-earned dough for any other projector.



Henry Kloss and new Novatron Projection Tube

We were able to talk with Mr. Kloss for a few minutes regarding his new creation and his decision to begin another company specializing in the manufacture of large-screen television units. Kloss explained: "Nobody wanted to make a set like this. I tried to show other manufacturers how easy it would be, but except for Japan [Nippon Electric Corp.], nobody was interested. RCA, GE...all of 'em came, looked, had varied reactions, but then that was it. And I really don't know why." He reflected for a minute and reminded us that several of these self-same U.S. electronic manufacturers below the whole component hi-fi business by not getting into it when stereo was

introduced in the late fifties.

"They were convinced that nobody would want to run wires between pieces of equipment in the home—they'd want it in a console." With the component audio business now estimated at nearly a billion dollars a year, it's not hard to see that some of these manufactures now have an opportunity to lose as much or more by hesitating to move into large-screen TV's...and with people like Kloss around, perhaps it's just as well. Innovative companies like his will certainly be around in the future to supply the burgeoning home video market with more than enough high-quality large-screen projectors for some time to come.

While we were pleased overall with the Novabeam, particularly the well-designed control console with a slanted LED panel for indicating the selected channel number, we were somewhat disappointed to find that no direct auxiliary audio/video inputs were included, meaning VTR's could be fed to the set only through conventional RF/antenna cables. A Kloss spokesman answered this point by explaining that the expense of adding the capability to the projector would add at least \$100 to its cost; however, he did mention that Kloss Video dealers would be able to provide a video input modification at a modest charge when requested, which calmed us down.

We'd be less than honest not to confess that after looking over the revolutionary products on hand at Advent and Kloss Video, most of the other projection units at the show literally paled by comparison. Quasar introduced a nice-looking Matsushita-built console screen, the PR-6800QW, which is a 5' 3-tube unit identical to Panasonic's CT-6000 except for a few cosmetic changes and a slightly different remote-controller. One interesting feature is its optional KT-534RF Screen Enclosure, which keeps the washable Ektalite screen away from prying hands when not in use. The 6800 sells for under \$4,000 and is currently available from most Quasar dealers.



Quasar PR-6800QW Projection TV Console

Sony displayed their two large-screen projectors, the KP-5000 and KP-7200, which are now being offered to the consumer market, featuring full-function remote control and washable screens. The 5' KP-5000 is \$3,700, and the 6' KP-7200 sells for \$4,200. Both

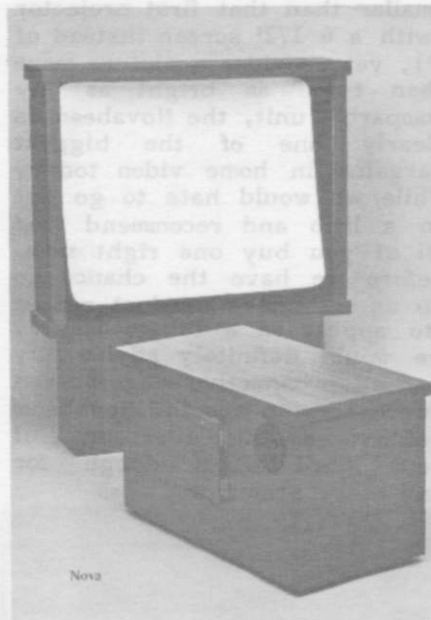


Sony's \$3700 KP-5000 Projection TV uses a unique three-tube two-lens system

provide reasonably bright images, though the 5000 is twice as bright as its larger brother with a 60 foot-candle picture.

Smaller, less expensive projection systems abounded at the CES, with some units costing as little as \$800; practically all of these utilized conventional television receivers, coupled with magnifying lenses and/or mirrors to enlarge the set's images onto Ektalite-type screens. Though none of these systems provided picture

quality comparable to the more complex 3-tube designs, some of them did an almost-acceptable job of supplying a relatively large picture at an amazingly low price. Typical of these was Panoramic Sales' Nova set,



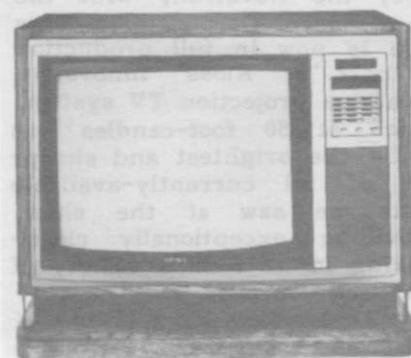
Panoramic Sales' "Nova" Large-Screen TV

which uses a walnut cabinet-encased TV and lens to project onto a 4' screen; at under \$2,000, it seemed to be one of the better units of its type, though it couldn't compare with the slightly more expensive Kloss projector.

NEW TV CONSOLES AND PORTABLE RECEIVERS

On the smaller end of the TV screen spectrum, there were a number of exciting new products that made their debut in Chicago. By far the best of these were Sony's new array of Trinitron color sets, the largest display Sony has ever had at an electronics show.

The biggest news was the first public unveiling of Sony's revolutionary 26" color consoles, the remote-controllable KV-2643R and 2644R plus the non-remote KV-2601, all three boasting an image nearly 10% larger than any other currently-available consumer TV in America. (The only thing



New 26" Sony KV-2643R Trinitron console

bigger would be Sony's own CVM-3200 32" console, which sells for nearly \$5,000 in Japan.) We were extremely impressed with Sony's 26" sets, both in terms of picture quality and features (which include 14-button pre-programmed Express Tuning, automatic channel presetting via a built-in microprocessor, a new ultra-bright picture tube design, a built-in digital clock and channel indicator, and their "Lumi-sponder" automatic room light/picture brightness system), all for under \$1,150. [A complete Product Report on the 26" sets will appear in a future issue --Ed.] Our initial opinion of them is that many videophiles unwilling to make a commitment or unable to afford a high-quality large-screen projector at this time might find a perfect alternative in these new 26" Trinitrons, providing a relatively large picture for about one-third the cost of most 3-tube projectors.



Sony's KV-1514, their newest vertical-design Trinitron

Other new Trinitrons include the KV-1514 and KV-1943R, the



Sony's KV-1943R, with 14-preset electronic tuning

latter available in 15", 17" and 19" sizes in prices ranging from \$559.95 to \$739.95. Perhaps Sony's most unusual new set is



KV-1944R, Sony's most expensive and deluxe 19" Trinitron

the KV-1944R, which offers the completely automatic channel tuning/presetting system found in their 26" consoles; at \$789.95 the 1944R may be the most expensive 19" set on the market, with features and picture quality matched by very few (if any) comparable models.

At the lower end of the new Trinitron line is Sony's KV-1206, featuring 14-button non-remote Express Tuning, semi-automatic channel presetting, and their new sharper resolution picture tube, all for around \$529.95. This brings Sony's Trinitron line down to a mere 18 different models, the largest in the company's history.

In the black and white area, Sony's new portables include the \$274.95 TV-413, with a 4" screen, built-in AM/FM radio and LCD digital alarm clock, all powered by 6 internal D-cells or a 12-volt car battery. For

about \$50 more, there's the FX-412, which drops the 413's clock and adds a built-in mono audiocassette recorder that can tape directly from the AM/FM tuner or UHF/VHF TV audio. The 412 weighs a little under 7 lbs., and the 413 is even lighter at about 5 lbs. Other battery-operated models include the TV-790 7" and TV-513 5" sets, the latter including a built-in alarm clock. The 790 sells for \$179.95, weighs under 9 lbs. and can go 3 1/2 hours without a recharge; the 513 will cost \$10 more and weigh less than 8 lbs.



Portable Sony TV-413 "Mini-Combo" AM/FM/TV/Alarm-Clock



Sony FX-412 AM/FM/TV/Cassette recorder

Other manufacturers offered equally unique lines, boasting features guaranteed to impress even the most gadget-crazed among us. Sharp Electronics displayed not one, but two, "picture-in-a-picture" Dual-Vision TV receivers, including the 17D50 which featured a 17" color screen in which a 4" black and white image can be displayed at either the upper or lower right portion of the color picture. Remote channel control can select any available video source to either screen, and the



Sharp's 17D50 DualVision TV—with two, two, two pictures in one

selected pictures can also be reversed, with the superimposed channel becoming the main on-screen image, and vice-versa. While it's an extremely clever device, we wonder whether the \$1,100 price of the 17D50 might also pay for both a good-quality 17" set and an additional black and white set with change left over; but for the videophile who has to have everything, the Sharp set will probably be a "must-have." The larger version, the 25D50, is currently available only in Japan (with a stereo tuner, yet!). According to one spokesman, if and when it's available over here, this 25" console will probably sell for close to \$2,000.

Not to be out-done, nearby neighbor Sampo introduced a



Sampo 3-Screen TV Console, for the videophile who has everything

3-screen television, featuring two 5" black and white screens built into a console with a 19" color set. Sampo execs explained that the new set has been designed "to meet the demands of the typical American family who's always arguing over which program to

watch, as well as the person who likes to watch one main event but needs to monitor other channels for news or sporting events." For VTR use, it could be invaluable, though at close to \$900, the Sampo gets the same caveats we gave Sharp's DualVision. [Yeah, but wouldn't you just love to have one.--Ed.]

Panasonic introduced 14 new color models in their extensive television receiver line, but the most exciting products we found at their booth were their latest



Panasonic's smallest-ever TR-1000P micro-sized Portable TV

small-screen portables, including the TR-1000P 1.5" black and white set. Bearing an appearance and features remarkably similar to British manufacturer Sinclair's "Micro-vision" set, this Panasonic "Outsider" portable is equipped with a built-in AM/FM radio and special circuitry capable of receiving all three world television standards, for use in any country. It will be available later on this year for under \$500.

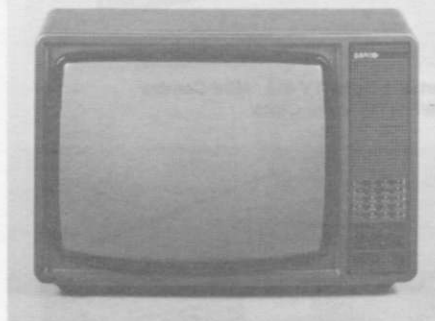
Panasonic's other new portable is the CT-1010, a color set with a revolutionary 4.5" picture tube said to require 40% less power than conventional designs. It weighs less than 10 lbs. and is powered by nine D-cells. Hitachi offered a similar unit, the CK-200, a 5" color portable featuring automatic push-button tuning with channel indication coming from a colored vertical stripe that moves across the screen, stopping above the selected channel number directly below the picture tube.



Hitachi's 5" CK-200 Color Portable

Neither manufacturer was willing to suggest prices for these two new portables, though they did agree that they'd be "in the ballpark of around \$500-\$600."

On the highest end of the consumer TV spectrum was Belgian manufacturer Barco, well-known throughout the broadcasting industry as the leading professional video monitor source (with some of their products costing well over \$6,000). Their 20" model CRM-2032 is the most expensive television receiver available in



Barco's 20" Model 2032 Color Receiver is among the most expensive in the world at \$1600

America, with a whopping \$1,600 price tag attached to its well-designed cabinet. The larger 26" CRM-2650 was also an exceptionally fine-looking set, though we were too afraid to ask its price--most likely perilously close to \$100 per diagonal inch. Both Barco sets offered complete multi-function remote control, 20 preset channel capacity, digital tuning for all available VHF and UHF frequencies (including mid-band channels used by local CATV companies), direct audio/video connection for two VTR's, separate bass and treble controls, professional-type picture adjustment controls, and image quality unmatched by any commercially-available receiver. To echo what we said before,

for the videophile who has everything, and already has lots of money, look no further for a TV receiver.

For smaller professional video applications, JVC introduced their TM-41AU 5" portable monitor, the most pint-sized color video unit we know of (without a tuner). It's intended for use on-location with battery-operated cameras and VTR's, weighs under 9 lbs., and should be available later on this year.

COLOR CAMERAS CONTINUE TO SHRINK IN SIZE AND PRICE

As expected, video manufacturers continue to come out with newer, lighter-weight video cameras considerably improved over other past and currently available units. The widest display of color cameras was shown by Panasonic, which unveiled three new models ranging from \$699 to around \$1,000. The top of Panasonic's consumer line is the PK-600, featuring a built-in microphone, 6-to-1 electric zoom lens (the first such-equipped consumer camera we know of), automatic iris and an electronic viewfinder, all in a well-designed package weighing just under



Panasonic's new PK-600 Portable Color Camera, with 6-1 power zoom and telescoping microphone

6 1/2 lbs. The PK-600 will sell for about \$1,000 and will work with all conventional portable and AC consumer VTR's.

At a hundred dollars less is Panasonic's PK-500, essentially identical to the 600 only lacking the power zoom and electronic viewfinder. Still cheaper is the

PK-400, which omits the 500's zoom lens and substitutes a 25mm fixed lens, with a flip-up optical viewfinder at \$695. All three cameras share essentially identical specs, claiming a S/N ratio of better than 43dB, resolution greater than 240 lines, and an easy-to-use white balance adjustment meter. Also,



Panasonic's budget-priced PK-400 Color Camera all three cameras are surprisingly lightweight, the 400 weighing less than 4 1/2 lbs.

Matsushita-subsidary Quasar was offering essentially the same three cameras under different model numbers, the top-of-the-line VK-720 with electric zoom, the mid-ranged VK-715 with an optical through-the-lens viewfinder, and the low-end VK-705. Aside from



\$850.00 VK-715R Color Camera from Quasar

Aside from mere cosmetic changes ("the Panasonic names goes off before the Quasar name goes on"), the Quasar cameras' main difference was their cost, just a bit under the Panasonic equivalents at \$960, \$850, and \$660, respectively.

Sony had no real surprises in their color camera line, again featuring the \$1,400 HVC-1000 color camera [reviewed elsewhere this issue.--Ed.], though they did mention improved models may be forthcoming in the months to come, perhaps including a version of the 1000 with an electronic viewfinder.

Sharp debuted a Hitachi-built portable color camera, the XC-35U, a professional-looking shoulder-style unit featuring an electronic viewfinder, 6-1 zoom lens, built-in microphone and rotatable eyepiece. It will be



Portable XC-35U Color Camera from Sharp

available by October for around \$1,395. Sanyo showed a similar-looking camera, the VCC-545P, which also had a 6-1 zoom lens, electronic viewfinder and, unlike the Sharp camera, an optional telescoping microphone



Sanyo's VCC-545P Color Camera, with optional VP-54 Microphone

for semi-boom use. They also offer a stripped-down version, the VCC-542P, with fixed 25mm lens and optical viewfinder, for several hundred dollars less.

Among the lightest color cameras at the show were those at JVC's large display, featuring the new GX-77U portable



Lightweight JVC GX-77U Color Camera with electric 5-1 zoom

color camera with an electronic 5-1 zoom lens, low power consumption (allowing 2-hour recording with the firm's HR-4100 portapak) and surprisingly professional performance, all in a Super 8mm-sized package tipping the scales at an unbelievably light 3.7 lbs.--light for even a black and white camera 5 years ago! At a somewhat lower price are JVC's GX-33U and 66U models, featuring similar performance but with smaller lenses. Prices and availability for these exciting JVC units weren't available, but we understood from one spokesman that they'd be competitively priced, probably under \$1,000, and would be out this fall.

Akai introduced their VC-X1 color camera, which appears to have won the "world's lightest video camera" contest, weighing only 3.2 lbs. with a 3-1 zoom lens. Akai claims the camera can work in as little as 10 foot-candles and uses only 7 watts of power, both notable achievements. Like many of the cameras introduced at the show, the VC-X1 should sell for under \$1,000 and will be available soon.

At the lowest end of the TV camera range were found a number of inexpensive black and white models from a wide variety of manufacturers. Typical of these were Sanyo's VC-1400 camera, weighing less



Akai's VC-X1 wins top honors as the lightest consumer color camera yet, portable enough even to use at the beach

than 2 lbs., and GBC's "Straight-Shooter" Mark XV, weighing about the same as the Sanyo and selling for under \$200 with a 4-1 zoom lens and optical viewfinder. In some cases, these low-cost cameras outperformed their more expensive color brothers, providing often excellent pictures in very low light levels--a difficult job for any camera, particularly an inexpensive one.



Low-cost Sanyo VC-1400 camera with 16mm fixed lens and built-in microphone

Several trends in cameras seem to be obvious: light-weight seems to have taken on increased importance, as well as having a base price of under \$1,000 (without accessories). Performance is improving, little by little, as are advanced features like the electric zoom capacity often found in Super

8mm models. If progress in consumer color camera research continues, we may well see the camera/VTR combo discussed by Toshiba's LVR designers sooner than you'd think, possibly by 1985.

HOME VIDEO PROGRAMMING-- BIGGER AND SEXIER THAN EVER

With most prerecorded tapes falling into the category of hardcore video software, walking through the aisles of the basement of McCormick Place was very much like strolling down some of the less-fashionable parts of New York's 42nd Street. X-rated programming seemed to be the rule rather than the exception, and although some of the "higher class" manufacturers kept most of their monitors out of sight from unsuspecting passers-by, others "let it all hang out" right in the open, much to the amusement (and education) of dozens of loitering youngsters ogling the undulating images.

Probably the most lavish display was at VCX, which confined its adult programs to a small viewroom that rapidly took on the appearance of a peep show, with crowds of visitors struggling to get a good look at their latest offerings, including Debbie Does Dallas, A Dirty Western (reviewed last issue), and many others. We noted that the packaging from several

X-rated manufacturers seems to be getting more professional and attractive every day, with many companies providing slick, full-cover cassette labels and boxes, as well as surprisingly high-quality video transfers.

Family-oriented programming was also very much in evidence, with Magnetic Video, Video Tape Network, Nostalgia Merchant, and newcomer Columbia Pictures Home Entertainment all having large CES displays. We talked to Columbia exec Bob Rettig (cousin of Tommy, star of TV's original Lassie show), who informed us that his firm is "a little conglomerate--like IT&T," and that Columbia intends on getting involved in the home video revolution in a very big way. When asked about the Close Encounters posters that adorned his exhibit's walls, Rettig replied that they fully intend to have the science-fiction classic on sale later this fall, which lit up our eyes immediately. "Oh, so you've seen the pirated stuff already," Rettig remarked, mentioning that although they had no cassettes to show us at this time that their quality would be among the best in the business, with products available on X-2 Beta, VHS, and eventually videodisc. They'll have a few dozen titles by the end of the year, and then "several hundred" films by Spring '80.

Over at Magnetic Video, smiling vice-president Bob Vandergrift told us that, in answer to several TV reader complaints, they had been able to re-master some of their library with new 35mm prints due to their new association with 20th Centruy-Fox. Vandergrift explained that "quality has always been our utmost consideration, but without better film prints, this has been difficult up till now."

When we asked about the high cost of videotape programming, Bob explained that almost all their costs were in royalties and blank tape, and that the cost of the latter will have to come down before MagVideo can

make a price reduction. "There's no reason why a two-hour cassette can't sell in quantity for \$5. If they did, we might be able to lower the cost of our products down to less than \$40." When questioned as to whether high-speed video dubbing might also help bring this cost down, Vandergrift responded that this really wasn't that important since labor wasn't their major problem, but that the high-speed process would eliminate inventory problems. Since some of the TV sets in his display were providing non-stop scenes from Star Wars, from the new MVC release of The Making of Star Wars special, we asked him when and if they'd be releasing this oft-requested classic film, mentioning that Columbia had just seen fit to releasing CE3K. Vandergrift grinned and replied, "I love it! That's exactly the kind of leverage we need to help Fox understand our problem. In the case of Star Wars, the producer [George Lucas] controls a great deal of what happens to that title, and if he doesn't want it on videocassette, Fox won't be able to let me have it." We wished him luck in his efforts and hurried back down to the basement of the convention center to watch Deep Throat for the fifth time that day.

BLANK TAPE ROLLING OUT FROM EVERY MANUFACTURER

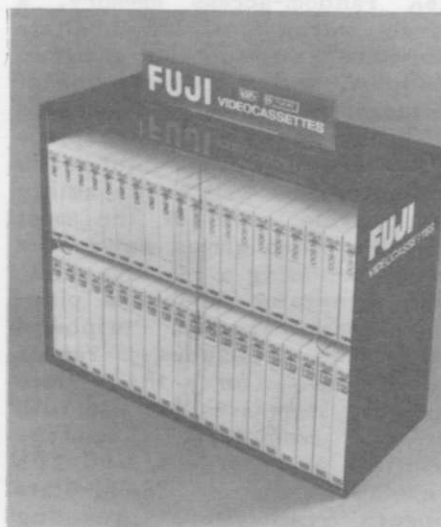
It would seem that all the audiotape manufacturers, surprised at seeing the huge demand for videotape in the burgeoning home VTR market, have now made up their minds regarding whether to get on the consumer video bandwagon, with at least a dozen films showing 1/2" cassette formulations for both the Beta and VHS formats.

Long holdout Memorex has jumped into the fray with both feet, displaying their complete line of T-30, T-60 and T-120 videocassettes. Their consumer packaging features a plastic Amaray-type case with pressure-sensitive labeling; the industrial



Memorex's new line of VHS tape features an attractive plastic storage container

packaging uses only a blue cardboard container. List price on the Memorex T-120's is around \$27, with T-60's selling for under \$20. A spokesman explained that Beta format cassettes would be out later this year. Nearby, Fuji's John Dale, VP and Gen. Mgr. of their new consumer video division, demonstrated their large selection of Beta and VHS cassettes, with Beta L-500's listing for \$17.50 and VHS T-120's at \$25.50. Their complete tape line will be available to dealers in several attractive



Attractive glass case designed for dealer display of Fuji videocassettes

displays, including a special videocassette cabinet nice enough

to have in your home. When we asked when we'd be able to purchase their about-to-be-released L-750, Dale explained that, "while the excellent performance of our L-750 speaks for itself, we're not about to rush into the marketplace to introduce it as some other manufacturers have done, only to later withdraw it because of technical problems. Rather, we'll be following Fuji's traditional policy of extensive factory and field evaluations before bringing it to market." Fuji's 750 should be released sometime later this fall.

Elsewhere, TDK was featuring their expanded Beta and VHS videocassette line, featuring the new VAT-30 and VAT-90 lengths for the latter format. TDK National Marketing Manager Bud Barger told us that they'd be starting a very aggressive advertising campaign this fall, featuring the slogan "High Fidelity for the Eyes," capitalizing on TDK's well-deserved good reputation with their extensive audiotape products. We must admit, TDK's Super Avilyn videocassette products have been among the very best yet introduced to the home video market, and they'll undoubtedly be big sellers for some time to come.

Maxell, also famous for quality audio tape, displayed their new "Epitaxial" videocassettes, demonstrating their T-120 and T-60 VHS products



Maxell's VHS videocassettes were among the best at the show

selling for \$28.50 and \$19.95, respectively. A Maxell spokesman told us they'd be building a U.S. tape manufacturing facility just outside of Atlanta, Georgia sometime next year, to be run as part of an expansion program launched by parent corporation Hitachi. If the samples of the Maxell products we saw were any indication, they're remarkably clean and drop-out free, providing image quality better than or, at the worst, at least as good as any fine videotape we've ever seen.

Not to be outdone by the onslaught of rival tape manufacturers, Sony has announced plans to make all their Beta tape available in cardboard blister packs for mass-market merchandisers like drug and department stores, which should make videotape scarcity problems a thing of the past. Also



Sony's new blister-card packaging for its Beta products

introduced were Beta cassettes in L-125 and L-370 lengths, formerly available only in Japan and to U.S. professional tape duplicators.

All of the tape manufacturers we queried expressed doubt as to when a T-180 VHS cassette would appear, claiming considerable manufacturing difficulties and quality control problems. Some said that before a T-180 is released, a T-150 might arrive as an interim compromise. Almost all manufacturers wondered as to the need of a 3-hour VHS tape, citing the new SLP speed as an easier way of achieving long recording times, though as we pointed out, this would always be at a considerable loss in picture quality.

VIDEO GAMES AND COMPUTERS: NO REAL REVOLUTIONS HERE

Texas Instruments introduced what had to be the biggest surprise in the home computer marketplace: a no-surprise, in the form of their \$1,150 TI-99/4 microprocessor-controlled system. Even industry experts were stunned



Texas Instruments' new TI-99/4 Home Computer System, a top-of-the-line \$1150 system

at the somewhat expensive price tag of TI's new offering, with prior reports estimating the cost of the product to be well under \$1,000. Still, even at \$1,150, the 99/4 is a fairly marketable product, providing 16K random-access memory, a large variety of "Solid-State Software" computer program modules, and a complete line of accessories. We were impressed with the device's color graphics and professional, light-touch keyboard, as well as its ability to provide some of the most complex video games we've ever seen, including a 5-octave audio tone generator capable of playing 3-part harmony. Peripheral equipment includes remote controllers (for the video games), interfaces for use with other computers, teletype printers or recorders, and TI's revolutionary "Solid-State Speech Synthesizer," providing as many as 250 words in a basic module. While the TI-99/4 could be available soon, there are some problems in getting the FCC to approve its separate RF modulator required for use with

ordinary TV receivers; Texas Instruments is the first computer manufacturer to opt for this approach instead of requiring a more expensive video monitor. With any luck, it will appear later on this fall at computer stores near you.

TI also demonstrated a prototype of their new talking Language Translator, the first such device yet introduced, carrying the idea of LED translators, like the Lexicon, one step further. By typing in the appropriate phrase, the calculator can respond with an audio translation in any of 4 different languages via computer-synthesized speech: if you've ever seen the movie *Colossus*, the Forbin Project, you'll know what it sounds like: essentially, a mechanical-sounding monotone voice that comes surprisingly close to that of a human being's. It will be on sale later this year for around \$250, with 1000-word vocabulary modules available at \$50 each. [Wow!--Ed.]



Texas Instruments' talking Language Translator, another step towards the "Universal Translators" seen in *Star Trek*

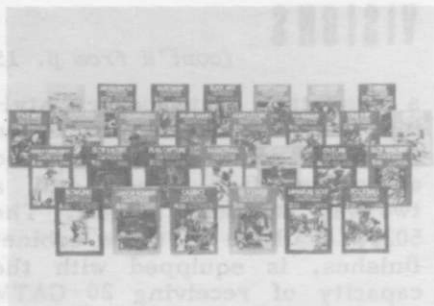
Almost next door to TI, Atari was showing their expanded \$179.95 Programmable Video Computer System now



Atari's advanced Video Computer System, one of the better programmable video games at the show

available for \$10 less than the same unit sold for last year.

They introduced a number of interesting new cartridge modules for the unit including "Superman", "Backgammon" and "Video Chess" games, plus an instructional cartridge designed to teach the essentials of BASIC computer programming (Beginners All-Purpose Symbolic Instructional Code) computer language, used by almost all currently-available home computer systems. Atari's now offering 32 cartridges in its Game Program library, among the largest in the industry.



Atari's extensive 32-cartridge library for their Video Computer System

Further blurring the lines between mere video games and full-blown computer systems were large displays from Mattel Electronics, with their "Intellivision" component system, Umtech Corps.' VideoBrain (mentioned in TV #12), and Sharp's prototype "Radicomputer" system, a miniaturized TV/radio/audiocassette portable with a 2K memory and slide-out keyboard for computations on the go. No price was set on the latter unit as yet.

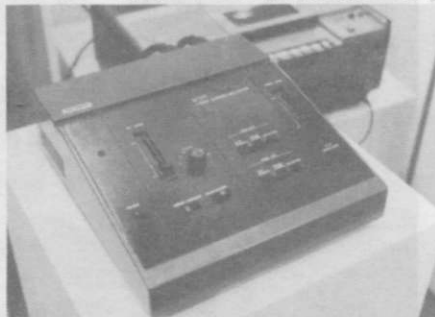


Sharp's Radicomputer System features a TV/AM/FM/computer combination in one ultra-miniaturized package

ENOUGH ACCESSORIES AND GIMMICKS TO DELIGHT EVEN AL GOLDSTEIN

While rummaging around Sony's extensive Beta array, we managed to bump into Gadget magazine publisher Al Goldstein, who told us to "keep up the good work with The Videophile," and traded back and forth stories about everything from newsstand competition to the confusion in the home video market. Al is really a delightful gentleman, and as we've said several times, if you're into gadgets, his magazine is the best you'll find anywhere on the subject. (Available from G.A. Publications, 116 W. 14th St., New York, NY 10011.)

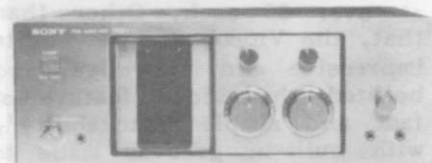
Sony showed a prototype consumer Video Camera Selector, model SCX-15, which utilizes the HVC-1000's 14-pin jack to provide fairly professional video mixing effects at an extremely low cost (under \$500). This mini-switcher has



Sony's prototype SCX-15 Video Camera Selector

controls for starting and stopping a VTR, dissolving between 2 cameras, inserting video "keys" (such as superimposed graphics), and colorizing effects. There was no word as to when the SCX-15 will be sold in the U.S., though it's scheduled to appear in Japan in a few months.

Sony also displayed their previously-seen PCM-1 digital audio encoder intended for use with the firm's Beta and 3/4" recorders, supplying extremely high-quality stereo sound digitally encoded onto the video track of conventional cassettes. Their demo set-up featured the \$4,000 PCM-1, an SL-3000 X-2 Beta recorder, Sony's TAE-88B preamp, TAN-86B amplifier, and



\$4,000 Sony PCM-1 digital audio adaptor for use with most VTR's

SS-G7 speakers, providing a frequency response of 2 - 20,000 Hz and a S/N ratio greater than 85 dB, according to published specifications.

A number of manufacturers were offering small lens converter accessories designed to interface their cameras with Super 8mm and 16mm projectors, for low-cost film-to-tape transfers. Typical of these was Quasar's KT-502, essentially a barrel-shaped lens/mirror device replacing the standard lens on most consumer color cameras, selling for \$129.95. [A complete article on film-chains will appear in our next issue --Ed.]

The middle floor of McCormick Place proved to be a gadget-lover's paradise, with dozens of manufacturers displaying an ocean of complicated telephones, calculators, computers, and, yes, even accessories for videophiles. Packaging manufacturer Shape Inc. introduced a cleverly designed spring drawer plastic box designed to hold VHS and Beta cassettes, christened "Shape



Shape's Videobox storage system stores cassettes in a spring-hinged door, releasing at the touch of a finger

Videobox." Although they seemed to work well, providing rapid retrieval of a videocas-

sette at the touch of a button, we were concerned as to their somewhat high price--retailing at over \$5 each. Other than that, the Videoboxes were quite impressive and innovative, and boasted the added feature of fast and simple "stackability", with built-in grooves made to link together a number of boxes for multiple-cassette storage.

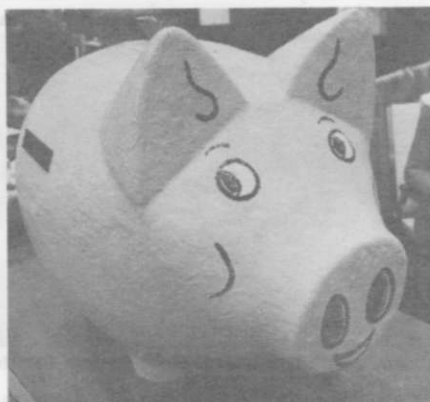
Other storage systems at the CES included furniture-style consoles from Gusdorf Corporation, featuring a cabinet capable of storing up to 100 cassettes (several rows of cassettes stacked 2-deep) for under \$100.00, and a plastic storage shelf from Action Concepts called the "Video Tape Caddy".



\$24.95 WhistleSwitch turns electrical devices on and off from up to 50 feet

Also on display was Universal Controls Corporation's famous "WhistleSwitch" a wireless sound-actuated AC switching system for \$24.95. A wide range of VCR accessories was offered by Comprehensive Video Supply and The Cable Works (featuring a huge array of well-made video connecting cables), together with an unusually complete line of Video Recorder Care Kits from Nortronics (including head cleaning sprays, screwdrivers, and foam cleaning swabs), and a large selection of expensive cables, plugs and miscellaneous gadgets from Total Video Supply Company.

As with all former Consumer Electronics Shows, each get-together invariably brings out a wide variety of incredibly bizarre and wacky products from well-meaning manufacturers, and this year's Summer show was no different from the rest. Washington Star reporter Joe Brancatelli brought to our attention his nomination for the "CES Booby Prize": a talking watch from the Windert Watch Company in LA, with several models to choose from including a chronograph which, we assume, even counts up and down via a solid-state computer-created voice like Texas Instrument's Translator. Certainly something we've needed ...oh, for I just don't know how long. Our own nomination for "The Product only Kermit the Frog or Jim Lowe could love" has to be Le-Bo Ltd. of Holland's "Electronic Piggy Bank", a 3-foot wide pink



curly-tailed ceramic monstrosity with a large red LED readout on one side, providing instant access to the amount of cash contained in its huge belly, and responding with a beep and a flashing light whenever a coin is deposited. They really missed a trick here, having it "beep" instead of "oink", which is what I would have expected from such an innovative, eagerly-awaited product.

At any rate, be sure to tune in for our March/April issue next year, when we'll have a similar run-down on all the new video delights at the 1980 Winter CES in Las Vegas.

Maybe then, they'll have talking pigs and, dare we hope, oinking watches...

[Special thanks for this article go to crack photographer Bruce Rogers, Bob Theis, Mary Jane Wyatt, Angela Phillips, Joe Brancatelli, Gary Arlen, John Sizemore's camera, and of course, Jim Lowe, without whom I'd probably have stayed home, taken a well-deserved rest, and missed out on all the fun.]

VISIONS

(cont'd from p. 15)

a dramatic, contemporary styling and a new emphasis on improved sound with increased audio amplifier power and a two-way speaker system. The 5020, available in three cabinet finishes, is equipped with the capacity of receiving 20 CATV channels without the use of a convertor, including mid-band Pay-TV frequencies. The 5020 will be available this fall for around \$1,000.

(Magnavox Corporation, 1700 Magnavox Way, Ft. Wayne, IN 46804)

NEW COLORPILOT-CONTROLLED COLOR CONSOLES

Panasonic displayed 14 different color receivers at the Summer CES, boasting such innovative features as VIR-controlled color, a Video Sensor that automatically adjusts the TV picture to surrounding lighting conditions, and their new ColorPilot active electronic circuit that adjusts color and tint levels to a pre-selected basis, assuring the viewer of consistently accurate color and, with the Panalock AFT system, accurate tuning. The 25" CT-5962R, a modern 25" console version, is now available for under \$1,000. (Panasonic, One Panasonic Way, Secaucus, NJ 07094)



Up from the basement into the bedroom

-or-

Confessions of a VOW

By: Aunt Jane

I am a VOW--a Vide O Widow. I didn't used to be, since I was too busy being a BOW--a Builder Of Widow and an AOW an Aire Onautics Widow.

For twelve years now I have endured widowhood for, like the "passages" of personhood, my husband went through the "passages" of hobbyhood. At first it was model boats and ships with meticulously sand-papared balsa and diligently hand-threaded masts. FAIT ACCOMPLI, he moved smoothly into the passage of the remote control world of airplanes.

The partitioned basement, or "work room" as you will, proved to be a sanctuary for my husband. For hours on end he would disappear into the privacy of his world to create and build whatever he was "into" at that particular time. It didn't take long to realize, however, that I, the woman of his dreams, was in direct competition with whatever was going on in the basement. I was getting short-changed.

His obsession for hobbyhood pervaded our existence. Our social calendar revolved around opening and closing time of the flying field or side trips to model building shows. Our sex life revolved around how much time it took for the epoxy to cure or the paint to dry.

And so they lived happily ever after...

But, alas, VIDEO came along--my saviour, the vehicle to being two loving people back together to experience the experience. No longer did the dungeinous basement serve its purpose. My husband came up from the basement into the bedroom.

My prayers would be answered for with the bedroom being the focal point of video activity, hopes of returning to the normal intimacy of married life was imminent...or so I thought.

My husband, as would be expected of an AC (anal compulsive), instantly turned into a video-freak -- not your normal collector of TV specials, but infatuated and consumed with the "state of the art." Suddenly "underground" literature was hand delivered; little obscure towns across the country that one never knew existed (let alone could spell), nor had yet been charted by Rand McNally, appeared on our phone bills; a steady stream of strangers, cradling brown lunch bags surreptitiously came and went at all hours of the night; and people who had recently recovered from the most severe back injuries schlepped their Sonys, Toshibas and Zeniths up the stairs into the bedroom. All of a sudden I was sharing my bed with strange men and women and the two

children I thought I birthed had multiplied into a myriad of little bodies--the silent thumb suckers of 20th Century technology.

Plagued with preciseness and exactness, my husband was soon to become the master of editing. Not yet possessing a remote control editing device nor the sophistication that comes with experience, he would catapult across the bed to catch the exact moment of commercial interruption (while I attempted to polish my nails). He remained on the spot freeze framing until the program resumed (totally obscuring my vision). Tenseness and anxiety pervaded the bedroom. No one was able to see a thing, and my glimmer of hope was rapidly fading. Hermatically sealed, phones off the hook, he sat transfixed recording the ABC Sunday Night Movie, The Big Event, and the CBS "everynight" movie. It was truly a "holocaust."

Our social life now revolved around TV specials or who needed what tape when. Our sex life revolved around the time span of an edit.

And a new language emerged on the scene. Our family dinner table conversation was most stimulating. Once a family concerned with current events and worldly issues, we had become a family concerned with trading, cable sources, and glitches. I watched my first generation children change into second generation citizens of a living, breathing video laboratory as they "glitched" away their food.

Our social conversation over candle light dinner was even more stimulating. We greeted others with the most provocative of questions like "...and how long have you had your machine?" or "Did you know that Scotch had more dropout than Sony?" (Or was it that bourbon had more dropout than gin?) At times we even dined in silence while updated "lists" were passed around the table for review. Not surprisingly, my husband's list was impeccably sophisticated: numbered, alphabetized, graded, dated, rated...(RAIDED, GOD FORBID!)

Having mastered the art of editing and moving into the world of trading, my glimmer of hope was returning. Was it possible that we could now enjoy the pleasures of the bedroom?

But alas, the word had gotten out. My husband became the dubbing champion. Our bedroom soon housed every Betamax in the neighborhood. Instead of my husband, machines were going hours on end steadily humming me to sleep. My decorator could not have done a better job of coordinating colors. The Christmas adornments of red and green lights (in a Jewish home) was not, however, my idea of a seductive bedroom atmosphere.

(continued on page 78)

studio film & tape, inc.

6670 Santa Monica Blvd., Hollywood, CA 90038 phone: 800/421-4496



BETA: \$44.95 VHS: \$49.95

This tape shows Rod Stewart at his best in 90 minutes of outstanding quality!

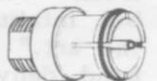
also

FANTASTIC PRICES ON BLANK TAPE:

BETA L-500's-\$11.95 (7-12)
12.20 (1-6)

VHS 2/4 Hr.-\$16.55 (7-12)
16.95 (1-6)

Don't you hate spending the time needed to screw and unscrew your "F" connectors? STUDIO FILM & TAPE now stocks military-spec Quick "F" push-on adaptors for only \$1.50 each, postpaid!



CALL 800/421-4496 TO CHARGE TO YOUR VISA OR M/C

Our \$2 catalog is free to VIDEOPHILE readers

UPDATE:

by Joe Mazzini

TV SYSTEM STANDARDS & MORE

My last article concerned itself with a basic introduction to the three TV system standards operating in the world today.

To briefly recap that discussion, we should remember that NTSC is used by 18 countries in the world, including the U.S., Japan, Mexico, and Canada. It was the first color system widely used on a transmission level and offers only one real advantage; it gives you 60 fields per minute which means that there is practically no flicker in the picture. Its limitations are 525 lines of information and poor hue consistency between programs. The VIR approach being used by General Electric and Panasonic in some of their consumer TV's and Panasonic and Sony in their projection TV's does help somewhat in locking onto the hue, but since the VIR "standard" varies from station to station anyway, running up to adjust the hue is the norm in NTSC countries.

The PAL (Phase Alternate Line) system is used in 49 countries, such as England, Australia, Hong Kong, Italy, and Kuwait. It offers 625 lines in 50 fields per second and is superb to watch. Hue is never a problem with the PAL system but it does make heavy demands on recording and playback equipment because of its inherent complexity. Ironically, an NTSC TV is more difficult to manufacture, but easier to record on video tape.

SECAM (Sequential Memory System) offers the easiest set-up for the home viewer since both chroma (color) and hue are broadcast "locked-in" with the signal. It is used in some 26 countries and is very popular in the Communist block of Czechoslovakia, Hungary, the USSR, Poland, and free-world countries such as Saudi Arabia, Luxembourg, and Haiti.

Since the concept of a "global village" has become more and

more of a reality, we are faced daily with standards confusion and conversion problems. A new world-standard 1000+ line system is on the drawing boards and within 5-10 years we should all have the option of purchasing TV's with a NTSC/World Standard, SECAM/World Standard and PAL/World Standard switch. Until that time arrives, the only solution is to purchase a three-system machine. For limited exchange of tapes recorded on other systems, transfers using the D.I.C.E. computer is a solution and several firms are offering their services, which run about \$300 an hour (Image Transform, located in North Hollywood, is one such company).

There are a couple of real-life examples of this standards difficulty I'd like to discuss. The first concerns an audio recording engineer who lives in Poland and has a friend who is my next door neighbor. The engineer wants to be able to view American TV in Poland and to send back Polish TV to the U.S. Since Poland is SECAM, the conversion problems are very serious. The solution to this dilemma isn't that expensive and gives our Polish friend other options as well with the equipment.

He is going to take back with him a relatively-inexpensive JVC camera (\$2,000) and a portable JVC recorder. Both are NTSC. He will place the camera in front of his SECAM Sony Trinitron and record Polish TV for his American friend. Since he has portable equipment, he can record events around him as well. With the purchase of a relatively inexpensive NTSC color television, he can play back NTSC tapes from the portable JVC.

Closer to home is an official who works for the American Embassy in Thailand. The system there is PAL and he has taken three Betamax machines with him. Not only does he have a system problem, but like our Polish videophile, he has a power

conversion problem as well. Both Poland and Thailand use 220 Volts/50Hz, while we, of course, use 110V/60Hz.

These men have the option of having their machines modified for the other voltages and line frequency (which is impossible on some Betamax machines because of their motor design) or they can purchase a device called a FREQUENCY CONVERTER. The latter is a much better choice.

A wonderful company named

TOPAZ ELECTRONICS
3855 Ruffin Rd.
San Diego, CA 92123
714 279-0831
TWX 910/335-1526



offers an entire line of power peripheral electronics from their \$10,000 three phase input/single phase output high power frequency converters to a very reasonably priced \$895 110V/60Hz to 220V/50Hz model.

The chief advantage of purchasing a frequency converter is that nothing has to be modified in the machines themselves. You can use anything from electric clocks to TV sets. Ron Novinson, our friend in Thailand, won't be able to record or playback PAL tapes on his machine, but at least he can watch NTSC tapes on his NTSC TV with no problem.

I recommend the TOPAZ Model 250-FZ-116-60-115 (Order #5162). It lists for \$895 and \$995 (plus shipping) elsewhere in the world. If you live in Thailand, it would be best to purchase the unit at the foreign price rather than have a friend purchase it in the U.S. for you because

TOPAZ has service centers all over the world and a foreign-sold unit will be covered by their warranty in the country purchased.

The "250" prefix stands for 250 watts and TOPAZ was honest enough to tell me that you shouldn't use this model for more than 250 watts power consumption. If you're going to run more than a TV and a video tape recorder then you should put out the extra \$400 for a 500 watt unit (Order #5262). They make models that go up to 3000 watts for around \$5,000.

The units operate from -10°C to +50°C, which should cover just about any temperature on the planet. They guarantee a frequency stability of $\pm 0.5\%$ and can sell you an optional $\pm 0.01\%$ stability which far exceeds anything we need in video. Don't let me underrate the importance of frequency stability. A 60Hz frequency must be 60Hz or there will be all sorts of incompatibility problems when playing another machine's tapes. A VIDEOPHILE subscriber in the midwest has a solar-powered home and for some time he was having difficulty in playing other people's tapes and vice versa until he stabilized his 60Hz power frequency. Voltage may vary as much as 10% with no difficulty, but if you exceed $\pm 0.05\%$ in frequency everything from electric clocks to servo mechanisms in the VCR will not operate accurately.

A truly international company concerned with the three systems is

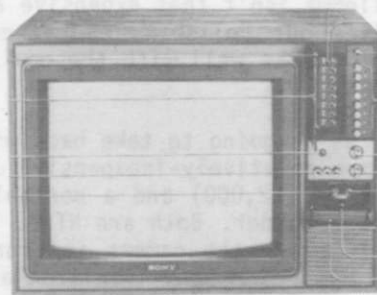
AUDIO PLUS VIDEO INTERNATIONAL, INC.
100 Stonehurst Ct.
Northvale, NJ 07647
800 323-2172

They can help you acquire a three system VHS machine. At one time they handled a three system Betamax but because of inherent difficulties with the Betamax's design, they have discontinued it. Despite rumors, there is no three system Betamax on the market yet. AUDIO PLUS VIDEO, however, can make available to

you a SECAM/PAL Betamax for around \$1,600. They also have a Tri-Standard JVC VHS. The 110V/60Hz model is around \$1,900 and the European 220V/50Hz model is \$1,800. The tuner in the tri-standard VHS works with PAL and SECAM TV channels. For an additional \$700, you can purchase a unit that will allow you to record NTSC programs as well.



AUDIO PLUS VIDEO also owns a D.I.C.E. converter which, as mentioned in my last article, converts from any system to any system. Their prices are competitive with Image Transform's. In London, AUDIO PLUS VIDEO is located at 48 Charlotte St., London, W.I. Their phone number there is 580-7161. They handle, of course, the universal Sony VO-2630 three system U-Matic and offer the Sony PVM 1850PS three system 18" monitor. The monitor runs around \$1,400. In Europe they sell the three system Barco 20" monitor for around \$1,600 and the 26" Barco for \$1,800.



Another frequently asked question is whether or not a PAL tuner will work with an NTSC recorder. Unfortunately, it won't. You must use a PAL tuner with a PAL VCR.

I must also repeat that you may not play back a PAL tape on one machine and record it on an NTSC machine. That's what the D.I.C.E. is for. The frequencies used throughout the electronics are so different that no direct transfer can be made.



So, if you're moving from the U.S. to a non-NTSC country and you want to take your VCR with you, buy a frequency converter from TOPAZ. Remember that you can use it for any electrical device that uses the American voltage/frequency system so it will easily pay for itself in use. I feel that the U.S. offers the widest variety of TV programming and you certainly can find someone in this country to send you material.

If you want to share your PAL or SECAM programs with others, purchase a camera and record directly off of the TV screen. The quality will be quite adequate and friends can see those programs on their NTSC equipment because you have recorded it on that standard.

If you wish to view PAL or SECAM tapes you might consider purchase of the PAL/SECAM Betamax or three standard JVC-VHS and a monitor.

ELECTRONICS

A fellow videophile, Mike Adler, sent me two fascinating catalogs.

HERBACH & RADEMAN, INC.
401 E. Erie Ave.
Philadelphia PA 19134
215 426-1700

HERBACH & RADEMAN offer a free 32-page catalog filled with all sorts of electronic equipment. I was particularly impressed with their 23" B&W video monitor for \$139.50. They also offer video switchers from \$58 (four inputs) to \$218 (16 inputs).

Their best bargain appears to be a humidity controller and 35 watt heater for only \$9.95. This can be a real solution to high humidity environments where video tape recorders are used. The unit is small and probably has only enough output to keep the humidity down on one machine, but it can mean the difference between being able to run a VCR and not running it. Marc and I both remember well an unusual day last year in Los Angeles when all but one U-Matic machine refused to run because the humidity was so high.

CURRENT DRAIN

To me, nothing is more frustrating than to be recording something and to have your window air conditioner or fridge go on and off and seeing glitches in the picture or hearing pops from your hi-fi because of changes in the current drain.

ESP ELECTRONIC SPECIALISTS,
INC.

171 South Main St.
Naick, MA 01760
615 655-1352

ESP ELECTRONICS SPECIALISTS offer a wide variety of isolators and a free catalog that explains exactly what each model does for you. The model best suited for my purposes run between \$49.95 and \$62.95 and has 100KHz and 200MHz filters.

Thier "Super Isolator" will eliminate equipment interaction (such as turning one machine on and off without affecting the others), damage from hi-voltage spikes or surges and those terrible audio pops and video hash caused by various appliances in your house. The ISO-3, just discussed runs from \$72.95 to \$85.95.

Perhaps their best bargain is the line cord spike suppressor which costs less than \$20. They

Line Cord Spike Suppressors and Hash Filters

Reduce:

- MicroProcessor Glitches
- Hi-Fi/Stereo/Organ Buzz & Pops
- Tool and Appliance Hash
- Delicate Instrument Damage
- Business Machine Interference



also offer phono input filters and \$10.50 for a set of two that will provide relief from CB and other RF pick-up by your phono cartridge.

Their catalog is definitely worth sending for.

IDLER BELTS

Fellow videophile, Pete Ogden wrote THE VIDEOPHILE a nice letter recently with his subscription renewal and asked that I explain more about changing the often-broken FF idler belt in his Betamax 8200. It seems that poor Old Pete removed quite a few panels and covers and still couldn't find the belt. The key is to remove the five or six screws that hold the large YSL board on the bottom of the machine. This board will lift away enough to get in to the belts. (By the way, when re-installing be sure to put the screws back in the right places because there are holes that contain adjustments for the electronic circuits and if you put a screw in one you'll provide your serviceman with enough money to take his family to Europe). If you're in doubt, just use a felt pen to mark the holes you removed screws from.

I feel that if a belt goes, you should have your serviceman change it for you the first time around because it means that the machine probably has several hundred hours on it anyway and important tension adjustments should be made to keep the tracing accurate. A once-a-year checkup is a nice idea and you'll get all of the necessary lube points taken care of plus a check of all functions. The \$50 or so output is well worth it.

Changing belts is a relatively easy task, but I do it only in emergencies and would rather let a qualified serviceman check the whole machine out. It's easy for me to say this because in the Los Angeles area we have people like Muntz and other repair centers that have a two to three day turnaround. I've heard horror stories about repairmen elsewhere taking a month or more to do simple

maintenance because they have so many machines to work on. If there ever was a field that is in desperate need of more technicians, it is the video repair area.

After being in home video for five years all I can say is that the more you learn, the less you know because VCR's are incredibly complex and repair requires necessary tolls such as a dual-trace scope and tension gauges.

Drifting a little from video for a moment, I'd like to make you aware of the best mail-order car stereo company I've found anywhere.

CALIFORNIA SOUND, INC.
Box A82088
San Diego, CA 92138

publishes a fine, free catalog that discusses everything from "What is FM & AM?" to installation. I just purchased a Pioneer KE-2000 AM/FM in-dash cassette and I love it. Pioneer makes more sophisticated units in the KE series and all feature electronic tuning. Some have "auto scan" and built-in clocks, but the tuner itself is basically the same and the best I've found for receiving those multipath-ridden FM signals I put up with on my daily commute from my home in Laurel Canyon to Hollywood.

CALIFORNIA SOUND sells everything from the \$79 Jet Sounds AM/FM cassette unit to the \$1,200 Blaupunkt. They are the only place I've found that handles antennas that run from \$3 to \$94 for your car and their service is excellent.

Well, that's it for this time. If any of you out there have experienced the frustration of working with a system other than NTSC, I'd like to hear from you. As the global village becomes more and more of a reality, we have to be kept aware of its medium which, for the moment is NTSC/SECAM/PAL.

Joe Mazzini
STUDIO FILM & TAPE
6670 Santa Monica Blvd.
Hollywood, CA 90038
800-421-4496

The VHS Network

Welcome once again to another installment of the VHS Network. This month finds the introduction of several new components. Lots of things are happening in video as you can see from our last two issues' reports on the Consumer Electronics Show as reported by Marc and Art.

THE RENT-A-MOVIE DEPT

About four months ago Fotomat (in the Southern California area only) initiated a movie rentals/sales program for videotapes. They have both Beta and VHS formats, but use Beta X-2 and VHS speeds.

Rental rates are \$11.95. For tapes picked up on Monday, Tuesday or Wednesday return day is Saturday. Thursday, Friday or Saturday rentals are to be returned by Tuesday. There is a \$3.00 per day charge for tapes retained past the rental date.

Sale prices are \$49.95 for single tapes (less than 2 hrs. in length) and \$59.95 for 2 cassette movies. (Over 2 hrs. in length.)

Tapes are requested via a toll free number (800-325-1111) to an exchange in St. Louis which centrally processes and relays the orders. You can get them cash or charge. With your first deal you receive a plastic "credit card" "Fotomat Drive-Thru Movie Pass" which has your name and pass number for easy future orders.

How is their service? It's pretty good. As long as you call two days in advance of when you want the tape (we always rent them on Thursday that way we can watch them a couple of times over the weekend before having to return them Tuesdays. Fotomat is only open till 7 p.m.; service is dependable. Granted they don't

know much about video (yet) but they try to make the customers happy! In all rental occasions but one the movie was waiting for us when we drove into their stand! Go after 3 p.m. since that's after their daily delivery drop. The Fotomat girl will even call you at work or wherever to verify arrival of your tapes.

The one time their distributor didn't get my tape out, I just called "Fotomat Central" and bitched (to no immediate avail). After talking to some supervisory people I not only got my tape the next day, but also got to keep it an extra day at no charge to make up for any inconvenience I incurred.

How is the quality? I admit I was surprised. After seeing how they gouge you for blank tape I was expecting the same rip with their flicks. Not so! The quality of all the films we've rented were excellent--good color, good stability and good audio. However, Fotomat does employ an anti-copy system (too bad guys). We were happy to note that whatever anti-copy system they use does not affect playback. There was no need for a copyguard stabilization device (see review of device, elsewhere herein). One note of warning though: we also rented the "Four 'Great' Sugar Ray Robinson Fights" only to realize that the maker had edited out the "noneventful" rounds. Consequently I felt that this detracted from the program since one was unable to study the evolution as well as some of the strategies involved. The play-by-play was lacking and I found myself yearning for the voice of Howard Cosell. (Sports tapes rent for \$9.95 and sell for \$29.95.) Another interesting note is that many people around the country with VCR's are contacting their relatives in L.A. and sending them money to purchase tapes for them.

THE BATTLE OF THE MODULE DEPT

Last time we reported the specifics on the anti-flagging modules that RCA is retrofitting on XL-100 television sets. We gave stock numbers and chassis codes for a large variety of XL-100 modules. Previous reports also indicated the uninformed nature of some RCA service personnel as to the existence of this program. Since the last issue we have been busy. The RCA servicer in Santa Ana, California (check the white pages) not only knows all about it but has also done it. About a month ago I received a very complete report on this operation; it was less than \$50 bucks as we anticipated, \$49.95 to be exact, which covers the following:

TV Pickup/Service Call	\$19.00
Labor/Installation	19.00
The Module	11.95
	<hr/> \$49.95

Naturally you would save \$19 if you took them the TV.

The new picture is now tremendous, looking "better than ever" according to owner Mort Goodman who thanks THE VIDEOPHILE for making him aware of this program (see Jim, people do get past the ads.)

THE PROSECUTION RESTS DEPT

In the last two Networks we reported our opinion that the JVC brand VHS tape was going downhill in quality. Last month I read (with avid interest) the remarks in the letters column documenting (in part) the rate of return on videotape. JVC was close to 8% while the return rate on the sum of the others averaged 1/100 of 3%. Naturally we know that unsubstantiated figures can be interpreted incorrectly, both openly or statistically, but consider

the following general observations that I have made in the Los Angeles area recently:

1. It used to be that Quasar and Fuji VHS tape was the cheapest. Many folks dumped on Fuji when it first came out, which was unwarranted and incorrect. We have always found Fuji tape very good quality.

2. How many times have you gone in to a store/dealer who advertised (while supply lasted) RCA tape only to find that the RCA tape was all sold out of stock? But the guy had lots of JVC at a lower price and told you its all the same.

3. JVC tape is now the cheapest tape in the L.A. area. Is that because they deal in volume? Don't bet your VCR on it.

4. I haven't found a real good one in the last 6 weeks.

5. Frankly, I would have said 5 months ago (when I started noticing a pattern) that JVC was total crap (Jim would've printed it) but lacked the numbers to back it up.

6. I don't buy it and probably would not take it if JVC gave it to me--unless they have about 50 gross they don't need. I could "review" it for quality.

I welcome reader response and would like to hear of any brand names you are having trouble with for future publication.

THE "SUPER COVER"

I've always wanted to find the ultimate dust cover for a VCR; one that would not only be easily removable/replacable but also perform equally well on wall units with narrow intervals between shelves. There are many dust covers presently available. Most are very effective and wisely designed. Many have slots in the back for cables/connectors. Many are rigid clear plastic similar to turntable dust covers. Now comes the "super cover" from Showtime Video Ventures, 2609½

Third St., Tillamook, Oregon 97141 (503) 842-5902. It's available in sizes to fit any VCR and costs \$11.00 (tell'em we sent you). The reason I like the Super Cover most is the fact that, instead of being clear or opaque plastic/vinyl, it is a vinyl sheet which consists of a rich wood design. It is not cheap looking "contact paper" produced but rather a deep vinyl fabric of fine grained texture.

It is aesthetically superior to many others I have seen. It is completely waterproof yet has a sealed clear plastic window for viewing your VCR clock face.

I got one for my RCA 400X and within minutes had to get one for my 200 as well.

The "Super Cover" has stitched end seams and looks fabulous in conjunction with a wall unit or any television floor console. It completely covers the unit and I'd still get it at twice the price.

THE U-MAKE-IT DEPT

A while back we talked about making a little box for attaching your TV/VCR to your back (see the Teledaptor TE-200 review in the next issue). Well we've been busy with our soldering iron on another little home-made mechanism. How many people have cable or over-the-air subscription TV with a descrambler box? Okay, hands down. How many of you also have experienced a wavy diagonal lining or herringbone pattern on your TV when you watch your premium channel? [Count me.--Ed.] If you've seen it you (like us) must really hate it. How many have called their TV subscription outfits which dinged you some bucks for a service call and still may not have solved the problem. If you qualify keep reading, otherwise skip down. I talked to some of my electronics friends who imparted the following "wisdom" to me: I am possibly a victim of RF inter-

ference or I've plugged my fridge, toaster, dishwasher and air conditioner into the same plug box as my descrambler box. Since I don't have a fridge, toaster, dishwasher or air conditioner that work, I figured it must be RF. So how do you get rid of it? I have a real good Winegard antenna so I know its not bad reception. The Winegard people also make a coil called a single channel trap. They make them for channels 3 or 6 (that I know of). They are usually mounted in your antenna box. However, we got one and mounted it in a small electronics project box and interfaced it into our antenna coax cable just above the scrambling box. IT WORKED GREAT! The parts cost around \$10 depending on how exotic you want it to be, and it is well worth the bucks. We even put contact paper around it so it would look woody. For more info and details please write. [You mean the column ends without telling us what to do? Grrrrrrr.--Ed.]

Well, that just about ends another installment. As usual, many thanks to Jim Sutton a.k.a. James L. a.k.a. Leroy, Meta Rosenberg and friends. Keep up the good work, Mort Goodman, Amateur Poetress Sina, John Rabor, Randy, Susie at Fotomat and THE BIGGER DAVE. As usual address your tape dumps, correspondence, gab, and blank checks to:

THE BIG NATE

c/o R & D Fernandez
2617 Deerford St.
Lakewood, CA 90712

P.S. Apologies to my many correspondents. My recent car crash has delayed many of my letters. Be patient. I'm getting better.

ADULT VIDEO INDEX - 76 page guide to 1000+ adult videocassettes. Listing stars, titles, lengths, subjects and sources. \$7.45 includes shipping. HVS Index, Box 50142, Tucson, AZ 85705

STATE OF THE ART

BY:
ART VUOLO, JR.
(Mr. Media)
PO BOX 219
YPSILANTI, MI 48197
(313) 434-2712

Where did the summer go? Oh well, I've got most of it on video tape! Speaking of the portables, I've got the inside track on Sony port-a-pack SL-3000 from a personal view and loads of nifty photographs on the next couple of pages courtesy of Rick Redoutey—the BIG news in Michigan this time around.

Rick is the chief Betamax technician at the Sony Service Center in Farmington Hills, MI (suburban Detroit). This summer he went to New York to compete in a national service contest, and by a wide margin won the title as top Betamax serviceman in the country! The grand prize for this accomplishment was an all expenses paid trip to Japan for a tour of the Sony facilities and a crack at the coveted world title! Well, damn if the ole boy didn't do it again and is now officially the **number one Betamax technician in the world!** We are very proud to have him here in Michigan. Channel 7 news, here in Detroit, felt the item was news-worthy enough to do a feature bit regarding this honor. So, if you've seen his ad's here in the Videophile, or talked to him in the past, but wondered if he is really qualified to work on your machine, the answer is **yes**. If you would like to drop Rick a line and congratulate him, the address is 23890 West LeBost, Novi, MI 48050. If you try to call, he prefers you try **before 10 PM EST**, thanks. Again, we say "good job" Rick!

From the "We aim to please" department, please notice the BIG type this time. Last issue caused Murine eye-drop stock to rise sharply, so this should be easier on the iris—in fact I'll put this really big.

WARNING TO TOSHIBA V5310-T BETA OWNERS!!!

According to ABL Electronics in Detroit, there have been a rash of broken record buttons on the Toshiba Beta VCR model no. V5310-T. Wouldn't you know it, more news of recalls from Detroit. If you own one of these machines, or know someone that does, read this very closely, it could save you a lot of bucks. When recording **always press BOTH play and record TOGETHER**. The problem is a simple one. The record button is made of plastic and will not hold up. It's not strong enough to push all the metal inside from a stop mode to get the unit into record. The force on the plastic is more than it can handle, and sooner or later it breaks. Just feel how much more resistance there is when pressing record versus any of the other buttons. This little repair job can cost \$40-\$50 since the entire push-button assembly must come out in order to replace the record lever. Pushing the play at the same time (similar to VHS units) will take a great deal of the pressure off the record button extending its life considerably. ABL has had more than 13 units in with this problem in recent weeks. The 5310 is a good machine. I have one, my folks also have one in Denver and I've bought them for many of my friends. It is a decent unit, with nice features, but the record button is weak. Nuff said about this—by the way 5310's in Detroit—under \$600!

NOW YOU CAN TAKE IT WITH YOU!

The port-a-pack will change the way you live. After you buy one you'll have to sell the house, the car and go without food for a few weeks, but you'll love it. My left shoulder is now a bit lower than the right, cause they're still not all that light-weight, but boy do they make nice pictures. In fact I have to keep reminding myself that it's recording at X2 (slow speed). The quality is impeccable (a word I do not often use). It looks even better than a lot of commercial TV station mini-cam units. Recently Rob Williams KWK news director, and Janice Settle Ch. 5 newsperson (both from St. Louis) visited me and were amazed at the quality and ease of operation. I'm getting about an hour and ten minutes out of a single charge-recording with the HVC-1000 color camera. Recharging, according to Sony takes

about six (6) hours, however, I recharged a completely exhausted BP-60 battery pack in about four (4) hours. If you feel you'll be doing alot of field work I suggest a second battery pack to pop in when electricity isn't handy. Ralph Arn at the **Video Connection** in Decatur, IL (217) 422-0122, says he knows of a new battery with considerably longer life—3 to 4 hours! He also has excellent prices on portable VCR's and disc equipment. Check it out.

With a port-a-pack video unit you will take fewer snapshots when you travel, instead, everything will be on video tape. In July I went to New York by car (by the way I'm even) and stopped off to see a number of different videophiles along the way. The whole trip is on tape. Stops in Ohio to see Ghuck, in Cleveland to show-off the equipment to a few of the VCO crew like: Chick, Ray, Gary and Chris. I topped

off the first day on the road with an overnight pit-stop in Greensburg, PA, a town I could not wait to return to. Paul is certainly from another world...and I gazed in amazement at his new headquarters and even more fabulous audio and video set-up. When I arrived he was watching TV from France, picking it up off his satellite dish direct from Europe! Words cannot describe this unique man and the turn of the century house he lives in. The next day (which was odd-in more ways than one) I made it to Philadelphia where I met Tom, who lives in a cemetery, but he was full of life and showed me tapes he gets from folks he trades with in Japan. The quality was incredible. While in New Jersey I recorded many relatives to keep forever. It sure beats home movies—people, especially the older folks are amazed at how fast they can see the finished product on their very own TV screen! The HVC-1000 color camera is great, even without electronic viewfinder. If you can master the "cross-hatch" focusing it is simple to use, and even makes the Jersey Shore look as good as Malibu.

Back when I was talking about who you should get friendly with if you're gonna stay with this crazy hobby of home video I forgot to mention the UPS man. Know him, love him (platonically) and make sure he knows where to leave those Friday deliveries so that you don't go the weekend without that tape you've been waiting for all week long. One of our local Michigan videophiles, Jackie—the Clown is a UPS man, and sees a lot of tapes going through the system. Anything beats the US mail—really the pits.

When we next get together via these pages, I will have reviews of the Toshiba port-a-pack unit (for sure) talk about my ten (10) city trip in late August and news about the biggest video convention ever held in late September! Read Ray Glasser's **How To Do It** in this issue for details on how "you too" can loose your mind with a room packed with videophiles! If I live through it all I'll be another year older on September 30th and by the next time a little wiser—see you after the 10th month, which sounds as if I'm over-do. Stay legal, keep 'em clean and stay in touch.



MR. MEDIA WITH RICK REDOUTEY IN FRONT OF SONY SALES & SERVICE CENTER. THE SHIRT SAYS IT ALL!

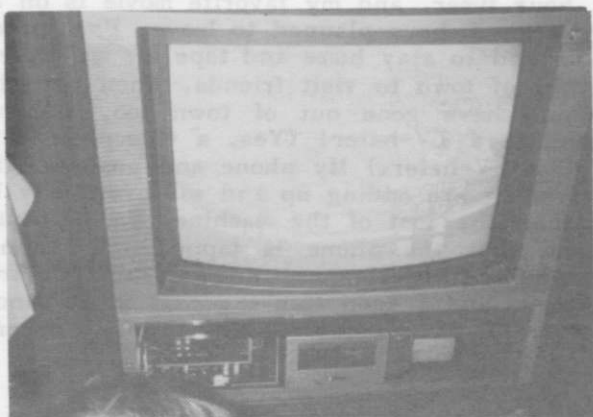
Art Vuolo Jr.

**A FEW PHOTOGRAPHS FROM THE PERSONAL FILES OF RICK REDOUTEY
THE OFFICIAL NUMBER ONE BETAMAX TECHNICIAN IN THE WORLD!**

In mid-July 1979 Rick won a trip to Japan (see article on preceeding page.) so that he could compete in a world wide contest for the best Sony Beta-max technician in the world. Here are a few photos from his trip. Thanks Rick for making them available to us.



Rick (far right) with L-R, Herman Santos from California (Best Color TV Tech., Bill Preston from Florida (essay winner regarding "Management." and Lillian Farrell from New York (essay winner regarding Sony Corporate Image.) and Rick (our No. 1)!

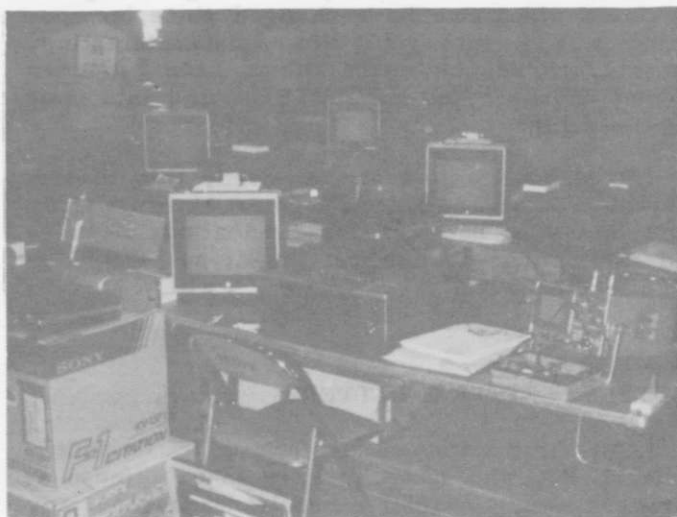


This is the Sony KV-27 V1 a BIG 26" screen Trinitron with a 3" pre-view monitor and built-in Betamax all with a full-function remote control. Looks like a very fancy 1901.

Contestants for the International Service Contest 1979.



There were about sixty (60) people involved in the competition, forty (40) from Japan and twenty (20) from overseas locations like the USA!



Contestants work benches where betamax units like the SL-8500 pictured needed to be repaired. 8500 is similar to SL-8600 in this country. Two service manuals were on hand, one in English, the other in the native tongue. Ah so!



Rick Redoutey

VIDEO - A Personal View

by Sandy Winoker

By now, most of the regular readers of this bi-monthly Bible of home video information are familiar with the aims, goals, and hopes of this new addition to THE VIDEOPHILE. Realizing however, that this creme de la creme of video magazines constantly attracts new subscribers who are unaware of the purpose of this column--I will briefly explain.

This corner of TV is a reader-participation column which encourages (nay, begs) readers to write about the PERSONAL side of their home video experience. We'd like you to share the way(s) having a VTR has affected your life and perhaps the people around you; why you decided to get involved and buy a VTR; whether your VTR usage is just as you envisioned it would be; any interesting video mistakes you've made or even "invented," and how your thoughts regarding home video may have changed since incorporating a VTR into your life. What interesting, amusing, ironic, or rotten things have happened to you as the result of a VTR moving into your home and life?

Once your letters are received, this tireless columnist reads and incorporates excerpts from them into what becomes this fascinating, readable and can't-put-it-down effort known as "VIDEO -- A PERSONAL VIEW".

LETTERS, LETTERS, LETTERS

Our first letter comes from a female videophile, L.B., who seems to have taken offense at a remark your (lovable) columnist made about any differences videophiles may have perceived between the ways men and women use home video. Of course it is true that men and women alike can and do enjoy home video as a hobby (else would both sexes read this magazine?), but the pursuit of that hobby, as any other, may take differing approaches. My question was meant to explore any differences that do occur and not to drive a wedge between male and female video enthusiasts. I'd like to point out also, that my remarks were not meant to be slanted one way or the other, and were in the form of a question, not a declaration of fact.

Excerpts from L.B.'s letter:

"Found myself annoyed by the 'men and women' distinction. As long as people keep asking if there is a difference, the implication is there that men and women have different tastes, abilities, functions, etc. Anyway, your supposition that women are not going to be serious video collectors is as false as any of the men/women stereotypes that abound. I think that basically serious video collectors are those people who are film and television buffs to begin with, and both

men and women are equally likely to be film buffs. In my own case, I've been an avid movie buff for many years and have several bookshelves full of movie books. I happen to have a special interest in musicals and in SF, a moderately unlikely combination from the SF-loving videophiles I know. I wanted a VTR from the moment I heard of them, but waited until I had enough money to buy one. Certainly the time shifting advantage of the VTR is important to me, but I think it is equally important to any TV/movie addict out there. Equally important is the ability to preserve favorite movies and TV shows and watch them over and over, without commercial interruption. And the hope of obtaining heretofore unseen movies as well as uncut or hard-to-find (and in some cases never or poorly released) movies, is a major consideration.

Is video changing my life? Yes! (And I'm not sure it is for the better.) I find myself spending twice as much time viewing movies (in some instances it is merely so I can tape for someone else, and while I'm editing out commercials I end up watching a movie I normally wouldn't have). I'm becoming an incredible TV addict. I've cancelled my TV Guide subscription so I can pick it up on the stands a few days earlier so I can send out a copy of the movie listing to the person I'm trading with. Then I plan my life around when the movies to be taped are [on]. I've changed my plans for the weekend because my VTR has only a 24 hour timer, and my favorite movie is on 25 hours after I have planned to leave. I've forced my husband to stay home and tape for me while I went out of town to visit friends, when normally he would have gone out of town too, and my husband is a TV-hater! (Yes, a videophile married to a TV-hater.) My phone and postage bills from trading are adding up and will eventually be more than the cost of the machine. I'm becoming paranoid that the phone is tapped and I'm not even trading illegal tapes! We're planning a trip to Europe, and I keep thinking that if we cancel our trip, I'd save enough money to buy a second machine.

VTR's can be hazardous to your health. I think the stages of videomania run something like this:

1. Warning Symptom: You tape a movie for a friend, though he has no movie you want to trade for, so you'll be trading for blank tape.
2. Seriously Ill: The movie he wants is a beach blanket epic you wouldn't watch in a million years. It is listed at "time approximate" so you stay up until 3 a.m. to make sure it starts taping on time.
3. Critical: You find yourself watching the beach blanket epic, and end up staying up til 5 a.m. and edit out the commercials.

4. Incurable: You decide that it really wasn't such a bad movie after all, in fact, it's worth watching again. So you ask your friend to make a copy of it for you!"

L.B.

I have some interesting comments about choice of Beta vs. VHS, video failures (by both machine and human), and thoughts on prices of prerecorded programming on tape from a video fan identified to TV's readership as ARGH:

Excerpts from ARGH's letter:

"I think that without a doubt the type of video recorder that first shows up within a clique of friends profoundly influences the choices of the other clique members. One of my friends had a Sony, which influenced several other people in my city and myself. My Zenith probably played a part in a friend's Toshiba purchase, etc. I know about six people in another city who all have VHS machines--again, the domino effect.

The worst 'video failure' I can recall experiencing was not my fault but the machine's. I was recording a movie and about ten minutes after one particular edit noticed that the tape was not turning despite making all the correct tape-is-turning noises. Thru experimentation, I found that if I pressed both Play and Record, the problem cleared up, But I've never been able to figure out why it did that.

The worst video failure that was my fault occurred right after I got my machine. Some friends had made a special tape for me with a video camera, a few comedy routines they improvised which was intended to be the first tape I played on my new VTR. Being a neo at this game, I neglected to label the tape or the blanks I had just bought, got them mixed up, and accidentally taped over the once-in-a-lifetime can-never-be-replaced program. I fumed for days. I could have taught George Carlin seven more words you can't say on television (network television, anyway).

The market for prerecorded videotaped programs is basically doomed. Just too dang expensive...I'd tape any number of films on television and consider the cost of the blank as well worth it, but no way would I pay \$50-up for that same film. [As with all things, opinions about price are relative. Keep in mind that many videophiles came from the ranks of 16mm film collectors who are accustomed to paying \$100-\$200 or more for a feature film.--Ed] The disc spells the beginning of the end for prerecorded tape, especially if these same companies (Fox, RKO, Allied Artists, etc.) make their movies available to DiscoVision. The improved video quality combined with lower price is hard to beat. (Of course, you have to buy a \$700 disc player, but...)"

ARGH

A BIT OF IRONY

In each edition of this column, I've asked readers to write us about any ironic video experiences they've had. Well, your columnist has a little irony of her own to relate to the eager readers of this column's literary liabilities.

Recently I was taping a made-for-television movie and left the VTR on to pick up the credits at the end of the film. As the credits were passing by (at their usual "speed-of-light" pace), I thought I saw a familiar name go by. After all the credits were shown, I quickly re-wound the tape to the beginning of the credits and sure enough it was a familiar name alright--my cousin's! She had been the Production Coordinator on the film. What a feeling of irony as I realized that only thru the "magic" of my VTR was I able to instantly know for sure I was seeing my cousin's work.

VIDEO SHOW NEWS

Hope I'll be meeting many of TV's readers at the Los Angeles Consumer Video Show this fall. As last year, it's being sponsored by the C.S. Tepfer Publishing Company and is set for the LA Convention Center the weekend of November 17-18, 1979. I'm still quite the video novice, as this will be my very first video show (gee--a video show virgin--let's see if our editor lets that one slip by), and I'm really looking forward to seeing all the new video equipment and meeting many other video folks. I hope lots of the regular readers of TV (and maybe even this column attend the show and that I have the opportunity to meet all of you. (Gee Martha, we get to meet someone from THE VIDEOPHILE--get the Hudson off those blocks.)

Once again, we've reached the end of our tape (page?) [Rope?--Ed.], but as always, I want to invite any reader, contributor or bystander of this magazine, to write this column and express his or her video views, experiences, ironies, happenings (positive or negative) and/or hopes for the video future. Please feel free also, to comment on anything you see published in this column, whether it is to dissent, add your "amen" or whatever. We want you to keep in mind that this is your forum and the one place in TV where you can have your video thoughts published without having to be a technical wizard. This is YOUR column--why not use it--besides, my post office box is getting dusty from that awful disease known as "Lack-a-letter"!

The video best --

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



HOW TO DO IT!

PUTTING ON A VIDEO CONVENTION!

After going through two (2) video conventions, one rather small and the other quite large, I think it is safe to say that such an event cannot be slapped together without some careful planning. So, going over our past mistakes and looking at areas that could have been better organized, here are some guidelines that should serve well to any group desiring to put together a "video-con." Bear in mind that these are only guidelines, and serve as basic suggestions:

- (1) **THE ORGANIZERS:** One, preferably two, people should plan and organize the whole affair, from beginning to end. These two should be the ones that all others contact with any questions, etc.
- (2) **TIME & PLACE:** Since most folks work a Monday through Friday job, weekends are best for most concerned; and this works out whether your Con is planned for one day or two. If your affair is to run over a weekend, you must plan for places to stay, eat, etc. It is also wise to project both a starting and ending time; even if you can't stick to it 100%, at least all the attendees have an idea of the time allotted. As for the place, this is obviously determined by how many you intend to invite, plus availability and cost. Bear in mind that you can not have too much space; you need room for both yourself and the machines to breathe! Space considerations must include space for all the people, the machines, and their boxes, electrical outlets and extension cords, TV monitors, boxes of tapes that the people bring, and places to just sit and relax. A large meeting or banquet room, such as we've used, is good; a person's den or basement is fine if the Con will be small. Hotels, motels, public halls, convention centers, etc. are other possibilities. Side note: one of the most important considerations of space is electrical outlets, a lesson that we've learned more than once. These VCR's and TV's suck a lot of juice, and you must allow for that, paying attention to the number of wall sockets, fuses and heavy duty extension cords are a must. Over-loaded circuits go "pop" and multiple machines suddenly go dead. It's an awful feeling.
- (3) **PEOPLE:** Unless you want five times the number that you invite, which may even include some undesirables, keep the news of your Con down to a low profile; make it by "invitation only" and closed to the public. Invite by phone and personal contact; tell them how many you are inviting and who they are and the limit of how many you can have. Friends telling other friends telling other friends can blow it way out of line and you can easily get in over your head. The co-ordinators should have a "guest list" and should stick by it as people arrive. If a person's name is not on the list, he doesn't get in. It may sound cruel, but you have to draw a line somewhere. You should set the date well in advance (at least a month) so all attendees can coordinate the Con with their own personal schedules. Lastly—it would be advantageous to invite a technician who knows a little (or a lot) about repairing these VCR's, just in case something happens at the Con. We were fortunate to have one at our first and two at our second Con and it really made us feel safer.
- (4) **WHAT TO BRING:** Based on past Cons, this list should be pretty basic:
 - (A) Video Cassette Recorders (obviously!)
 - (B) Dubbing cables and a wide variety of adaptors.
 - (C) TV Monitors (solid-state are best, use less power too! Should be under 15" screen)
 - (D) Money \$\$\$—enough to cover gas, meals, registration fee (if charged) etc.
 - (E) Tapes—both from your own collection and MORE than enough blanks! You can't have TOO much tape on hand.
 - (F) Multi AC Plug stations and extension cords.

LABEL everything you bring, even yourself! People are always losing dubbing cords, cables, adaptors, etc. and this can cause a lot of hard feelings. You won't always be able to baby sit your own equipment, so the more name tags, the better.
- (5) **DUBBING:** If possible, try to learn what materials will be at the Con, what will be dubbed and how many people wanting a copy of each item. Try to post a dubbing schedule—let the people know WHEN you will run a certain movie and let them copy it THEN. It's better to run a tape once, with five people getting a copy simultaneously, than to run a tape five times with only one dub being made each time. Remember that unless you use a Distribution Amplifier, limit the machines to five (5) in the chain! Your TV monitor should be hooked up the last VCR in the chain. If it looks good there, all the units should be getting a good copy. Also, speaking of TV's, folks—turn down the sound. Can you imagine a room with 20 TV's all going at once, 25 people all talking at once—you can lose your marbles! Watch it when you get home. Plan everything! Especially plan your meals around your dubbing. Nothing's worse than racing from your dinner back to the duplication room to change a tape. And, for God's sakes make a camera tape of the whole affair—see "IN GENERAL" below.
- (6) **COST:** If your location is someone's home, costs can be kept down to a minimum, with just enough for refreshments, transportation costs etc. If you do rent a hotel or motel, or meeting room, split that cost equally among the attendees. Allow for gratuitous expenses, plus bring enough to cover any unforeseen mishaps—running out of blank tape seems to be the biggest problem. If you have a lot of out-of-towners coming in, make sure they know where the fast-food chains are located. The co-ordinators of the event should be able to give the folks that attend a good idea of total costs in advance.
- (7) **FAIRNESS:** Don't be a taker only. Everyone should try to bring something that others will want. Don't go with the intention of robbing the other guys of their goodies and contributing nothing. If you have more than one machine, donate one of them as a "player." Don't bring 3 machines and record on all three—be a nice guy, nobody likes a leech. Cooperate.
- (8) **IN GENERAL:** These things can be a hellava lot of fun—though quite exhausting! Remember, you'll most likely all be in one room, filled with recorders, videophiles, multiple TV monitors all turned on at once, smoke and talking—which makes for a good headache after a few hours. You're there to meet people, and that's the real fun of it. Make sure a TV camera is at your Con (color or B&W). Get everyone on the tape with a few comments from each—we had folks from 6 states at our last Con, many of whom we had never met—only talked to on the phone. Get caught up in the spirit of fellowship—while you're getting that favorite movie, and you'll come home with not only new titles, but new and lasting friendships as well!!

By: Ray D. Glasser with assistance from Art Vuolo and Chuck. (thanks guys!)



VCO is Video Collectors of Ohio.

The Videophile PRODUCT REPORT

Portable Color Cameras

In the first part of this article in our last issue, we discussed five portable consumer videocassette decks suitable for use by the videophile on the go. Now we'll be zeroing in on more than a half-dozen of the most widely available and most popular consumer and industrial color cameras, ranging in price from as little as \$899.95 to \$2,595: Sony's HVC-1000 and DXC-1610; JVC's G-31 and G-71 (the latter identical to Magnavox's VJ-8230), and their new GC-4400 industrial camera; Panasonic's industrial WV-3300; and RCA's CC-001 and 002 cameras (similar to Panasonic's PK-200 and 300).

SONY HVC-1000 COLOR TRINICON VIDEO CAMERA

Manufacturer: Sony Corporation, Tokyo, Japan
(sold by Sony Consumer Products Co.,
9 W. 57th Street, New York NY 10019)

Cost: \$1,400 (includes integral 3-1 F1.8 zoom lens; does not include optional AC adaptor or extension cables)

Sony's first truly consumer-oriented color camera, the HVC-1000, was released a few months ago in conjunction with the firm's SL-3000 Beta X-2 portapak (reviewed last issue). Sony is widely known for having almost single-handedly initiated the trend in low priced high-quality color cameras in the industrial market, most notably with their DXC-1600 a few years ago, which was one of the first such battery-operated cameras to sell for under \$5,000.

Description/Features:

The HVC-1000 is a surprisingly compact and lightweight unit, weighing several pounds less than almost all of the other cameras we reviewed. The 5-7/8"x6"x12-3/8" hand-held device weighs in at just under 5 lbs., and was the only camera

we reviewed with a non-detachable zoom lens. A dark plastic adjustable handle juts out from the right side of the camera for hand-held use, and a strap is used to assist keeping this handle in the palm of your hand. A small switch on the handle can be used to start and stop the VTR in the record mode. The camera's right side also has a round holder made for 1000's lens cap when not in use; also on the right side is a mini jack for using an external microphone, which can be used in lieu of the mike jack on most VTR's.

The left side of the camera

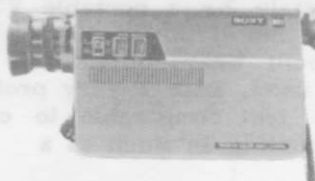
contains controls for adjusting the white balance (hue) of the picture, as well as providing an internal neutral density filter for use with outdoor shots. The back of the camera contains an optical through-the-lens viewfinder (the only such system used by any of the cameras we reviewed) and a non-detachable 8' cable with a 14-pin K-type connector, as used on the SL-3000 deck.

Also included with the camera is a small vinyl carrying case, as well as a rubber cap for the viewfinder and a built-in microphone, which is covered by a sponge windscreen and is located right next to the HVC-1000's lens.

Operation/Performance:

We judged the HVC-1000 to be one of the easiest and most comfortable video cameras we used out of all the ones reviewed, albeit one of the most expensive. After connection to a portable recorder, the deck should be placed in the standby/record mode, with the tape not in motion. This will supply power to the camera, which automatically turns off whenever the deck is in the stop mode. After allowing a few seconds for the camera to warm up, the Low Light Level Lamp (located on the left side of the viewfinder) should go out; if it doesn't, you'll need more light to make an acceptable picture.

When used outside, the "Outdoor" position should be selected on the color temperature filter switch; inside, the "Indoor" filter should be selected to compensate for the slightly reddish color temperature of



some indoor lights. After the filter is chosen, you zoom the camera into a white piece of paper held next to the subject to be photographed, and adjust the red and blue color balance controls so that the internal viewfinder meter swings as far to the left as possible. Once this is accomplished, the camera is ready for use. When recording, the small right-hand LED inside the viewfinder will light up; when in the stop or pause mode, it will turn off.

There were several drawbacks to the HVC-1000; perhaps the biggest is its price, which at \$1,400 is the most expensive of all the consumer-oriented cameras we reviewed. Also, the CMA-100 AC VCR adaptor has to be purchased as an accessory when the 1000 is to be used with any currently-available 1/2" videocassette recorder other than Sony's own SL-3000 and SL-J7. And as far as features go, we were somewhat disappointed to find only a small 3-1 (14mm-42mm) zoom lens built into the 1000, precluding the use of other larger, more expensive lenses. A spokesman did inform us that a 1.5X adaptor will soon be available for increasing the camera's telephoto capability, though this will still not help with the camera's limited zoom range (less than many comparable Super 8mm cameras). Perhaps its biggest problem is the inclusion of a non-electronic optical through-the-lens viewfinder instead of the miniature black and white TV monitors used in all other color cameras we reviewed. We judged this to be a definite hinderance--particularly out in the field, when instant replaying of videotaped scenes is almost a necessity. An electronic viewfinder accessory for the HVC-1000 has been introduced in Japan, though by the time it arrives in our country we wouldn't be surprised to find it adding several hundred dollars to the already high cost of the camera.

On the plus side, the HVC-1000 offers picture quality often superior to and at least

equal to any of the other consumer cameras we used, as well as providing approximately one full hour recording capability with the SL-3000. We noted that the deletion of the electronic viewfinder probably helps considerably in obtaining this unusually-long capacity. The color quality and low-light level performance were a little better than most of the other consumer cameras, though Sony specifies a minimum of about 50 foot-candles for an acceptable picture and 150 foot-candles (considerably brighter than any living room) for a good-quality image.

Conclusion:

Sony's HVC-1000 does a very good job, and proved to be one of the lightest and easiest to operate video cameras, color or black and white, that we've ever used. Except for its non-removable small zoom lens

and non-electronic viewfinder, it is an exceptional performer all the way around. Users of other decks will have to be prepared to fork over \$100 for the CMA-201 accessory adaptor, which will convert the 1000's 14-pin connector to the more often used 10-pin plug. Also, to use the camera at home, you'll have to spend another \$110 for the previously mentioned CMA-100 AC adaptor, which also provides separate audio and video outputs for use with all conventional 1/2" decks.

With all these accessories pushing the total price of the camera up perilously close to \$1,600, you may decide to opt for a more expensive industrial camera, or at the other end of the price range, one of the lesser performing lower priced cameras. As a non-AC camera for the SL-3000, however, it would seem to be a perfect companion.

SONY DXC-1610 COLOR VIDEO CAMERA

Manufacturer: Sony Corporation, Tokyo, Japan
(distributed by Sony Video Products Co.,
9 West 57th Street, New York NY10019)

Cost: \$2,995.00 (includes 6-1 F2.1 zoom lens, battery adaptor, handgrip and a sturdy metal case; does not include BP-60 battery pack, various adaptor cables, battery chargers or CMA-5 AC/VTR adaptor)

Source: Dealer loan (Hoffman Electronics, Los Angeles, CA)

Description/Features:

The professional-looking DXC-1610 is the current model in Sony's extensive video arsenal (though it's due to be replaced in a few months with an improved version), and is considered to be the most widely-used camera in the educational/industrial fields. The 1610 is the heaviest we reviewed, weighing as much as 15 pounds with an internal 3-hour battery, though it is 4 pounds lighter when powered completely by a portable VTR. It was one of the most solid and well-built heavy-duty units we have used, with a very professional feel comparable to cameras costing as much as a

half-dozen times more.

The 4"x8"x19-1/2" camera provides a bright, easy-to-use rotatable electronic viewfinder, with an internal light indicating record status. The 1610's right side contains a BNC video output jack, a microphone jack, the adjustable handgrip (which has a thumb-activated switch used to start or stop the VTR), and a connector for the DXF-2 electronic viewfinder. The left side of the camera, which is padded so as to be as comfortable as possible when leaning against your head, includes blue and white balance controls for color adjustment, a white balance meter (similar to that found inside the HVC-1000's

viewfinder), an automatic/manual video level mode selector, a manual video level control, a filter wheel selector for

DXC-1610 Color Video Camera



compensating for use in various kinds of light, and the large, easy-to-use electronic viewfinder, which quickly bolts on top of the camera. The back of the camera accepts the optional DC-5 battery case, which attaches to the 1610 for external use.

This industrial-oriented camera includes a number of additional features not found in the other consumer cameras we used, including such niceties as a built-in carrying handle on top, extended three-hour operation with a built-in battery pack, and two separate video outputs—one in the 10-pin connecting cable and another on the right side of the camera. Also supplied is a long 6-1 (17mm-102mm) zoom lens, which we judged to be relatively difficult to use because of its unorthodox "push-in/push-out" zoom/focus ring instead of the more commonly-found lever controls on most similar lenses. Not only is it difficult to perform a smooth, slow zoom, we also found that it was too easy to go out of focus by accidentally turning the ring one way or the other while zooming.

Operation/Performance:

Next to the similarly-priced JVC GC-4400, the DXC-1610 was the best-looking color camera we reviewed, providing excellent pictures in a variety of light levels, as well as a large degree of control over color and video levels. With the manual controls, acceptable

pictures can be made in very low light levels, though of course they will be much noisier and grainier than properly-lit images.

Even though the 1610 was the heaviest of all cameras tested, it was still easy to operate, with the additional weight sometimes helping smooth out "hand-held" shots. The single-control zoom lens was definitely harder to use than the lenses on all the other cameras tested. Sony does make available the 1610 without this lens, as the DXC-1610/WOL ("WithOut Lens"), which would seem to be a preferable way to purchase the camera, than buying a separate standard C-mount zoom lens, available from most video equipment companies. Note that not all C-mount lenses will work well with the 1610 because of certain optical design limitations; you should carefully evaluate any lenses you're considering for use with the camera before purchasing them.

With its internal rear-mounted BP-60 battery pack, which adds 4 pounds to the camera's weight, the DXC-1610 can be used with a portapak to provide several hours of continuous recording time (depending on the power capacity of the deck itself). Like all the other

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cameras tested, we judged the 1610's internal microphone to be not nearly as good as a separate hand-held microphone used closer to the people being photographed, though in certain fast-moving hand-held applications, the built-in mike could be preferable.

Summary:

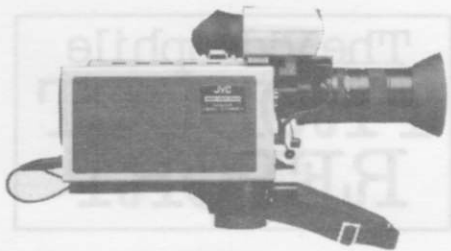
Though it is the most expensive camera we reviewed, the DXC-1610 is also among the top cameras we've seen in this price range, though not quite as good as the recently introduced JVC GC-4400. For all-around industrial use or for semi-professional applications, the 1610 has been a top seller for several years, and deservedly so. Since it will probably soon be discontinued to make way for the next generation of Sony's industrial video cameras, we would think that its price may come down a little more in the next few months; also, as a used camera for \$2,000 or so, it'd be an even greater value.

JVC G-71/31 AND MAGNAVOX VJ-8230BRO1 CHROMAVUE COLOR VIDEO CAMERAS

Manufacturer: Victor Corporation of Japan,
Tokyo, Japan
(distributed by JVC U.S. Corp.,
58-75 Queens Midtown Expressway, Maspeth, NY
11378 and Magnavox Consumer Products Company,
1700 Magnavox Way, Ft. Wayne, IN 46804)

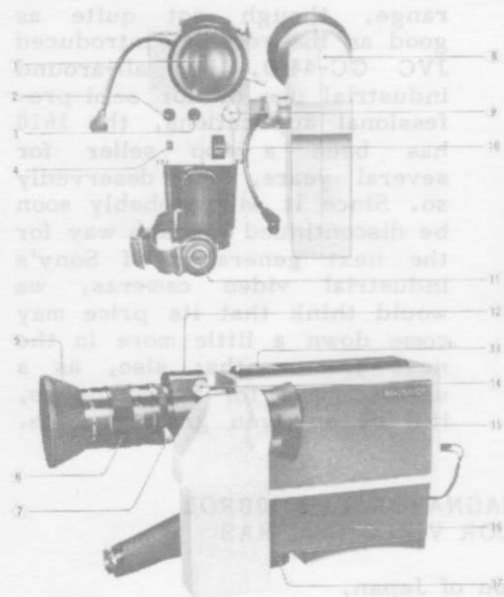
Cost: G-31US \$899.95; VJ-8210 \$995 (both with 25mm lens, optical viewfinder and AC adaptor)
G-71US \$1,345; VJ-8241 \$1,495 (both with a 6-1 17mm-102mm zoom lens, electronic viewfinder and AC adaptor)

In the consumer video industry, it's not surprising to find a number of U.S. manufacturers unwilling or unable to go to the expense and trouble of setting up and designing their own line of 1/2" VTR's or color cameras, and who instead opt for using OEM (outside equipment manufacture) sources like Matsushita, with huge factories in Japan creating millions of JVC and Panasonic-labeled products. Such is the case here, with JVC building and marketing their own color cameras, which is also sold, with minor modifications, under the Magnavox name plate.



Description/Features:

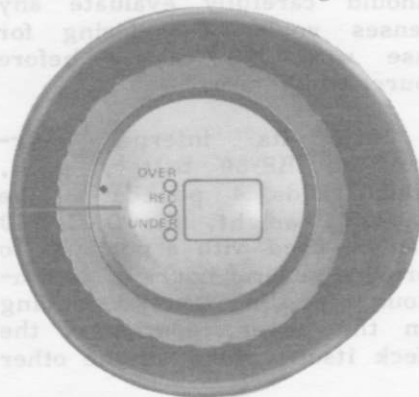
The G-71 and VJ-8241 cameras are virtually identical, each enclosed in a well-designed 8"x 10-1/2"x15-1/2" plastic case with simulated leather trim. Both have an electronic viewfinder, though only the Magnavox's rotated for easy operation in any position. Both are 8 lb. shoulder-style units with an extended handle with pushbutton start of a VTR as well as a built-in microphone.



The operating controls are held to a minimum, with an auto-iris/automatic gain system used to help compensate for low or excessive video levels. For normal use, the AGC button (located underneath the lens) should be turned off; note that when the automatic iris is used, the AGC circuit will not work. The camera seemed to operate best indoors with the AGC on and the auto-iris off; outdoors, it looked best with the auto iris on (except for high-contrast situations) and the AGC off. For manual use, the zoom lens has an electronic aperture switch with a small internal

indicator showing the F stop, from F2 to F22. As a rule of thumb, the darker the scene, the lower the F stop you'll have to use. For outside use, a daylight filter is supplied to compensate for the different color temperature; without the filter, the color temperature is set at 3200°, suitable for most indoor usage.

As with the electronic viewfinders on all the other cameras we used, both the G-71 and 8241 cameras have adjustments for monitor brightness and contrast, accessible under a small plastic flap. Inside the viewfinder are three LED's, the left and right red lights indicating over-or under-exposure, the center green light indicating the record status of the VTR. As an added bonus, when the battery becomes weak, this record lamp will begin blinking on and off as a warning.

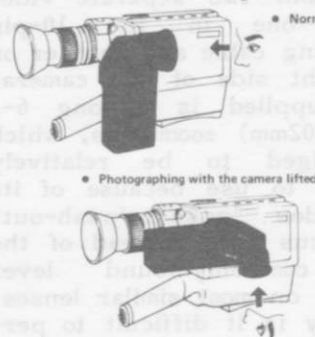


The back of the camera contains an on/off switch for power, a jack for the removable 10-pin cable going to the VTR, a DC-in jack for an external 12-volt power supply, and a mini jack for an external microphone (also used for connecting the front-mounted internal mike). The two cameras differ in that with the JVC, an external battery case can be bolted to the left side of the camera; with the Magnavox, the accessory AJ-8325-BK01 external battery goes into its handle base, which seemed to be a bit more convenient as well as not changing the camera's balance. With these internal batteries, the cameras can run as long as one continuous hour; when powered only from a VTR, they will run considerably less, in some cases only half an hour.

The stripped-down G-31 and VJ-8240 units sell for about \$475 less than the other more deluxe models, featuring not-too-accurate optical viewfinders and an F1.8 25mm fixed lens. The camera bodies themselves were identical, differing only with the viewfinders and lenses supplied and about 2 lbs. less weight.

Operation/Performance:

Both the Magnavox and JVC cameras performed admirably, almost as good as the HVC-1000, though not nearly as good as the more expensive industrial cameras. Color quality was judged fair, and low-light performance not so hot, even though the manufacturer specifies a minimum of 9 foot-candles for "minimum practical illumination," we found at least 50 to be barely adequate for truly satisfactory pictures; 190 foot-candles is specified for optimum illumination. Both the JVC and Magnavox seemed to have considerable "lag" or image retention at low light levels, and even developed "burn-ins" from high-contrast outdoor shots on occasion, which is to be expected from cameras in this price bracket.



As we said, the Magnavox's moveable viewfinder is somewhat more convenient to use than the rigid plastic finder on the JVC camera, though this may be one reason why the 8241 lists almost \$150 more than the similarly equipped G-71. Both cameras' zoom lenses are smooth in operation, and the rubber lens hood was a relief from the potentially dangerous hard metal flare shields used in other zooms, which have resulted in bruised heads during inept quick pans in rapid moving hand-held situations.

Summary:

Both the G-71 and 8241 cameras are satisfactory cameras that performed as well at home as with a portable recorder outside. The JVC seemed to be the better buy selling for \$150 less than the Magnavox, though the latter was more convenient to use with its rotating view-



finder and internal battery compartment. The G-31 and 8240, at \$450 and \$500 less than their deluxe brothers, appeared to be good values for the money, the lowest-cost portable color cameras we reviewed; note that either camera can be updated to the deluxe version with purchase of an optional 6-l zoom lens (about \$450 more) and optional electronic viewfinder (almost \$200), though you'd be better off buying these options with the deluxe versions in the first place, which would save you about a hundred dollars. The electronic viewfinder is of particular importance if you plan on using the camera extensively with a battery-operated VTR, for providing playback of previously-recorded scenes. As with all of the cameras reviewed, you'll have to use the deck's earphone output to provide an audio monitor for your recordings.

RCA 001 AND 002 COLOR VIDEO CAMERAS PANASONIC PK-200 AND PK-300 COLOR CAMERAS

Manufacturer: Matsushita Electronics Co., Tokyo, Japan
(distributed by RCA Corp., 600 N. Sherman Drive,
Indianapolis, IN 46201 and Panasonic, 1 Panasonic
Way, Secaucus, NJ 07094)

Cost: CC-001 \$899.95 (includes F1.9 25mm fixed lens,
AC adaptor and camera cable)
CC-002 \$1,350 (includes F2 6-l 17mm-102mm zoom
lens, AC adaptor and cable)

Source: Dealer loan (Audio/Video Craft, 7710 Melrose
Avenue, Los Angeles, CA 90046)

The best selling RCA 001 and 002 cameras are identical to the Panasonic PK-200 and PK-300, respectively. Matsushita has made almost all of RCA's VTR's to the present, though RCA has recently opted for Hitachi's new ultra-lightweight portable cameras for their about-to-be-released CC-003 and 004 models, as well as Hitachi's tiny all-solenoid VT-7000A portapak VTR discussed in last issue's CES report.

Description/Features:

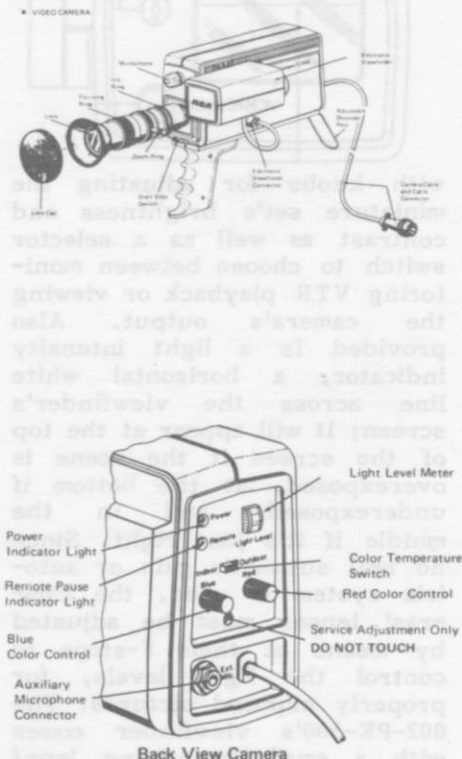
The basic PK-300/002 camera is about 3 1/2" x 3" x 9 1/2" and weighs close to 8 pounds fully equipped. Except for the VTR start/ stop switch directly under the lens, all of the operating controls are found on the back of the camera. Adjustments for blue and red color balance are provided (though without a color balance meter), as well as indicator lights for



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power and remote pause, plus a jack for an external microphone. The zoom lens supplied with the PK-300 and CC-002 cameras is an F2 6-l (17mm-102mm) lens; instead of the color conversion filters used by most of the other cameras we reviewed, a three position switch on the back of the camera is provided for selecting indoor, mid- or outdoor-type lighting.

MAJOR OPERATING COMPONENTS AND THEIR FUNCTIONS

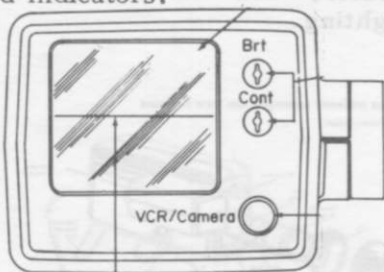


The budget line 001 and PK-200 cameras come with an F1.9 25mm fixed lens and optical finders that only provide an approximate indication of what you're shooting. Accessory lenses and electronic viewfinders are available from both

manufacturers for about \$400 and \$200, respectively, though again, you're better off buying the deluxe version to begin with if you think you'll need the zoom lens or electronic viewfinder capability, thus saving you as much as \$100.

Also supplied is a small AC adaptor, which also converts the camera for use with most consumer VTR's with an audio and video p. 10 of copy jack output. This adaptor is supplied as standard equipment, unlike those from other manufacturers who make it available only as an optional accessory.

The PK-300/002's viewfinder has a bare minimum of controls and indicators.



with knobs for adjusting the miniature set's brightness and contrast as well as a selector switch to choose between monitoring VTR playback or viewing the camera's output. Also provided is a light intensity indicator, a horizontal white line across the viewfinder's screen; it will appear at the top of the screen if the scene is overexposed, at the bottom if underexposed, and in the middle if it's just right. Since no real automatic gain or auto-iris system is used, the cameras' lenses must be adjusted by means of their F-stops to control the light levels, for properly exposed pictures. The 002-PK-300's viewfinder comes with a small magnifying lens/rubber eye cup, which had to be one of the worst we used; the lens provided a fairly clear and large picture in its window, but was out of focus in all four corners. Because of this flaw, we sometimes found it easier to rely on the side-mounted monitor itself by flipping up the hinged eyepiece/lens out of the way and looking directly into the small black and white screen.

Operation/Performance:

The 002/PK-300 cameras were the simplest to use of all the cameras we tested, reminding us of the "point-and-shoot" advertising campaigns used by a number of Super-8mm companies in years past. Unfortunately, the cameras' results were generally found to be somewhat inferior compared to the others, particularly in low-light levels. The color controls were also very tricky to use, requiring a constant eye on an accurate color monitor to provide a properly adjusted image. It is this latter difficulty that precludes the use of these cameras for portable use, since it will be pretty much impossible to adjust their color balance without a handy color monitor nearby. An RCA spokesman informed us that since their company did not market the cameras for use with a portapak, mainly because they didn't have one available at that time, this feature was considered to be of minor importance.

As far as ease in use goes, the Panasonics had an edge over the RCA's by providing a plastic edged shoulder mount that was judged a little more comfortable than the wire mount used on the 002.

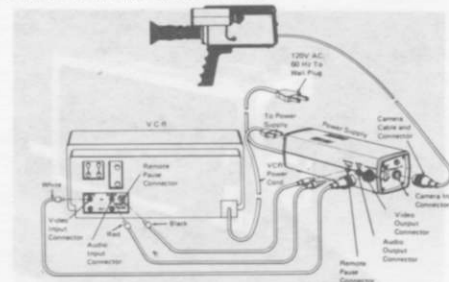
Summary:

Both the CC-002 and PK-300 cameras seemed to be a little worse, overall, than all the other cameras in the \$1,250-\$1,500 price range, with both the JVC and Sony cameras

providing better color and low-light performance. At this price, you'd certainly be better off purchasing the latter cameras, which have more range in their controls as well as a somewhat more professional design and layout. In particular, the RCA instruction manual

CONNECTION DIAGRAM

• VIDEO CAMERA, POWER AND VIDEO CASSETTE RECORDER



appears to be written for a 3-year-old child, with a minimum of multi-syllable words and technical chatter.

Since all four cameras in the 001/002/200/300 series have been discontinued, dealers have begun to offer them at ridiculously low prices; one local reader bought his 002 from Van Nuys video dealer Madman Muntz for close to \$800, which certainly beats out anything in that price bracket. The newer replacements, including RCA's CC-003 and 004 and Panasonic's PK-400, 500 and 600 cameras, will be reviewed in a future issue.

PANASONIC WV-3300/3310 COLOR VIDEO CAMERA

Manufacturer: Matsushita Electric Corp., Tokyo, Japan
(distributed by Panasonic/Video Systems Division,
1 Panasonic Way, Secaucus, NJ 07094)

Cost: WV-3300 \$1,295 (includes 6-1 17mm-102mm F2 zoom lens, camera control unit, ND filter, and electronic viewfinder)
WV-3310 \$895 (includes F1.6 25mm fixed lens, optical finder, camera control unit, and carrying case)

Description/Features:

The WV-3300 is intended for industrial use, and has an appearance and performance reflecting this professional-directed market. The tiny-looking 6 lb. camera is about 3 1/2" x 9" x 9", with the zoom lens adding an additional 7" to its overall length. Unlike all the other cameras reviewed, the 3300 uses a separate



CCU (camera control unit) for adjusting white balance and color temperature, as well as turning the camera on and off; this 4 1/2" x 2 1/2" x 8" box adds about 2 lbs. to the weight of your VTR, to which it is attached by means of a supplied bolt. Note that only Panasonic's own NV-8400 (reviewed last issue) is made to accept this bolt; other decks may require carrying the CCU in an adjacent pocket in the VTR's carrying case.

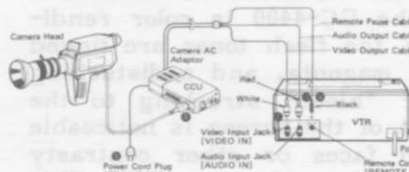


The 3300's viewfinder contains three LED's for adjusting the light intensity, the top for overexposure, the middle for

proper exposure, and the bottom one for underexposure. Also supplied is a tally light for indicating when the VTR is in motion.

Operation/Performance:

Like the Sony HVC-1000, the Panasonic 3300 was made for true hand-held (non-shoulder-mounted) use, and is the lightest camera we reviewed next to Sony. As mentioned elsewhere, sometimes this light weight can work against you, forcing slightly unstable telephoto shots, but for all-around home use, it beats most of the other "mere" consumer cameras on several major points: picture quality, image lag, color reproduction, and a wide range of color control. Also, Panasonic provided one of the best and most complete instruction manuals of all the units tested, with an in-depth description of how to use the 3300 in a variety of situations.



Summary:

At nearly half the cost of the DXC-1610 and GC-4400, the

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WV-3300 provided picture quality not quite as good as those more expensive industrial cameras but often coming quite close, particularly in low-light levels. It was certainly superior to Panasonic's consumer cameras, which cost just \$100 or so less, though it was also a bit more difficult to use. If they had only provided a means of color balancing the camera without a color monitor, with an internal white balance meter, we'd unequivocally recommend the 3300 as the best currently available camera under \$2,000. As it is, Panasonic merely advises that "the careful adjustment of both controls may be required to achieve proper color balance...if in doubt, use the [controls'] center-detent positions." Unfortunately, these center detents do not always provide good color quality in all situations, and in "blind" mobile battery-operated use, you could potentially later find the tapes you made to be of abysmal color.

JVC GC-4400 SATICON COLOR VIDEO CAMERA

Manufacturer: Victor Corporation of Japan, Tokyo, Japan (distributed by JVC U.S. Corp., 58-75 Queens Midtown Expressway, Maspeth, NY 11378)

Cost: \$2,595 (includes F1.8 6-1 zoom lens, white balance lens cap, shoulder mount, and camera cable)

Source: Dealer loan (Hoffman Video Systems, Los Angeles, CA)

The JVC GC-4400 represents a new era in industrial cameras, providing picture quality levels just about unheard of in anything under \$5,000 currently on the market today. Unlike all the other cameras reviewed, which use only one 1" vidicon tube as an image pickup device, the 4400 uses two newly-developed 2/3" saticon tubes, one for luminance (black and white) and one for chrominance (color) signals, providing close to 400 lines of nearly broadcast-quality resolution.



Description/Features:

The GC-4400 is about 7 1/2" x 9 1/2" x 15 1/2", one of the largest of all the cameras we tested, and yet weighs just a hair over 6 pounds with the 6-1 zoom lens supplied. The plastic shoulder mount has a small button for VTR pause control when the camera is hand-held; for tripod use, a larger toggle switch is provided on the right side of the camera. The back side contains a three-position switch for color balancing: daylight, indoor, and manual control, the latter allowing you own subjective settings with the red and blue white-balance controls (adjusted with the aid of the nearby white-balance meter), as well as an additional "Y-Set" knob used for controlling black level (contrast), which was not included on any other camera reviewed.

The F1.8 12.5mm-75mm Minolta lens was probably the best included as standard equipment among all the cameras reviewed. An extremely sensitive auto-iris system is provided for determining proper exposure, similar to that found in the G-71 camera. Both adjust the lens diaphragm (F-stop) upon reading the brightest part of the picture, which can be a hinderance in some difficult lighting situations; though manual control is also provided. This was judged much more difficult to operate in hand-held use. A gain sensitivity switch is provided on the back of the camera, adding an additional 4 dB of video level for low-light situations.

Performance/Operation:

Without question, the GC-4400 provided picture quality superior to all other cameras tested, with overall performance coming close to cameras costing many times its \$2,595 list price. Its overall color quality and low-light level performance, the most severe test for any camera, was outstanding, and the extra-sensitivity setting came in very handy for several dark indoor tests we performed.

Color balance is achieved by adjusting the red and blue controls and pegging the meter as far to the right as possible, while aiming at a white piece of paper or using the white lens cap supplied. We weren't able to improve the automatic color balance much when shooting outside, except when taping in the shade or later in the day when colors tend to go somewhat orange.

One considerable drawback to the GC-4400 is color rendition; the flesh tones are tinged with magenta, and a disturbing color "bleed" streaking to the right of the screen is noticeable when faces or other contrasty objects are photographed. This effect is less evident when shooting a subject against a light background. If a person is wearing shiny glasses or highly-reflective jewelry, a strange filter stripe-induced flare sometimes results. Another small quirk is the 4400's tendency to display faint red and green vertical lines when photographing a uniformly-colored object, like the sky or a wall.

If you plan on using the GC-4400 with a variety of

lenses, be advised that although its 6-1 lens can be removed with difficulty, it will be almost impossible to adapt any other lens for use with the camera because of JVC's non-standard mounting system. We're hoping that future models will eliminate this discouraging design flaw.

Aside from these minor difficulties, we found the 4400 to be an excellent camera all the way around, and in well-lit use, it provided pictures almost indistinguishable from broadcast stations' programming. In particular, the Saticon tubes (developed by Hitachi) are extremely resistant to burn-ins and "comet-tailing," in which bright moving objects leave trails of color smearing all over the screen. Even in low-light levels, the camera exhibited almost no lag, unlike standard vidicons which almost always streak during pans or rapid movement.

Summary:

Although advance raves about picture quality and performance have been somewhat over-rated, we found the GC-4400 to be a product worth serious consideration. It's been compared to several more expensive professional cameras, including Ikegami's \$50,000 HL-77, mainly because of its superior 400 lines of resolution. If you can learn to work with the limitations of the GC-4400, it should serve well in practically all demanding industrial and semi-professional situations. There's very little currently available that even approaches it in terms of price, features, and performance.

CONCLUSION

Generally, all of the cameras we used performed surprisingly well, especially when compared to older units of years past. However, we advise you not to get your expectations too high, for none of these cameras can make really satisfactory pictures in normal room light levels, and no camera exists at any price that can provide picture quality even remotely equal to the human eye. Additional lighting must be used if good quality video is your goal, even if it's only a couple of inexpensive photofloods, available for \$10- \$20 from all photography stores. Also, a small portable tripod will help smooth out camera moves immensely. Be sure to get one

capable of holding your camera's 8 to 15 lb. weight rather than a flimsy one designed for still camera use. If you can afford it, a fluid head tripod (around \$300 and up) is the best available for lightweight video camera use. Your local camera dealer should be able to find one suitable for you.

For all-around consumer use, the Magnavox VJ-8241 is hard to beat in terms of operational convenience and picture quality; JVC's inflexible viewfinder on its G-71 held it back from getting good marks for convenience. Sony's HVC-1000 was probably the best of the under-\$2,000 cameras on picture quality alone, but suffers severely with its integral 3-1 zoom lens (the smallest such lens supplied by any manufacturer) and lack of an electronic viewfinder for instant videotape playback. The JVC GC-4400 Staticon camera was tops over all the units on picture quality and color rendition, and was the most convenient to use among the industrial cameras reviewed.

For best buys, you might check out your local dealers, as several of the consumer RCA, Panasonic and JVC cameras are due to be replaced in a matter of months with new lighter models unveiled at the CES (see our complete exclusive report elsewhere). The latest trends in consumer camera design seem to include shaving off as

many pounds as possible, yet still providing acceptable picture quality and an electronic viewfinder, all in a package looking almost identical to a full-featured Super 8mm camera, and costing around \$1,000. Also, manufacturers are finally beginning to offer "deluxe" features like electric zooms and automatic color balancing once found only in much more expensive units, and it's only a matter of time before a self-contained camera/VTR combination is perfected.

Until then, we'll have to struggle along with our "back-breaking" 10 lb. cameras and 18 lb. VTR's, while we record our kids taking their first steps or a do-it-yourself dramatic production featuring family and friends in starring roles. For a combination recorder/camera package that could cost as little as \$2,000, it still beats Super 8mm in every way but sheer portability, and just you wait--they'll have even that worked out sooner than we all think...probably just after we review another batch of outmoded cameras.

[Special thanks to Hoffman Video Systems' Mike Clark, who provided the review on the GC-4400 camera, and Audio/Video Craft's Mark Phillips, who put up with a number of our phone calls, questions, and general harrasing above and beyond the call of duty.]

PORTABLE VIDEO CAMERAS - COMPARISON CHART

Mfr./Model	Size	Weight	Chroma S/N Ratio	Horizontal Resolution	Min./Optimum Illumination	Features	Availability
Sony HVC-1000	6"x7"x12 1/2"	5 lbs.	35 dB	300 lines	10/150 fc	C/E/G/J	\$1,400
Sony DXC-1610	4"x8"x11"	11 lbs.	35 dB	300 lines	20/100 fc	B/F/I/K/L	\$2,995
JVC G-71USJ	8"x10 1/2"x15 1/2"	8 lbs.	30 dB	230 lines	9/190 fc	B/D/I	\$1,345
JVC G-31USJ	7"x10"x14"	6 lbs.	30 dB	230 lines	9/190 fc	A/D/H	\$899.95
Magnavox VJ-8241	8"x10 1/2"x15 1/2"	8 lbs.	30 dB	230 lines	9/190 fc	B/D/I/L	\$1,495
Magnavox VJ-8240	7"x10"x14"	6 lbs.	30 dB	230 lines	9/190 fc	A/D/H	\$995
RCA CC-002	3 1/2"x3"x9 1/2"	9 lbs.	32 dB	240 lines	10/200 fc	B/D/I	(\$1,350)
RCA CC-001	3 1/2"x3"x6"	6 lbs.	32 dB	240 lines	10/200 fc	A/D/H	(\$899)
Panasonic PK-300	3 1/2"x3"x9 1/2"	9 lbs.	32 dB	240 lines	10/200 fc	B/D/I	(\$1,275)
Panasonic PK-200	3 1/2"x3"x6"	6 lbs.	32 dB	240 lines	10/200 fc	A/D/H	(\$850)
Panasonic WV-3300	3 1/2"x4"x9"	6 lbs.	45 dB*	250 lines	15/140 fc	B/E/I	\$1,295
JVC GC-4400	7 1/2"x9 1/2"x15 1/2"	6 lbs.	45 dB*	400 lines	9/67 fc	B/I/L/M	\$2,595

*luminance (B&W) S/N ratio

All cameras generally have some electronic indication for light level and VTR status, as well as the capability of tripod use. Above specifications are taken from manufacturer's literature and may not be the most accurate in the world.

FEATURES CODE

A Fixed Lens	G Uses 14-pin F-type connector
B 6-1 Zoom Lens	H Optical viewfinder
C 3-1 integral zoom lens does not remove from camera)	I Electronic viewfinder
D Includes AC Adaptor	J Optical through-the-lens viewfinder
E Includes soft carrying case	K Integral zoom/focus control
F Includes heavy-duty case	L Rotatable viewfinder
	M Has 2 Saticon tubes

ACCESSORIES

Camera	Manufacturer	Description/Model	Price
HVC-1000	Sony	CMA-100 AC Adaptor	\$110
HVC-1000	Sony	CMA-201 14-10 pin adaptor (for use with non-Sony VTR's)	\$100
DXC-1610	Sony	CMA-5 AC/VTR Adaptor	\$192
DXC-1610	Sony	BP-60 Internal Battery Pack	\$ 68
DXC-1610	Sony	DC-5 Battery Case	\$130
G-71/31 and 8241/40	JVC Magnavox	BKT-112 Battery Kit (includes recharger)	\$107
G-71/31 and 8241/40	JVC Magnavox	B-502 Battery	\$77.50
G-71/31 and 8241/40	JVC Magnavox	VC-405 30' Extension Cable (AJ-8237)	\$63 (\$69.95)
G-31 and 8240	JVC Magnavox	V-1617A 17mm-102mm Zoom Lens (AJ-8232)	\$429 (\$449.95)
G-31 and 8240	JVC Magnavox	V-F303 Electronic Viewfinder (AJ-8234)	\$88 (\$199.95)
PK-200/300 and 001/002	Panasonic RCA	PK-T001 Shoulder Mount	\$24.95
PK-200/300 and 001/002	Panasonic RCA	30' Extension Cable (144829 30' Extension Cable)	\$49.95 (\$62)
PK-200 CC-001	Panasonic RCA	PK-M003 Electronic Viewfinder	\$199.95
PK-200 CC-001	Panasonic RCA	PK-L006 17mm-102mm Zoom Lens	\$299.95
WV-3300/10	Panasonic	VK-3303 AC Adaptor	\$70
WV-3300/10	Panasonic	Camera/CCU Extension Cable	\$55
GC-4400	JVC	GA-22 AC Adaptor	\$105
GC-4400	JVC	GL-0401 Wide-Angle Adaptor	\$86

THE VIDEOPHILE T-SHIRT

Size(s): Men's Style Small, Medium, Large, & Extra Large
(for the Big Nate) & Women's Styles L

Weight: less than 2 lbs.

Cost: \$6 to \$8 depending on style

Manufacturer/Distributor/Dealer/Sole Source:

THE VIDEOPHILE
2003 Apalachee Parkway
Tallahassee, FL 32301

Introduction:

The second generation of VIDEOPHILE T-shirts in two styles complete the T-shirt trilogy first started last year.

Installation:

I found this product simple to install. In the time it takes to eject an L-500 it was on my body and ready for a performance inspection/test.

Performance:

I found the 50% polyester, 50% cotton fabric to contain a much higher thermal heat transfer retention coefficient than the first generation T-shirts. The stress/strain dynamics of the fabric varies linearly and fell within the prescribed limits as predicted by Hooke's Law for isotropic materials.

Wishing to perform a total evaluation I aligned the device

and took it to Huntington Beach to test it in the "field". Initial reactions by the oceanic fluid dynamic motion evaluators and observers (the surfers & beach bunnies) were multi-dimensional. Some initially demanded that the lettering be rescreened to read Tallahassee, California but then an earthquake reconfigured the landscape and everyone split.

Evaluation:

I found this product to possess excellent thermal and physical elongation resumptive properties. Not only does the multi-colored logo show excellent color coordination and sophistication of design, but the material's reactionary response to a fluid/detergent medium is minimal provided medium temperature is regulated and monitored at a minimal level. It's purchase is actively endorsed. -- TBN

"THE KILLER" AUTOMATIC PAUSE CONTROL

Manufacturer: Video Services, Inc.
80 Rock Ridge Road
Fairfield, CT 06430

Source: VIDEOPHILE Reader Loan

Cost: \$89.95 (post-paid; includes connecting cable to remote pause jack)

To quote from the manufacturer's brochure: "Many owners of home VTR's find that a large number of movies they record are the old B&W classics of the 30's and 40's. Since these are often shown late at night, they're usually recorded using the deck's automatic

record timer. However, if you wish to eliminate the commercials, you must be present to operate the pause control, which defeats the advantage of the automatic record feature.

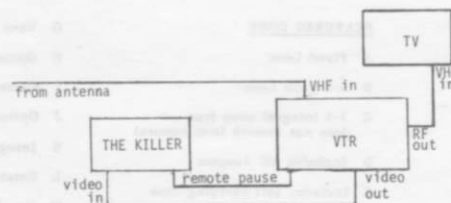
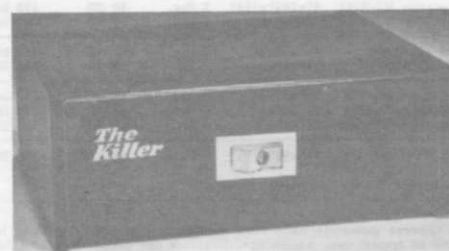
"Now, with the introduction of the "Automatic Commer-

cial Killer', you can have the advantage of both automatic record and automatic pause! The Killer detects the presence of color, indicating a commercial or station break and instantly puts your recorder in pause; when that group of commercials ends, The Killer returns the recorder to its record mode, automatically."

While this claim may seem on the outset to be almost too amazing to be true, we found that generally, The Killer did everything the manufacturer said it would. Our complete report follows:

Appearance:

The Killer (advertised with the slogan, "For those late-night jobs...you need 'The Killer'"), is a small, unassuming little 6" X 6" X 2-1/2" 2 lb. black and walnut-colored box with a small lighted On/Off switch on its front panel, a phono jack designed to receive outcoming video from your recorder, and a single 4-foot sub-mini plug cable that connects The Killer to the VTR's remote pause jack. Note that only decks with a remote pause capability can be used with the unit; other decks will have to have extensive internal modifications to enable them to be used.



Operation:

It could hardly have been simpler. With the box connected

to the VTR via the video and remote pause jacks, we set our VTR to record as normal, then turned the box on. Instantly, the deck went into the pause mode, with color programming currently being broadcast by the local station. The moment a black and white program began, the VTR went into the record mode, and so forth and so on, until the cassette ended.

The unit's designer, Dave Jagger (no relation to Mick), thoughtfully provided a means by which VTR's that switch out of pause automatically after five minutes (like all X-2 Beta decks) will work with The Killer: When they try to return to the pause mode, the box switches the machine back into pause a split-second later, until the black and white program returns, at which point it again releases the pause control to record normally. The Killer also has a special circuit designed to prevent the VTR from remaining in pause for more than 6 minutes, at which time it will go out of pause for a second and then go back into pause, as described above, to reduce the chance of tape damage or head clogs.

As far as drawbacks go, we did notice a few instances where The Killer was fooled by a few of the more slipshod local stations, who would once in awhile show several minutes of a black and white movie with the color-burst left on. On other occasions, the station managed to switch the deck from pause to record and back to pause again during a moment or two of unstable video break-up. Other than this, it did its thing every time, without fail.

We noted that the original unit we used with our test recorder, a Sony SL-8600, put the deck into pause with no problem, yet would refuse to return it to the record mode once the black and white program resumed. This proved to be an insurmountable difficulty until we realized that the unit we had borrowed was intended for use only with VHS recorders, just as it was indicated

with a sticker on the bottom of The Killer marked "OK/VHS". Once we replaced the Beta with an RCA VHS recorder, it worked fine. Video Services' Dave Jagger explained to us that Beta decks are designed to work with a momentary-contact pause switch, whereas most VHS decks use a standard constant-contact SPST switch. As a result, you need to specify which deck you own when you place your order.

Summary:

The Killer does everything the ads say it will--which is more than you can say for a lot of products that come out these days--and we were impressed with its relatively complex design, using a half-dozen IC chips, a transformer, and related circuits used to detect the presence of color burst and switch the deck in or out of pause, as needed. The instructions warn that on some occasions, you might have to "re-set" The Killer by turning it off and on once, should it try to put the deck into pause during a black and white program and release it once the color commercials begin, though we didn't have this occur during the several hours we used it.

Local reader Bob Tamkin, who was kind enough to loan us his Killer for our review, has reported occasional minor trouble with the unit, but verified that the firm was only too glad to send him a replacement unit by return mail. Mr. Jagger tells us that all new Killers will reflect a new fool-proof design to avoid the occasional problems with earlier units, and that all of them come with an unconditional 14-day money-back guarantee, plus six months' parts and labor. For \$89.95, it would seem to be one of the better bargains in the current hype-filled video market, providing about as much reliability as the decks themselves. Aside from its inability to work with color programs, it should prove invaluable to fans of "those late, great movies of the past."

ARVIN A/B SWITCH

75 Ω , 90db isol. \$7.50



75 OHM SPLITTERS

catv=5-300 MHz
u/v =5-890 MHz

	catv	u/v
2way	\$1.90	2.40
3way	3.10	3.60
4way	3.70	4.20

MATCHING XFORMERS

75-300catv: 75¢
75-300uhf>: \$2.10
75-300vhf>: 2.90

F59 connector 15¢
F to F barrel 35¢

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6% tax if in CA.
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City, CA 90230

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IMAGE QUALITY
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LOVE TV, Dept. V, 681 Ellis Street, San Francisco, CA 94109



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10 COMPLETE SETS FOR \$19.95, PLUS TAX.)

TV Looks at Books

VIDEOCASSETTE RECORDERS/The Complete Home Guide

Published by: Everest House - \$6.95
(Softcover, 5 1/4"x8 1/4")

Written by: David Lachenbruch

The name David Lachenbruch is probably familiar to those of you who have been paying attention. He is best known to the average videophile as the gentleman who writes the monthly Question and Answer feature in TV Guide. His name is also commonly found on feature articles in that magazine and several others. Within the industry he is known as editorial director of the weekly Television Digest. His credentials for penning a home video book are, thus, well established, and it shows.

The book consists of about 190 pages of illustrated text and a 42 page directory of prerecorded tape titles available from various sources. There is no index. I recommend this book primarily for the novice, the person who knows little or nothing about VCR's, and does not have a complete set of back issues of The Videophile. There are a few tips for us veterans, but not too much with which we are not already familiar.

It's beyond me why so many books include the word "complete" in their titles (eg. The Complete Home Video Recorder Book, reviewed in TV #17), when the simple fact is that they are not "complete." There are many tips and tricks that have been discovered by videophiles in the past 3 years that are not reported in these books. How to manipulate the controls to edit out commercials, time charts to guide in knowing how much tape has been consumed and remains,...that sort of thing. This is a pet peeve with me, and not a criticism of Mr. Lachenbruch's fine book, just its title.

Overall, Lachenbruch's book is pretty comprehensive. It's highly readable and doesn't wander down side roads of technical explanation, leaving the average consumer bewildered. The author knows his audience and speaks directly to it.

Considering the rapid pace at which new products are being introduced, the book is as up-to-date as anyone could reasonably expect. It includes treatment of the RCA-400 programmable recorder as well as the new Sony portable outfit. More than 30 available VCR models are described and illustrated in the 35-page chapter devoted to the same. Other chapters treat fundamentals (format, features, and setting up the equipment), cameras, telecine converters, duplicating, the copyright law and trouble-shooting. Projection TV and the video disc are treated in passing, although outside the scope of the book's title. Hey! There's even a nice plug for The Videophile, for which we are duly appreciative.

No book review would be complete without pointing out an error, and I'm pretty sure I spotted a couple. While it is true that the original Betamax SL-7200 deck does not have a camera

input, its companion console model LV-1901A does, contrary to the statement in this book. It is also worth pointing out that the model SL-720A deck (not mentioned) includes the camera input which Sony so short-sightedly left off the original model. Also, the pictures of the two Zenith recorders on pages 93 and 95 should be reversed. (I'm being picky, having learned from painful experience that this sort of thing can happen at the printer, in spite of the author's and editor's best efforts.)

In sum, this book collects as much easy-to-understand information about VCR's as you are likely to find between two covers. If they hadn't sent me a freebie to review, I'd probably buy a copy. It should be an especially valuable tool for those of you who would like to be led by the hand through this bewildering new technology.

--JL

THE VIDEO GUIDE (Second Edition)

Published by: Video-Info Publications,
(Softcover, 8 1/2"x11", \$14.95)

Written by: Charles Bensinger

Here we have 250 pages of heavily illustrated and indexed material for those of you who want to know more about video than you are going to find in books like Mr. Lachenbruch's, which are directed primarily at the purchase of a 1/2" format videocassette recorder.

In many ways, The Video Guide is a reference book, but it is also fairly readable on a cover-to-cover basis and most of the information is presented in a step-by-step manner that does not assume a great deal of prior knowledge on the part of the reader. If you are interested in the historical development of video technology, the use of reel-to-reel and 3/4" industrial format recorders, and the use of cameras, portable equipment, editing devices, and professional monitors for the creation of your own productions, this book lays it all out for you in abundance. There's also a well-illustrated chapter entitled "Maintenance, Troubleshooting, and Minor Repairs" for those of you who are confident enough to plunge into self-servicing of your recorder.

This volume contains a glossary of some 350 video terms (although such common ones as VHS and HBO are among the missing), names and addresses of manufacturers and industrial program sources, and even a list of 10 or so related publications, which omits such well-known consumer type mags as VIDEO and (sigh) our own humble effort.

The book, although complete in itself, is intended to be volume 1 of a 2 volume set. The forthcoming second book will feature video production techniques in even greater depth. Such things as lighting, camera techniques, and the use of image processing techniques and time base correction will be included.

The Video Guide is not for everyone, but if your interest extends beyond "home entertainment," if you want to educate yourself as a possible step toward an involvement in video at the professional level, this book is well designed to meet your needs. [Check the Esselte Video ad in this issue for ordering info.--Ed.]



1980 Directory of Videocassette Recorders

INTRODUCTION: Our first directory of 1/2" videocassette recorders (in TVN #11) featured 12 currently available models. We felt like that was quite a selection. Now we have for you a whopping directory of well over 100 models to confuse and confound you. Not all of these models are available at your local dealer, of course, but in our usual manner we have chosen to err in the direction of overkill.

Prices indicated are approximate retail list prices recommended by manufacturers; local dealers will set actual selling prices (at least in theory).

A parenthesis around the price indicates a discontinued model which may or may not be currently available from local dealers, possibly at a discount. Prices shown in Yen (Y) indicate models currently available only in Japan, for machines using non-U.S. frequencies for TV reception; they will, however, record and play back NTSC signals. Prices shown in British Pounds (£) indicate models currently available only in England and Europe, all utilizing the PAL system. (Note that 220 yen approximately equals \$1.00, and one pound is worth about \$2.00.)

Most X-1 and X-1/X-2 Beta decks are approximately 21" x 8" x 16" and weigh about 45 lbs. Newer (1979) models are about 20" x 7" x 16" and weigh under 34 lbs.

Most Matsushita-made VHS decks are about 20" x 7" x 16" and weigh about 38 lbs.

Most JVC and Hitachi-made VHS decks are around 18" x 14" x 6" and weigh around 30 lbs.

Just about all the portapaks are under 14" x 6" x 13" and weigh close to 20 lbs.; newer models (1980) are expected to be somewhat smaller and lighter (around 15 lbs.).

Brackets around a number in the "timer" column indicate that the recorder does not have a built-in timer, but is ordinarily supplied with the optional separate timer (or

in some cases the tuner/timer) the model number of which is indicated.

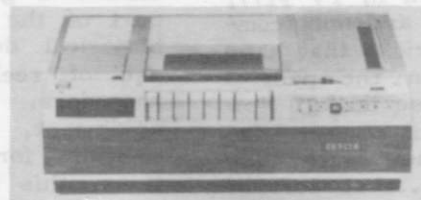
Warranties vary from manufacturer to manufacturer, but are generally one-year parts and 90-days labor. Some dealers offer extended warranty service for an additional fee.

All listings are as accurate as humanly possible to August 1979. If any readers have additional data regarding new listings or updates of our information, please write care of VIDEOPHILE DIRECTORY, P.O. Box 480315, LA, CA 90048.

ABBREVIATIONS

- LED = Light-emitting diode (generally red illuminated digits).
- LCD = Liquid crystal display (generally grey reflective digits).
- leaf = Older mechanical style time display.
- N/A = Information not available, darn it.
- X-1 = The original "fast" speed in the Beta format, which provides one hour of recording on a standard L-500 cassette.
- X-2 = The slower "half-speed" in the Beta format.

- X-3 = The new very slow speed in the Beta format.
- SP = The original "fast" speed in the VHS format, which provides two hours of recording on a standard T-120 cassette.
- LP= The slower "half-speed" in the VHS format.
- SLP = The new "super long play" (even slower) speed in the VHS format. [See the table of tape lengths and speeds set forth at the end of this directory.]



Zenith's Sony-built VR-9000W Beta X-2/X-3 deck



Sharp's front-loading VC-6700 VHS deck

FEATURES CODE:

- | | | |
|---|--|---|
| 1. automatic aux./tuner switch | 25. preset varactor tuner | 43. audio noise reduction system |
| 2. front panel aux./tuner switch | 26. one-button recording | 44. electronic indexing sensor |
| 3. back panel aux./tuner switch | 27. front panel microphone jack | 45. front-loading cassette transport |
| 4. rear panel AC jack | 28. solenoid pause | 46. tape-remaining indicator |
| 5. portable/battery-operated | 29. not equipped with tuner or timer | 47. includes AC power supply/battery recharger |
| 6. remote pause | 30. no pause function | 48. no memory rewind |
| 7. solenoid transport/full remote control | 31. player only | 49. digital PCM audio deck with LCD peak-reading meters (not a VTR) |
| 8. still-frame | 32. audio edit sound lag | 50. Skip-Field recording in LP mode |
| 9. audio dub | 33. front panel auxiliary inputs | 51. EIAJ-1 1/2" reel-to-reel video tape in cartridge form |
| 10. non-locking pause | 34. rear panel 8-pin jack | 52. auxiliary mike-level audio input only |
| 11. random access capability/electronic index counter | 35. X-1 playback | 53. 5-pin DIN jack for audio inputs/outputs |
| 12. stereo audio capability | 36. on-screen "Tape Sentry" for elapsed tape time | 54. BNC RF output |
| 13. 24-hour timer (military time) | 37. color or B&W time-lapse speeds up to 200 hours | 55. comes with portable B&W camera |
| 14. UHF input/output (for tuner) | 38. built-in date/time generator and alarm memory | 56. comes with portable B&W video monitor |
| 15. programmable stop timer | 39. NTSC/PAL/SECAM record and playback capability | 57. assemble-editing capability |
| 16. up/down timer setting adjustment | 40. LED timer with back-up power for memory | 58. maximum record/playback time of 30 minutes |
| 17. automatic still-frame compensation | 41. video head motor engaged in all modes | 59. record/playback in both directions (2-track 1/2" tape) |
| 18. FF and Rewind with picture | 42. partial remote control (playback functions) | |
| 19. console model (includes TV monitor) | | |
| 20. headphone jack | | |
| 21. no auxiliary inputs | | |
| 22. slow-motion | | |
| 23. fast-motion | | |
| 24. remote-controlled tuner | | |

BETA FORMAT Videocassette Recorders

BRAND

These are the names under which the recorders are retailed. Most Beta format VCRs are actually manufactured by Sony, Sanyo, or Toshiba, most VHS format VCRs by Matsushita or JVC

MODEL

These are the model numbers of the particular VCR described

SPEEDS

See Introductory Notes

TIMER/PROGRAM CAPACITY

See Introductory Notes for abbreviations. The entry 1/1 indicates the number of days over which the time will turn itself on, and the number of programs it will record. Thus, 7/4 means four programs within seven days.

SPECIAL FEATURES

These numbers refer to the corresponding numbered item in the list of special features set forth on the first page of this directory.

AVAILABILITY

These are the recognized "list" or dealer's advertised prices. Discounts are often available.

NEC	VC-2200	X-2	LED	1/1	[same as Sony 8500]	(Y228,000)
Sanyo	VTC-9100	X-2	LED	1/1	3	(\$995)
Sanyo	VTG-9100A	X-2	LED	1/1	3, 6	\$995
Sanyo	VTC-9250ML	X-2	LED	1/1	3, 6, 9, 12, 27, 43	Y258,000
Sanyo	VTC-9300PS	X-2	LED	1/1	[PAL version of VTG-9100A]	[Europe]
Sanyo	VCR-5000	X-2/X-3	LED (15)	1/1	2, 6, 7, 8, 9, 16, 18, 23, 27	\$1095
Sanyo	VCR-5500	X-2/X-3	LED	7/5	2, 7, 8, 9, 11, 18, 23, 25, 43	\$1500
Sears	5303	X-2	LED	1/1	[same as Sanyo VTC-9100]	(\$995)
Sears	5305	X-2	LED	1/1	[same as Sanyo VTG-9100A]	\$995
Sears	N/A	X-2/X-3	LED	1/1	[same as Sanyo VCR-5000]	\$1095
Sony	SL-6200	X-1	(29)	—	2, 19	(in LV-1901)
Sony	SL-6300	X-1	[DT-21]	1/1	[Japan SL-6200]	(Y229,800)
Sony	LV-1801	X-1	leaf	1/1	[Japan LV-1901]	N/A (Y)
Sony	LV-1901	X-1	leaf	1/1	2, 19	(\$1995)
Sony	SL-7100	X-1	[DT-21]	1/1	1, 26, 30 [no frills SL-7300]	(Y298,000)
Sony	SL-7200	X-1	[DT-20]	1/1	21	(\$1260)
Sony	SL-7300	X-1/X-2	[DT-31]	1/1	2, 9, 27	N/A (Y)
Sony	SL-7301	X-1	[DT-21]	1/1	2, 8, 9, 10 [Japan SLO-260]	Y307,000
Sony	SLO-260	X-1	[DT-20]	1/1	2, 8, 9, 10	\$1440
Sony	SLP-100	X-1	(29)	—	8, 10, 31	\$995
Sony	SL-7200A	X-1	[DT-20]	1/1	1, 32	(\$1095)
Sony	SL-8000E	X-2	LED	3/1	2, 6, 25, 26, 27, 28	[Europe]
Sony	SL-8100	X-1/X-2	[DT-31]	1/1	1, 26, 27, 28 [Japan SL-8200]	(Y268,000)
Sony	SL-8200	X-1/X-2	[DT-30]	1/1	1, 26, 27	(\$1095)
Sony	SL-8300	X-1/X-2	LED	1/1	2, 6, 9, 26, 27, 33	Y258,000
Sony	SL-8500	X-2	LED	1/1	2, 26, 28 [Japan SL-8600]	Y228,000
Sony	SL-8600	X-2	LED	1/1	1, 6, 26, 27, 28	\$1095
Sony	SLO-320	X-1	[TT-300]	1/1	2, 4, 7, 8, 9, 11, 20, 27, 29, 34	\$1595
Sony	SLO-330	X-1	[TT-310]	1/1	[Japan SLO-320]	N/A (Y)
Sony	SLP-100	X-1	(29)	—	4, 7, 8, 11, 20, 30	\$1095
Sony	SLP-110	X-1	(29)	—	[Japan SLP-100]	N/A (Y)
Sony	SL-J7	X-1/X-2	LED	7/3	2, 7, 8, 9, 12, 18, 22, 23, 25, 33, 43	Y279,000
Sony	SL-5400	X-2/X-3	LED (40)	3/1	1, 6, 8, 9, 18, 23, 25, 26, 27, 28, 35	\$1250
Sony	SL-5600	X-2/X-3	LED (40)	14/4	1, 6, 8, 9, 18, 23, 25, 26, 27, 28, 35, 44	[Winter]
Sony	SLO-340	X-1	[TT-300]	1/1	2, 5, 6, 8, 9, 29, 25, 47	\$1495
Sony	SLO-350	X-1	[TT-310]	1/1	[Japan SLO-340]	N/A (Y)
Sony	SL-3000	X-2	[TT-3000]	7/1	2, 5, 6, 9, 26, 28, 48	\$1300
Sony	SL-3100	X-2	[TT-3100]	7/1	[Japan SL-3000]	N/A (Y)
Sony	SLO-8200/C	X-1/X-2	[DT-30]	1/1	1, 26, 27, 39	\$2500
Sony	PCM-D2	X-1	(29)	—	7, 12, 20, 27, 49	[prototype]
Toshiba	V-5210	X-1/X-2	[TM-510]	1/1	[same as Sony SL-8200]	(\$1095)
Toshiba	V-5250	X-2	LED (15)	1/1	2, 6, 9, 25, 27	N/A (Y)
Toshiba	V-5310	X-2	LED	1/1	1, 6, 9, 28	\$995
Toshiba	V-5420	X-2	LCD	7/3	3, 6, 9, 25, 28, 36	\$1295
Toshiba	V-5530	X-2	[TU-530]	1/1	2, 5, 6, 9, 27, 20	\$1245
Toshiba	V-5425	X-2/X-3	LCD	7/3	1, 6, 8, 9, 18, 23, 25, 26, 27, 28, 35	\$1395
Zenith	JR-9000W	X-1/X-2	[J-10W]	1/1	1, 26, 27	(\$1095)
Zenith	SJR-9500P	X-1/X-2	leaf	1/1	2, 19	(\$2495)
Zenith	KR-9000W	X-2	LED	1/1	1, 6, 26, 27, 28	(\$1095)
Zenith	VR-9000W	X-2/X-3	LED	3/1	[same as Sony SL-5400]	\$1195

VHS Format Videocassette Recorders

BRAND	MODEL	SPEEDS	TIMER/PROGRAM CAPACITY		SPECIAL FEATURES	AVAILABILITY	
These are the names under which the recorders are retailed. Most Beta format VCRs are actually manufactured by Sony, Sanyo, or Toshiba, most VHS format VCRs by Matsushita or JVC		These are the model numbers of the particular VCR described		See Introductory Notes	See Introductory Notes for abbreviations. The entry 1/1 indicates the number of days over which the time will turn itself on, and the number of programs it will record. Thus, 7/4 means four programs within seven days.	These numbers refer to the corresponding numbered item in the list of special features set forth on the first page of this directory.	These are the recognized "list" or dealer's advertised prices. Discounts are often available.
Akai	VP-7300	SP	VH-7300	7/1	3, 5, 6, 8, 9, 17, 20, 22, 23, 27	\$1495	
Curtis-Mathes	C-718	SP/LP	LED	1/1	[same as Panasonic PV-1000]	\$1095	
Ferguson	Videostar	SP	LED	1/1	[PAL version of JVC HR-3300]	£700	
GE	VCR-9000	SP/LP	LED	1/1	[similar to Hitachi VT-4200]	(\$1095)	
GE	VCR-9010	SP/LP	LED	7/5	[similar to Hitachi VT-5500A]	\$1295	
Hitachi	VT-5000	SP	LED	1/1	[same as JVC HR-3300]	(\$995)	
Hitachi	VT-4200	SP/LP	LED	1/1	2, 6, 8, 9, 22, 23, 28, 33	(\$1195)	
Hitachi	VT-5000A	SP/LP/SLP	LED	1/1	2, 6, 8, 16, 27, 28	[Fall]	
Hitachi	VT-7000A	SP/SLP	[VT-TU70A]	1/1	3, 5, 7, 8, 9, 20, 25, 33	[Winter]	
Hitachi	VT-5400	SP/LP	LED	1/1	2, 6, 8, 9, 12, 25, 27, 43	Y265,000	
Hitachi	VT-5500A	SP/LP	LED	5/5	2, 6, 9, 22, 25, 27	[Fall]	
JVC	HR-3300	SP	LED (13)	1/1	2, 9, 16, 27	(\$1050)	
JVC	HR-3600	SP	LED (13)	1/1	2, 6, 9, 16, 22, 23	\$1335	
JVC	HR-4100	SP	[TU-41]	8/1	2, 5, 6, 7, 27, 29	\$1180	
JVC	HP-4000	SP	(39)	—	5, 6, 8, 22, 23, 31, 34	\$925	
JVC	HR-6700U	SP/SLP	LED	6/6	2, 6, 8, 9, 16, 20, 22, 23, 25, 27, 28, 33	[Fall]	
Magnavox	8220	SP/LP	LED	1/1	[same as Panasonic PV-1100]	(\$1075)	
Magnavox	8225	SP/LP	LED	7/4	[same as Panasonic PV-1500]	(\$1295)	
Magnavox	8255	SP/LP	(29)	—	[same as Panasonic PV-2200]	\$995	
Magnavox	8253	SP/LP	LED	7/4	[same as Panasonic PV-2200]	[Fall]	
Magnavox	8252	SP/LP	LED	1/1	[same as Panasonic PV-2200]	\$1525	
Magnavox	8251	SP/LP	LED	1/1	[same as Panasonic PV-2100]	\$1425	
Magnavox	N/A	SP/LP/SLP	LED	1/1	[same as Panasonic PV-1200]	[Fall]	
Magnavox	N/A	SP/LP/SLP	LED	7/4	[same as Panasonic PV-1600]	[Fall]	
MGA	HV-100	SP	LED	1/1	[same as JVC HR-3300]	\$1095	
MGA	HS-200U	SP/LP	LED	7/4	2, 6, 7, 9, 25	[Fall]	
Panasonic	PV-1000	SP/LP	LED	1/1	2, 6, 9, 14, 27, 28, 41	(\$1095)	
Panasonic	PV-1000A	SP/LP	LED	1/1	2, 6, 9, 14, 27, 28	(\$1095)	
Panasonic	PV-1100	SP/LP	LED	1/1	2, 6, 9, 14, 16, 27, 28	\$1095	
Panasonic	PV-1500	SP/LP	LED	7/4	2, 6, 8, 14, 16, 27, 28, 44	\$1295	
Panasonic	PV-2100	SP/LP	LED	1/1	2, 5, 7, 9, 14, 20, 27	\$1425	
Panasonic	PV-2200	SP/LP	LED	1/1	2, 5, 7, 9, 14, 20, 25, 27	\$1525	
Panasonic	PV-1200	SP/LP/SLP	LED	1/1	2, 6, 8, 14, 16, 27, 28	\$1095	
Panasonic	PV-1600	SP/LP/SLP	LED	7/4	2, 6, 8, 14, 16, 27, 28, 44	\$1295	
Panasonic	NV-8300	SP	LED	1/1	2, 6, 9, 14, 27, 28, 34	(\$1095)	
Panasonic	NV-8310	SP	LED	1/1	2, 6, 8, 9, 14, 22, 27, 28, 34	\$1195	
Panasonic	NV-8150	SP	(29)	—	6, 20, 31	(\$895)	
Panasonic	NV-8160	SP	(29)	—	6, 8, 20, 22, 31	\$995	
Panasonic	NV-8200	SP	[optional]	—	2, 4, 7, 8, 9, 11, 12, 17, 20, 22, 23, 27, 34	\$1495	
Panasonic	NV-8170	SP	(29)	—	4, 7, 8, 11, 12, 17, 20, 22, 23, 31, 34	\$1095	
Panasonic	NV-8400	SP	[optional]	—	2, 5, 9, 17, 20, 27, 47	\$1395	
Panasonic	NV-8600B	SP	LED	1/1	[PAL version of PV-1100]	£750	
Panasonic	NV-8800	SP	LED	1/1	[Japan PV-1000]	Y268,000	
Panasonic	PV-3000	SP/SLP	[optional]	—	2, 5, 6, 7, 8, 9, 27, 29	[Winter]	
Philco	V-1000	SP/LP	LED	1/1	[same as Panasonic PV-1000]	(\$995)	
Philco	V-1100	SP/LP	LED	1/1	[same as Panasonic PV-1100]	\$995	

BRAND	MODEL	SPEEDS	TIMER/PROGRAM CAPACITY	SPECIAL FEATURES	AVAILABILITY
<p>BRAND These are the names under which the recorders are retailed. Most Beta format VCRs are actually manufactured by Sony, Sanyo, or Toshiba, most VHs format VCRs by Matsushita or JVC</p> <p>MODEL These are the model numbers of the particular VCR described</p> <p>SPEEDS See Introductory Notes</p> <p>TIMER/PROGRAM CAPACITY See Introductory Notes for abbreviations. The entry 1/1 indicates the number of days over which the time will turn itself on, and the number of programs it will record. Thus, 7/4 means four programs within seven days.</p> <p>SPECIAL FEATURES These numbers refer to the corresponding numbered item in the list of special features set forth on the first page of this directory.</p> <p>AVAILABILITY These are the recognized "list" or dealer's advertised prices. Discounts are often available.</p>					
Quasar	VH-5000	SP/LP	LED	1/1	[same as Panasonic PV-1000] (\$995)
Quasar	VH-5010	SP/LP	LED	1/1	[same as Panasonic PV-1100] \$995
Quasar	VH-5100	SP/LP	LED	7/4	[same as Panasonic PV-1500] \$1295
Quasar	VH-5200	SP/LP	[VA-515]	1/1	[same as Panasonic PV-2200] \$1250
Quasar	VH-5020RW	SP/LP/SLP	LED	1/1	[same as Panasonic PV-1200] [Fall]
Quasar	VH-5150W	SP/LP/SLP	LED	7/4	[same as Panasonic PV-1600] [Fall]
Quasar	PV-100Q	SP/SLP	[optional]		[similar to Panasonic 3000] [Winter]
RCA	VBT-200	SP/LP	LED	1/1	[same as Panasonic PV-1000] (\$995)
RCA	VCT-200	SP/LP	LED	1/1	[same as Panasonic PV-1000A] (\$995)
RCA	VCT-201	SP/LP	LED	1/1	[same as Panasonic PV-1100] \$1095
RCA	VDT-300	SP/LP	LED	1/1	2, 6, 9, 16, 25, 27, 28 [Fall]
RCA	VCT-400	SP/LP	LED	7/4	[same as Panasonic PV-1500] \$1295
RCA	VCT-400X	SP/LP	LED (40)	7/4	[same as Panasonic PV-1500] \$1295
RCA	VDT-600	SP/LP/SLP	LED	7/4	[same as Panasonic PV-1600] \$1295
RCA	TC-3200	(37)	(29)	—	8, 9, 22, 23, 27 \$2795
RCA	TC-3250	(37)	(29)	—	8, 9, 22, 23, 27, 38 \$3090
RCA	VDP-150	SP/LP	[TDP-1000]	1/1	[same as Hitachi VT-7000A] [Winter]
Sharp	VC-6700	SP/SLP	LCD	7/7	2, 6, 9, 11, 25, 26, 27, 44, 45, 46 \$1395
Sylvania	VC-2500	SP/LP	LED	1/1	[same as Panasonic PV-1000] \$995

Other 1/2" Videocassette Formats

BRAND	MODEL	SPEEDS	TIMER/PROGRAM CAPACITY	SPECIAL FEATURES	AVAILABILITY
V-Cord II					
Sanyo	VTC-8200	STD/LP	[VTG-8] LED	1/1	2, 8, 9, 15, 22, 23, 27, 28, 50 (\$1295)
Sanyo	VTC-8400	STD/LP	[optional]		2, 8, 9, 22, 23, 27, 28, 50 \$1295
Sanyo	VTC-8410	STD/LP	(29)		8, 22, 23, 28, 31, 50 (\$1095)
Toshiba	KV-4200	STD/LP	N/A		N/A (Y) N/A
Omnivision I					
Panasonic	NV-5120	(51)	(29)		2, 8, 9, 34, 45, 46, 51, 58 (\$1495)
Panasonic	NV-5125	(51)	[optional]		2, 8, 9, 34, 45, 46, 51, 58 (\$1595)
Matsushita VX/Great Time Machine					
Quasar	VR-1000	—	[optional]		3, 4, 14, 52 (\$1295)
Phillips VCR					
Norelco	N-1481/44	SP	(29)		4, 12, 53, 54 (\$1425)
Phillips	N-1500	SP	N/A		N/A [PAL] [Europe]
Phillips	N-1501	SP	N/A		N/A [PAL] [Europe]
Phillips	N-1502	SP	N/A		N/A [PAL] [Europe]
Phillips	N-1700	LP	LED	3/1	N/A [PAL] £720
Grundig	SVR-4004	SVR	LED	3/1	2, 7, 9, 25 [PAL] [Europe]
Akai					
Akai	VT-300D	—	(29)	—	5, 8, 9, 27, 47, 58 N/A
Akai	VT-300S	—	(29)	—	5, 8, 9, 27, 47, 55, 56, 58 \$1995
Akai	VT-350	—	(29)	—	5, 8, 9, 27, 47, 55, 56, 57, 58 \$2150
Phillips Video 2000					
Phillips	VR-2020	—	LED	16/5	7, 8, 23, 25, 59 [PAL] [Europe]

BETA FORMAT Maximum Recording Capability

TAPE	SPEEDS**			LIST PRICE	COMMON DISCOUNT PRICE
	X-1	X-2	X-3		
L-125*	:15	:30	:45	\$10.95	\$8.00
L-250	:30	1:00	1:30	11.95	9.00
L-370*	:45	1:30	2:15	13.95	10.50
L-500	1:00	2:00	3:00	16.95	12.50
L-750	1:30	3:00	4:30	20.95	18.00
L-830	1:40	3:20	5:00	N/A [winter]	N/A

VHS FORMAT Maximum Recording Capability

TAPE	SPEEDS**			LIST PRICE	COMMON DISCOUNT PRICE
	SP	LP	SLP		
T-15*	:15	:30	:45	\$12.95	\$11.00
T-30	:30	1:00	1:30	14.95	12.00
T-60 (VK 125)	1:00	2:00	3:00	17.95-19.95	14.00-16.00
T-90*	1:30	3:00	4:30	20.95	16.00
T-120 (VK 250)	2:00	4:00	6:00	24.95-29.95	18.00-24.00
T-180***	3:00	6:00	9:00	N/A [winter]	N/A

All times are in hours and minutes. Thus, "1:30" means one hour, thirty minutes.

*Limited availability; intended primarily for professional duplication.

**These are the advertised maximums. In practice, it is not unusual to find that tapes will run enough longer than these figures to provide several minutes more recording capacity, especially at the slower speeds.

***Unconfirmed reports indicate that a T-150 tape (rather than a T-180) may be introduced. If so, the times would be: SP-2:30, LP-5:00, SLP-7:30.

Special thanks to the following for their assistance in compiling this listing: Bob McManus, Mark Phillips, Larry Love, Ted Dickson, Hideo Kubota, Hisaharu Kudo, and a host of others. [and to the ever prolific, Marc Wielage for making this directory a reality.—Ed].



The Videophile PROGRAM REVIEWS

Now that the review and evaluation of video tapes available for the home market is becoming a major feature within these pages, we feel it necessary to preface these reviews with a few remarks and admonitions:

1. Lest there be any doubt, and in case your expectations are unrealistically high, the editor of this magazine would like to say that he has seen few, if any, prerecorded tapes of color feature films that have a picture quality as good as everyday network broadcast television. There are reasons for this that we hope to expound on in a future issue.
2. Most of the tapes reviewed herein were specifically requested from the mentioned dealers. It is unlikely that they would consciously send us a defective copy to be used for this purpose.
3. Any reputable dealer will exchange or otherwise make adjustments for any tape that is defective or fails in some way to be what it is represented to be. Please advise us of any disreputable dealers with whom you may have experience.
4. Unlike audio cassettes, prerecorded video cassettes are currently being sold on standard length tapes. Often this means that there will be a substantial amount of blank tape left at the end, maybe even enough to use for a 1/2 hour recording, thereby perhaps offsetting the otherwise unjustifiable expense of purchase. If a tape contains a film that runs, oh, say 90 minutes, you can be pretty sure of getting usable blank space along with it (at least in VHS or Beta formats).
5. The source from which we obtained each tape is indicated at the end of each review. Their full addresses are set forth at the end of this entire column.

Reviewers this issue, identified by their initials, are: JL-Jim Lowe, DS-David See, TR-Ted Reinhart, MFW-Marc Wielage. Their views are necessarily the views of themselves.

TAPES

THE WAR OF THE WORLDS (1953 - Paramount)

Credits: Cast--Gene Barry, Ann Robinson, Les Tremayne, Henry Brandon, Jack Kruschen, Paul Frees, and several disgruntled Martians. Director--Byron Haskin.

Length/Format: 85:00 - X-2 Beta

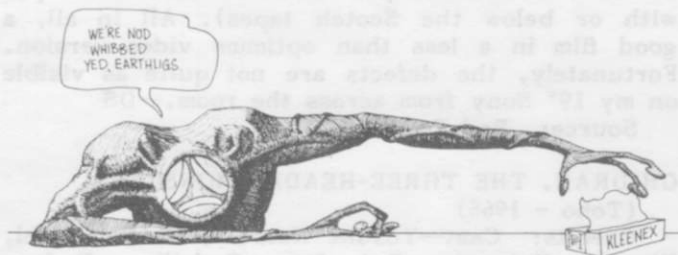
Story: This George Pal-produced science fiction classic updates the original H.G. Wells version to the present--in this case, the fabulous 50's--in a spectacular and often-frightening tale of Earth almost becoming reduced to a burnt-out cinder by means of a flying army of invading Martians. Neither scientist Gene Garry, his girl-

friend (Ann Robinson), her minister-uncle, or all the world's armed forces can combat the destructive beasties, and all seems lost until the common cold comes to the rescue.

Evaluation: Although Vol. 5 #4 of Cinefantastique said it best in their special tribute to the film (available for \$4.00 from P.O. Box 270, Oak Park, IL 60303), War of the Worlds is easily in the top ten greatest science fiction films ever made. Though marred by Pal's occasionally over-religious dialogue (particularly in the church montage ending), it's a surprisingly effective production that holds up rather well even for today's Star Wars-accustomed audiences.

Almost all of the acting is first-rate, though Ann Robinson's near-constant screaming kinda' grates on your nerves after awhile--though if I had a Martian lay a hand on my shoulder, I might tend to also act accordingly. Film special effects have almost never been bettered, with Gordon Jennings' very convincing portrayal of the destruction of urban metropolis after metropolis, culminating in the dissemination of Los Angeles.

Fotomat's film-to-tape transfer was excellent, utilizing a good-quality 35mm print, and providing good reproduction throughout. Their copyguarding process, however, proved a bit irritating when we experienced a momentary glitch every



Special Thanks to Photon Magazine for the above Martian artwork by D. F. Holman

minute or so, despite having adjusted our set's vertical hold to provide a relatively stable picture. Several other sets and monitors we used were likewise affected throughout the entire 85 minute film, though some reacted better than others.

One plus about this program is that Fotomat supplies an attractive "War of the Worlds" sticker for the cassette's spine, covering up the computer-inventory system label used to ship the feature to the local branch. The container holding the cassette, however, is plain black, unlike the multi-colored boxes from similar firms like Nostalgia Merchant and Magnetic Video.

According to a recent story in Variety, all Fotomat stores around the country will be carrying this entire line of features, including War of the Worlds, by November, which makes them exceptionally easy to order simply by calling a toll-free number, then picking up the tape in a day or two at your nearest local outlet. Be warned that only Beta X-2 and VHS SP cassettes are currently available, even though one slightly confused Fotomat operator assured me several times that their recordings would play on my X-1 Beta deck, which led to no end of hassles, confusions, and teeth-gnashing when this cassette was picked up from a local store.

Overall, we'd rate the audio and video quality a B; it would have been somewhat better except that the recording was on Scotch tape, plus the fact that it had the aforementioned irritating copyguard problem. Fotomat would be wise to take the advice of Electronic Industries Association and do away with it entirely. The movie content deserves a spine-tingling ***'s.--MFW

Source: Fotomat Corporation, 800-325-1111 (Tape #B-0053)

Price: \$49.95 purchase or about \$9.95 for a 5-day rental

ROOM SERVICE (RKO - 1938)

Credits: Cast--Groucho, Chico, and Harpo Marx, Lucille Ball, Ann Miller, Frank Albertson. Director--William A. Seiter.

Format: Beta

Story: Groucho is a down-on-his-luck Broadway producer trying to get a backer for a new show by an unknown author. His assistants are Chico and Harpo, and they're all living in a room at a hotel run by Groucho's brother-in-law. The 22-member cast is also in the hotel and the total bill is up to \$1,200. The brother-in-law's boss shows up to look over the books, discovers Groucho's debt, and wants him and his actors kicked out. However, Groucho is meeting a prospective backer the next day, and needs the room for the meeting. Matters are further complicated by the arrival of the play's author, also looking for a place to stay. From this point, the story gets more and more complicated. Let me simply say that it continues to build a typically slam-bang Marx Bros. finish.

Evaluation: Room Service is the only film the Marx Bros. made for RKO and, to my knowledge, the only one of their films available on video-cassette. While not as crazy as some of their

other films, it still contains many funny routines and slapstick bits. The video and audio quality of this release is up to the usual Nostalgia Merchant standards, but the quality of the film print used was not the best. There were numerous scratches, lines, and splices throughout the film, but nothing really objectionable, considering the age of the film. The CopyGuard signal appears to be absent from this Beta tape.--DS

Source: The Nostalgia Merchant

GORG0 (MGM - 1961)

Credits: Cast--Bill Travers, William Sylvester, Vincent Winter. Director--Eugene Lourie.

Format: Beta II

Story: While hunting off the coast of Ireland, two treasure hunters (Travers and Sylvester), discover a legendary sea monster, which was released during the eruption of an underwater volcano. They capture the creature and take it back to London, along with a young orphan (Vincent Winter) who also wants to go along. In London the monster (Gorgo) is placed on public display at a circus, but Sean (the orphan) is very concerned about Gorgo's well-being and wants to release him back to the sea. It turns out that Gorgo is just a baby of the species and his 200 foot tall mother is making her way to London, also with the idea of releasing Gorgo. Nothing can stop her as she searches for her baby, and the city suffers her wrath. Two of London's most famous landmarks, the Tower Bridge and Big Ben, are toppled before she finds Gorgo, releases him, and then walks with him back into the sea, leaving a shattered city behind.

Evaluation: Gorgo is a fairly good monster film that the whole family can enjoy. It is unusual because, for a change, the audience feels sympathy for the monsters, even when they are on a rampage of destruction. The special effects scenes are well-handled, with most of the action taking place at night to better hide the trickery. The monsters are of the rubber-suit variety, but they appear less obvious than in some other films. Unfortunately, the video quality of this tape does not live up to the content of the film. The video is very grainy and lacks sharpness, but the audio is quite good. The distributor informs me that this title was mastered on 3/4" cassette, but it looks as if it was dubbed from at least second generation 3/4". The quality was not helped by the fact that my Beta II version was dubbed onto an Ampex cassette (about on par with or below the Scotch tapes). All in all, a good film in a less than optimum video version. Fortunately, the defects are not quite as visible on my 19" Sony from across the room.--DS

Source: Red Fox, Inc.

GHIDRAH, THE THREE-HEADED MONSTER

(Toho - 1965)

Credits: Cast--Yosuke Natsuki, Uuriko Hoshi, Hiroshi Koizumi, Emi Ito, Godzilla, Rodan, Mothra. Director--Inoshiro Honda. Special Effects--Eiji Tsuburaya.

Story: Fleeing certain death by the opposition on her island home, a princess disappears from her plane just moments before it explodes. She later reappears throughout Japan claiming to be from Mars and prophesying the doom of Japan and the Earth. Meanwhile, a giant fireball crashes to Earth in the mountains outside Tokyo. Soon after, Godzilla and Rodan make their appearances and begin the usual reign of destruction. Two tiny female fairies from Mothra's island call for him to come and save Japan from Godzilla and Rodan. While all of this is going on, the fireball explodes, revealing Ghidrah, the three-headed monster from space, who proceeds to do a better job of destroying Japan than Godzilla and Rodan put together. At a press conference, the Martian princess tells of the destruction of civilization on Mars thousands of years ago, after which the few survivors fled to Earth. She again predicts the doom of Earth at the hands, or rather wings and claws, of Ghidrah. Mothra convinces Godzilla and Rodan to help him stop Ghidrah and save the world (all translated by the two fairies!!). An epic battle ensues (what else?) pitting Godzilla, Rodan, and Mothra against Ghidrah. The three Earth monsters defeat Ghidrah, who flies off into space, obviously to prepare for the sequel. The princess reveals her true identity, the opposition is put down on her island home and Japan and the rest of the Earth are safe.

Evaluation: As you can see by the plot summary above, the story line is pretty far out. The purpose of the plot in a Japanese monster movie is merely to lead up to the epic monster battle finale, and in this respect the plot of the film works beautifully. The summary, in fact, can't begin to explain the intricacies of the screenplay. The acting is about par for a film of this type, and even the dubbed voices make the most of the situations and overact accordingly. The special effects, with fairly convincing scenes of destruction, are much better in fact than many of the later Toho releases. An interesting historical note on this film is that it marked the first teaming of Godzilla with Rodan and Mothra. Godzilla did appear with Mothra once before (Godzilla Vs. The Thing, 1964), but they were on opposing sides with Mothra defending the world against Godzilla. This was also the first film to present Godzilla and Rodan as heroes, roles they continue even today. This is an above-average Japanese monster movie. The video and audio quality of this release is very good. It appears to have been mastered on 3/4" from a 16mm TV print. The print itself has a few minor scratches and vertical lines, but no more than you would see on a TV broadcast of a movie. Contrast and color are also good. There is one point where the videocassette goes to black for about 4 seconds, obviously the switch between the two 3/4" master tapes. Even though it's no film masterpiece, Ghidrah is a nice addition to a collection of science-fiction and monster movies. Also, it's the only Godzilla movie available on videocassette.--DS

Source: Nelco Video

HOLLYWOOD BLOOPERS

Length/Format: 37 minutes/Beta.

Content: Outtakes of major motion pictures from around 1940 or so. Each segment runs about 15 seconds or less and contains a "bloop," i.e., a mistake which resulted in the scene being rendered unsuitable for use in the film. These appear to have been originally packaged by Warner Brothers, and an impressive list of stars is represented. Among them: James Cagney, Andy DeVine, Edward G. Robinson, Bette Davis, Willie Best, David Niven, Jane Wyman, Jimmy Stewart, Gary Cooper, Humphrey Bogart, Danny Kaye, Milton Berle, John Garfield, and Lauren Bacall. Films that I recognized included Key Largo and The Man Who Came To Dinner, and I'm told that others included Torrid Zone, Brother Rat, G-Men, The Sea Hawk, and many more.

Evaluation: It was fun. If you ever wondered how Jimmy Cagney could always deliver those incredible series of rapid fire lines without a miss,...well, he couldn't. If you ever wanted to see sweet-faced Olivia de Havilland say "God-dammit!"--this is your chance. There's even a scene from a cowboy and indian film where a lady fails to correctly deliver the line "Let's go into the teepee." Overall, I enjoyed it, but don't expect a wealth of real knee slappers. Most of the bloopers are flubbed lines. I would have preferred more broken doors and falling down. The chief interest is in the vintage of these films and the fact that so many biggies from the past are included. All the scenes are in black and white. The picture quality is average or above, all the edits are clean, and the audio is very good. Our Beta format copy came in a sturdy black plastic case.--JL

Source/Price: Video Dimensions/\$39.95.

COMEDY TONIGHT

Length/Format: 60 minutes/Beta.

Content: Members of "The Chicago Hysterical Society" perform before a live audience in a club setting similar to The Improvisation in Los Angeles. Each of 8 young stand-up comics is featured for from 5-10 minutes. The performers, introduced by Orlando Reyes, are: Bill Brady, Frank Hooper, Ted Holum, Ed Fiala, Cary Odes, Jerry Dye, Brian Schmidt, and Tony Arquilla, several of whom have appeared in the various Playboy Clubs, on the Tonight Show, etc.

Evaluation: In a word...uneven. If you have seen "The Young Comedians" shows on Home Box Office, this is a similar showcasing of young talent, though not of the quality of the HBO performances, which have included such greats as Andy Kaufman and Robin Williams, before they made it big. A few of these young performers have clever material, and it is possible that they will be heard from in the future. Arquilla, in particular, was fun and reminded me at times of Kaufman. I also enjoyed Odes and Dye. Frankly, I thought that Reyes, the M.C., got off the best jokes. It's not often you see a black performer deliver ethnic stuff like "Why do blacks wear broad brim hats?" and "What do you call a black test tube baby?" While I am not overly enthusiastic about this tape, there is little doubt that if

you put it together with a group of laid-back brethren and a cooler of beer, an hour could be passed and a good time had by all. The Beta format tape we watched had excellent color picture quality and sound; the cleanest pre-recorded "Scotch" brand tape I've seen.--JL

Source/Price: XS Video Productions/\$69.95.

HIGH GEAR (Goldsmith Productions, 1933) Black & White

Credits: Cast--James Murray, Joan Marsh, Jackie Searl, Eddie Lambert. Director--Leigh Jason.

Story: World renowned race car driver, Mark "High Gear" Sherry, while entered in competition, encounters mechanical problems. Ignoring his mechanic's plea to pull out of the race, Sherry continues driving. As expected, the vehicle wrecks. "High Gear" escapes injury, but the mechanic is killed. Jimmy, young son of the mechanic, is now orphaned. Sherry assumes all responsibility for the lad and sends him to military school. The race car mishap begins to haunt the great "High Gear", and with loss of nerve, he gives up his lucrative sport and becomes a taxi driver. When learning of this, Jimmy runs away from school feeling that Sherry can no longer afford the costs. Jimmy is later seriously injured, and we see "High Gear" Sherry once more behind the wheel of a speeding vehicle...the ambulance...rushing his young ward to a hospital. The boy survives, and Sherry has restored confidence to return to the race tracks.

Evaluation: Tom Dunnahoo (Mr. Thunderbird Films), in whose attic did you find this movie??? This has to be the biggest batch of "corn" this cowboy ever feasted his eyes upon... and believe me, we have fields of it around this part of my world. You can't really classify **HIGH GEAR** "totally bad". It's entertainingly ridiculous. The acting is right out of the "Major Bowes Stock Company" (remember Major Bowes, Jim, or was Golden Age Radio before your time?) [No, Ted, it wasn't...sigh.--Ed.] Plot structure would never make Junior High. But it is fun, and the quality of this early soundie is quite satisfactory to eye and ear.--TR

Source: Thunderbird Films.

SO THIS IS WASHINGTON (Post Pictures, 1942) Black & White

Credits: Cast--Chester Lauck (as Lum Edwards), Norris Goff (as Abner Peabody), Alan Mowbray, Mildred Coles, Roger Clark, Jimmy Dodd. Director--Raymond McCarey.

Story: Lum 'n Abner, proprietors of the "Jot 'Em Down" General Store, in Pine Ridge, Arkansas, depart from their little village in the back country and head for Washington, D.C., to aid the "war effort" (World War II). Abner (always inventing something) has discovered a formula which he feels would produce an excellent synthetic rubber...originally intended to be licorice candy. A government agency, headed by a Chester Marshal (Alan Mowbray) has been appealing to all citizens, via radio, to develop

products which will help win the war. After many futile attempts, our heroes finally present the formula to Marshal. Abner's invention, it turns out, is not acceptable as a rubber substitute, but instead makes the perfect surface for airplane landing fields.

Evaluation: Being a fan of Lum n' Abner since childhood radio listening days, I could accept this movie in any manner or condition. But it so happens that the "manner and condition" of **SO THIS IS WASHINGTON** is positively tops. Here is nostalgia in its finest form. Lum n' Abner's authentic country store, ringing with the sound of an antique cash register, and housing sacks of grain, shelves of groceries, cracker barrels, penny candy counter, and a pot belly stove all make one wish that he could be there...and maybe even remain. Especially for those who remember (and enjoyed) Lum n' Abner, buy this tape. It's good all over. (Note: Thunderbird has two other Lum n' Abner titles which I plan to cover in a future issue.--TR

Source: Thunderbird Films.

"Hey,
Heester..."



DEBBIE DOES DALLAS

Credits: Cast--Bambi Woods, Robyn Byrd, Sherri Tart, and the like. Producer and Director--Jim (that lucky stiff) Clark.

Length/Format: 84 minutes/VHS.

Story: High school cheerleader, Debbie Benson, has been chosen to be a Dallas Cowgirl, but doesn't have enough money to make the trip. She and the other cheerleaders decide to take odd jobs [I'll say!--Ed.] to raise cash so they can all accompany her to Dallas. Their employers, local merchants and pillars of the community, soon come up with ways for the girls to earn more money. The campaign is a success, and, although the film ends before Debbie ever leaves for Dallas, we do find her attired in a cowgirl outfit (white boots, hat, and all) earning the final payment on the tickets in the closing scene.

Evaluation: Make no mistake. This is "XXX", hard-core pornography. Nothing is left to the imagination. If The Cheerleaders goes about as far as your sensibilities are comfortable with,

this is not for you. On the other hand, if The Cheerleaders [reviewed in TV #18, and available for \$60 in either VHS or Beta format from THE VIDEOPHILE,...but I degress.--Ed.] left your lecherous soul frustrated for more, this is the jackpot. The tone of "Debbie Does Dallas" is light throughout, no heavy bondage or lurking evil overtones. The acting, soundtrack music, and even the script are well above average for this sort of production. There weren't even the usual "groaner" puns, although there was some groaning of another sort. "Fantasy fulfillment" - type scenes include groping on the shower room floor getting caught between the stacks at the library, and the old favorite girl-alone-in-the-candle-shop routine. At least half of the footage (the film's, that is) is explicit sex. As in many another, concentration on a particular activity in which the male serves as little more than a prop is overdone, and tends to become boring. There is no true eroticism, just lots of recreation. The actresses were believable as high school girls and two or three of them were so pretty as to make a country boy wonder how such things can ever come to be.

The picture quality of the VHS tape we watched was very good, though the location and distance shots were not as sharp as the closeups, of which there was an ample supply. The audio was OK, too, and the whole thing comes in a white molded plastic case with a colorful label. Comments from our audience ranged from one lady's observation that "Jeez, that guy's huge!" to my own "Do you suppose they pay these guys anything?" Overall, I'd recommend it, particularly if you already know you want this sort of thing. It won't disappoint you, and it's probably suitable for mature first-timers too.--JL

Source/Price: The Video Connection
Beta-\$74.95, VHS-\$79.95.

— DISCS —

JAWS (Universal, 1975)

Credits: Cast--Roy Scheider, Robert Shaw, Richard Dreyfuss, Lorraine Gray, Murray Hamilton, Carl Gottlieb, a cameo by Peter Benchley (author of the original novel), and a beach-full of terrified folks trying to avoid becoming Bruce the Shark's desert. Director--Steven Spielberg.

Length/Format: 124 min.-MCA Videodisc (SP)

Story: The small New England town of Amith Island is terrorized by savage attacks from a huge Great White Killer Shark. The local police chief (Scheider), a rich-kid ichthyologist (Dreyfuss) and a salty sea captain (Shaw) team together to get rid of the attacker, but the shark has other ideas...creating several blood-curdling, tension-filled moments that'll keep you on the edge of your seat and away from the water for weeks.

Evaluation: The picture and sound quality were generally excellent throughout, with little of the "scratched-line" effect sometimes seen from

videodisc playback. I might add that the sound quality is often exceptionally good, though perhaps with a little too much top end (treble) for my ears. As expected, the film is packaged on five sides of three discs, with the sixth side left blank.

Other than the problem of having to turn over the discs every 25 minutes, it remains about the highest-quality way of viewing an exceptionally fine film, even better than some of the recently-broadcast Pay-TV showings of Jaws.

The film still packs its punch on a small screen--it'd be even better on an Advent-type unit--and we can easily give the movie 4 ****'s, with both the picture and sound quality getting a B+.--MFW

Source: Rich's Dept. Store (disc #12-001)
Price: \$24.95

ABBOTT AND COSTELLO MEET FRANKENSTEIN

Credits: Cast--Bud Abbott, Lou Costello, Bela Lugosi, Lon Chaney, Jr., Lenore Aubert, Glenn Strange, and the voice of Vincent Price. Director--Charles Barton.

Length/Format: 82 min.-MCA Videodisc (SP)

Story: Bud and Lou are two shipping department stumblebums who manage to get mixed up in Count Dracula's plan to transplant Costello's limited brain into the body of the Frankenstein monster, with the aid of Drac's scientist/associate (Aubert). Lawrence Talbot (Chaney), well-known unhappily-stricken lycanthrope, also joins in for fun as the Wolf-Man "when the moon shines full and bright." All works out in the end, but not before you've split your sides laughing in this hilarious farce of Universal's horror series, with some of the best special effects ever done during their black and white years.

Evaluation: As with Psycho (reviewed in TV #19), this black and white film played back on the Magnavision player with an added color burst, which may or may not create havoc (June Havoc) with your set. Other than that, the picture and sound quality are good-to-excellent throughout, with a fairly decent 35mm print used in their original transfer.

We noted an odd problem with side 3 of the 2-disc set at about 12,000 on the index counter: we were unable to still-frame or slow down a scene in which Lugosi turns into an animated bat and chases Lou through the creepy marshes near the castle. The disc player simply refused to do anything but go into regular forward motion at that point, though it would function normally on any other part of the program, or before and after the scene. While we don't think our videodisc was haunted, we're fairly certain it's defective; we can only hope that the rest of the thousands of other copies MCA has pressed so far aren't similarly damaged.

All told, the movie deserves at least 3 ***'s, and the picture and sound quality get a B+ on this three-sided two-disc set--with the fourth side as blank as the imaginations of the programming department people at MCA.--MFW

Source: Rich's Dept. Store (disc #22-008)
Price: \$15.95



Ted Reinhart's

Western Roundup

With this issue of THE VIDEOPHILE, I had planned to begin a series of articles on "collecting the video West." At the time of this writing, my resort is at the peak of its summer season, and a demanding 15 hours a day permits little time for creative writing. So many of you readers write to me asking advice on "what Westerns are best to buy and record???" I promise to launch this project next edition, giving my personal views on this matter.

Speaking of "best" Westerns, my videocassette special this time features one of the all-time three finest A-Westerns ever produced (I'll cover the other two next issue)...STAGECOACH (the original), with the late Duke (see my review). The tape also includes Chapter One of THE LONE RANGER RIDES AGAIN. Beta II, \$30; VHS II, \$35. Please add \$2 shipping charges.

I wish to publicly express my gratitude to Tom Dunahoo of Thunderbird Films, Ted Ewing of Blackhawk, and Earl Blair and Snuff Garrett of The Nostalgia Merchant. These persons have been most cooperative in loaning me any item I request for review purposes. A number of other dealers whom I solicited for review material never even acknowledged my communication. Could it be that they don't have much confidence in their products?

I'm still searching for these "trading" titles ...THE RED HOUSE (Edward G. Robinson), THE GUN FIGHTER (Gregory Peck), TOAST OF NEW ORLEANS and THE MIDNIGHT KISS (Mario Lanza), and THE WILD NORTH (Stewart Granger). If you have any of these, please contact...Ted Reinhart, Edgewater Acres Resort, Alexandria PA 16611 (814) 669-4144.

A DOUBLE FEATURE

TRIGGER, JR. (Republic, 1950) Color

Credits: Cast--Roy Rogers, Dale Evans, Pat Brady, Gordon Jones, George Cleveland, Grant Withers, Foy Willing and The Riders of the Purple Sage, Trigger, Trigger, Jr. Director--William Witney.

Story: The Range Patrol, a crooked band of self-termed "defenders of the range," are selling protection to the ranchers. The price is high, but when these services are refused, a killer

white stallion, known as "The Phantom," is released to destroy and run off the unprotected's horses. Western showman Roy Rogers and his two golden palamios, Trigger and Trigger, Jr., come to the aid of the ranch people. During an action-packed battle between Trigger and the white killer stallion, Trigger is kicked in the head and loses his eyesight. A second and even more exciting encounter finds Trigger, Jr., saving his sire's life. Another blow to Trigger's head is all the medicine the animal needed to regain his eyesight, and the combat falls on more even terms. But it still takes a bullet from Roy's gun to bring the killer down once and for all. All the crooks are brought to justice, and Rogers and his company of showmen continue with their cross-country tour.

Evaluation: I am extremely impressed with the beautiful color quality of TRIGGER, JR. (as good as anything I've ever seen on tape). The well-staged horse fights are most convincing. The frontier settings in this picture are sights well worth beholding. The only detraction in ranking this as a "best" Western movie is the acting and presence of a juvenile named Larry. Overlook the kid, and you'll be a satisfied customer.

GANGS OF SONORA (Republic, 1941) B&W

Credits: Cast--Robert Livingston, Bob Steele, Rufe Davis, June Johnson, Bud McTaggart, Helen MacKellar, Robert Frazer. Director--John English.

Story: Wyoming is still a territory, and its commissioner, Robert Frazer, is making use of his high office to conduct a reign of terror to prevent statehood. The Sonora newspaper opposes Frazer and demands an election to vote Wyoming into the Union. The newspaper presses are destroyed and later the publisher is murdered by Frazer's gang. The Three Mesquiteers, Stony (Livingston), Tucson (Steele), and Lullaby (Davis) obtain new printing presses, and old "Kansas Kate Connors," a former newspaper woman, takes over their operation. Kate learns that her son, David, an attorney, is mixed up with the crooks. David, later to mend his ways, is framed for the murder of the former publisher. The Mesquiteers find the real killer, help to pave the way for statehood elections, thus bringing law and order to Sonora.

Evaluation: This is another typically fine Three Mesquiteers venture, a series which Republic Pictures produced with much pride and a healthy budget. Even though the cast of princi-

pals (Stony, Tucson, and Lullaby) was ever changing, the quality rarely fell. GANGS OF SONORA sported a routine plot, but it was well tied together and offers about 56 minutes of action, thrills and comedy. Video and audio quality are excellent. GANGS OF SONORA makes for a perfect companion feature for TRIGGER, JR.

STAGECOACH (United Artists, 1939) B&W

Credits: Cast--John Wayne, Claire Trevor, Thomas Mitchell, John Carradine, Andy Devine, Louis Platt, George Bancroft, Donald Meek, Tim Holt, Tom Tyler, Yakima Canutt. Director--John Ford.

Story: On the stagecoach from Tonto to Lordsburg, New Mexico, ride five passengers: Mrs. Lucy Mallory (Platt), soon to become a mother, is enroute to join her Army officer husband; Mr. Peacock (Meek), a timid whiskey drummer; Doc Boone (Mitchell), a physician too fond of liquor; Hatfield (Carradine), a mysterious gambler; and Dallas (Trevor), a cafe dancer and "lady of the evening" who the women of the Law and Order League have forced to leave town. Bucky (Devine), the stage driver, shares his seat with Curley Wilcox (Bancroft), U.S. Marshal. Later, the Ringo Kid (Wayne) gets aboard the stage, surrenders to Curley "until Lordsburg," where he is going to settle a score with the Plummer boys. At a station stop, the group learns that Geronimo and his Apaches are on the warpath nearby. To make matters worse, Lucy's baby is born, under the care of a sobered Doc Boone and Dallas attending as a nurse. At this point, Ringo confesses his love to Dallas, who urges the Kid to escape and promises she will join him later. But Ringo sees smoke signals and remains to help protect the group. The stagecoach continues on its journey and is soon attacked by the redskins. In the battle that follows, Peacock is hit and Hatfield is killed. In the nick-of-time a calvary troop arrives and drives the Indians away. Later in Lordsburg, Ringo shoots it out with the three Plummer brothers and kills them all. With a change of heart, Marshal Curley permits Ringo and Dallas to flee across the border to build a new life for themselves.

Evaluation: STAGECOACH is recognized by all film historians as a "classic." This is the movie that made Duke Wayne a "star." This is the movie credited with restoring great popularity to the Western genre (after STAGECOACH, Hollywood went on a Western movie rampage, producing some of the finest films ever made). This title has always appealed to even the non-Western movie buff. Quality of the picture and sound are very fine on this videocassette.

Also on this cassette: Chapter One of THE LONG RANGER RIDES AGAIN, with Robert Livingston, Chief Thundercloud, and Duncan Ranaldo.

Source: Ted Reinhart
Entertainment Enterprises.

RAWHIDE (Principal/20th Century Fox, 1938) B&W

Credits: Cast--Smith Ballew, Lou Gehrig, Evelyn Knapp, Arthur Loft, Si Jenks, Carl Stockdale. Director--Ray Taylor.

Story: New York Yankee baseball great, Lou Gehrig, playing himself, tires of the "Great American Pastime," quits the sport and heads for the old family ranch out west. Gehrig is requested to become a member of The Rancher's Protection Association. Feeling it unnecessary, he declines. Soon this crooked organization is applying "pressure" on Lou, which turns out to be a bad mistake. You don't go foolin' with a superstar athlete. Attorney Smith Ballew joins forces with Gehrig, and the combination of brains and brawn soon results in the demise of the Association. With life on the prairie now too tame, Lou Gehrig decides he'd better return to his Yankee teammates and help them win another pennant.

Evaluation: Rawhide has turned out to be the most surprising video cassette I have reviewed to date. I recall when Blackhawk first released this title on film. It was my assumption that the movie would be strictly a "gimmick" vehicle to capitalize on the Lou Gehrig name (he was in his prime as a baseball star during the filming of this picture). Not only was I surprised at the content quality, but overly surprised at Lou Gehrig's acting ability. His performance was natural and charming. He really became a scene stealer with his co-star, Smith Ballew...and this movie has always been considered Ballew's best endeavor. Smith provides some fine songs with his satisfying voice. As for the quality of picture and sound on my review cassette, this item is the best of all B-westerns, in this respect, that I have screened to the time of this writing.

Source: Blackhawk Films, Inc.



SOURCES

Ted Reinhart Enterprises
Edgewater Acres Resort
Alexandria, PA 16611

Red Fox, Inc.—Video
Route 209 East
Elizabethville, PA 17023

Video Productions, Dept. V
161 East Erie
Chicago, IL 60611

The Video Connection
1920 Sylvania Ave., Ste. 101
Toledo, OH 43613

Nelco Video
P.O. Box 256
Glendale, CA 91209

Fotomat Corporation
Phone toll-free (800) 325-1111

Video Dimensions
43 East 10th Street
New York, NY 10003

Thunderbird Films
P.O. Box 67157
3501 Eagle Rock Blvd.
Los Angeles, CA 90065

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

Studio Film & Tape
6670 Santa Monica Blvd.
Hollywood, CA 90038

Blackhawk Films
1235 West 5th Street
Davenport, IA 52808

Rich's Department Store
3393 Peachtree Rd., N.E.
Atlanta, GA 30326



Letters:

Gentlemen and Ladies:

I have been purchasing tapes from Video Service Center and can recommend them highly. They even let me return some adult films I purchased without knowing just exactly what they were. I suppose I am interested in what might be called soft core. There must be a lot of people like me who have never seen many adult films and are not aware of the depth to which some of these things sink. Is there any system which rates by the number of Xs used? -- MTW, Palatine, Illinois

To Jim Lowe:

I am returning this tape [*The Cheerleaders*] as it is the R rated release, not the X rated release. -- G.O., San Antonio, Texas

I guess this is why they have more than one song on the jukebox. First off, the tape of "*The Cheerleaders*" that we offer is, so far as we can determine, the original "X" rated theatrical release. It contains footage not found in the "R" rated release that has been showing up at drive-in theatres for the past several years. We also are unaware that there has ever been a hard core porno version of this film, which may be what Mr. O has in mind. We did, however, refund his \$. Generally, an "X" rated film is "soft core", ie. it has nudity and perhaps simulated sex, but no actual explicit situations of the type which many may regard as offensive, if not illegal. If a film is rated "XXX" (triple X), this is an indication that it contains true pornography, scenes in which absolutely nothing with respect to the appearance and function of human genitalia is left to the imagination. "XXX", or hard core, is not really an official rating. Only those films which have been submitted to the MPAA and assigned a rating by that organization carry an official rating. Hard core porno is never submitted for rating. Confusion results because advertisers often use the term "X" or "adult" to describe material which is, in fact, hard core porno. If you do not care to see such material, it is best to inquire first. Our reviews will always make this distinction.

Dear Editor:

You mention other publications in the different columns of your magazine. Besides VIDEO, I can't find any others. I know it's helping the competition, but we can't get enough to read. How about some names and addresses. -- EJS, Weirton, WV

How can I deny a fellow West Virginian? At the moment, there is no other newsstand video mag, although two or three are on the way. If you want a mag that is aimed at the professional market, you might try VIDEOGRAPHY, 475 Park Ave. South, New York, NY 10016 (12 monthly issues for \$12) or EDUCATIONAL & INDUSTRIAL TELEVISION, P.O. Box 565, Ridgefield, CT 06877 (\$15 for 12 issues).



If you're interested in listings of business and professional prerecorded tapes, try: VIDEOFINDER, P.O. Box 8087, Madeira Beach, FL 33738 (12 issues for \$15). If you prefer up-to-the-minute news, in a no-advertising, newsletter format, we recommend VIDEO NEWS, 8401 Connecticut Ave., Washington, DC 20015 (26 bi-weekly issues for \$97). The best newsletter, and most expensive, is TELEVISION DIGEST, 1836 Jefferson Place, N.W., Washington, DC 20036. It comes to my mailbox every Monday by First Class Mail, but at something like \$300 a year, is not a practical choice for the average video nut. We expect to have a round-up of many foreign and domestic video mags in a future issue. Tell 'em we sent you, and maybe they will do their readers the service of telling them about us. ... I almost forgot, RADIO-ELECTRONICS magazine (see your newsstand) often has articles of interest to us guys.

Dear Jim:

In TV #18 you asked for the address of FILMS ILLUSTRATED. It's: 177a High Street, Ryde, Isle of Wight PO33 2HW, England. ... Have I misunderstood the announcement in TV #19, or will it be impossible from now on to advertise my soundtrack magazine in your bi-monthly? Movie nuts are quite often film score collectors, and I'd hate to lose such a good -- and cheap -- way to publicize my zine. ... I heartily second the motion to start an international column, preferably with knowledgeable VCR owners in France, England and Japan reporting on what's happening in their country. -- Luc Van de Ven

Yes, Luc, this does mean that I will not be able to accept an ad that says people who are interested in soundtrack music collecting should inquire about your SOUNDTRACK COLLECTOR'S QUARTERLY, c/o Luc Van de Ven, Astridlaan 165, 2800 Mechelen, Belgium. For similar reasons, I will not be able to accept a mini-ad for SPACE ACADEMY NEWSLETTER, c/o Joe Sarno, P.O. Box 302, Des Plaines, IL 60017, even though it is a worthy fanzine for fans of Space Adventure TV shows such as Captain Video, and can be had for the bargain price of \$2 for 6 issues. In truth, I could accept these as "dealer's ads" at the rate quoted on our rate card (\$15 per column inch), if they are worded so as to directly relate to video. All ads must relate to video in order for us to get the special postal rate that we enjoy.

Jim:

You may wish to advise the readers not to follow the enclosed recipe:

Take 1 Toshiba V5310T

Place in rear of car such as Porsche 924

Leave bake in LA heat of 105 degrees for 4 hours

The(sickening) result: An unusually shaped plastic case which got quite a few wierd looks at Muntz's when I brought it in. Cost is unknown, as is expected date of return. The damn things MELT. -- Horace Horsecollar, Glendale, CA

Dear Jim:

... Regarding remote pause, people should be careful. When I had only had my recorder for a short time, the remote pause was engaged accidentally, but the switch was out of sight. I thought my recorder was on the fritz (it would start to go, then mysteriously freeze). It was only when starting to pack it up to send it in for repairs that I noticed what had happened. ... Is the Video Guild and the parent Reel Original Corporation out of business? I had two tapes on order, a membership card, and some correspondence, but the last query I sent was returned unopened with a "No forwarding address" stamp. ... The home computer magazines carry notices for computer clubs and their newsletters. Why not do the same thing? In return the clubs could encourage their members to subscribe to TV. ... TV is getting better all the time -- what are you bucking the national trend for? -- CR, La Jolla, CA

Listing the clubs is a good idea. Any of you who wish to publicize the existence of your local videophiles group, please send us the details and we will compile a list. As to the Video Guild, we haven't heard from them in a long time, so it may be that the best laid plans have gone awry.

Dear Jim:

I am sending you a duplicate/and a picture of the one [bumper sticker] on my car, just in case you'd like to put the picture in TV.



Does the #269 on my address label mean I was number 269th to subscribe? -- Jim Sittner, Fresno CA

There was a time when it did, Jim. But since we've revamped the mailing list, I think it just means that you are (or were) alphabetically #269 in the 90000 zip code area. Many thanks for the pix, etc.

Dear Jim:

RE: TV #18, page 40 - Staying away from the controversial area of porno's effect, if any, on the young (I, personally, feel that a magazine with porno tape reviews could be more "safely left out in the open" in my home than tonight's newspaper with a front

page story and pictures of a Rhodesian execution), one is still left with the fact that if only information acceptable to the mind of a ten year old is published, you might lose the interest of the eleven year olds (and above). ... [Re: other "underground" mags, such as The Absolute Sound]: Although I subscribe to them all -- being an "audiophile" and enjoying the commercials' hype and the under-grounds' mental masturbation -- to me the all around best audio magazine (and one of the few magazines that -- like The Videophile and Gadget -- I always read immediately upon receiving) is The Audio Critic, Box 392, Bronxville, NY 10708. It is the best of both worlds! -- GM, Vandalia, Ohio

We expect to continue covering porno in a balanced manner which we will not be ashamed to have our families read and, at the same time, will serve as a guide to those who have a weakness for the pand-erer's guile.

Dear Jim:

The 20th Century-Fox purchase seems to be doing Magnetic Video's quality good. I recently purchased THE DAY THE EARTH STOOD STILL from MV's Video Club of America. The print quality was not the best, but was acceptable. There were quite a few lines, scratches and dirt on the film. Due to a mechanical defect, I had to return the tape for replacement. When the replacement arrived, I discovered that it had been produced from a totally different master than my first copy. The film print was excellent, with none of the print defects contained on the first tape. ... Also enclosed is a copy of Video Views, I just received from Magnetic Video. Your magazine is mentioned, and they have a good story on how they produce their tapes. -- David See, Pearland, TX

We appreciated the mention in VV, and would have more so had they also mentioned our address.

Dear Jim:

I was going to order some Beta format cassette index cards, but when I noticed that the cards for the VHS folks had pigs on them, I felt slighted, so I'll wait -- for the pigs. -- Dave Crow, Littleton, CO

I hope you're not in too big a hurry, Dave. I think we've still got a ton of those darn cards. No new ones will be printed until we move 'em.

Dear Jim, Joyce & gang,

Greetings from Japan, the electronics capitol of the world! ... About February 1978, I helped set up YOKOTA AIR BASE'S VIDEO SOCIETY. It grew almost overnight from just a handful of us to over 50 or more members by now. ... I read with interest your plan to make a trip to Japan. I will be here until at least April '81. I would like, indeed I'd be honored to meet your entourage and maybe give you a personally guided tour of AKIHABARA. -- John H. Zimmerman, APO San Francisco

Many thanks, John, for your 12 page (!) handwritten letter, and the enclosures. We look forward to taking you up on your offer. [Akihabara is a Tokyo shopping area of 400 electronics shops.]

More Letters:

Dear Jim:

... On buying prerecorded tapes in Canada. Buy them from the States. Now before you other Canadians yell about selling out to foreign interests, look at the facts of the matter. Tapes from companies like Paragon in Montreal charge 100% or more of the American price for FOX and other films. ... Even paying duty and the present exchange rate can't bring the price up over 50% ... many tapes never get charged duty in the first place. ... As far as ordering X rated tapes from the States, I wouldn't order them from your location [in response to an inquiry from Bramalea, Ontario]. The customs services in areas with a high volume of tapes going through them now have players to check the tapes. As to the obscenity question, obviously you've never had anything ripped off by them, and then been put on their shit list in which every article of mail other than first class is ripped open and checked. -- Doug Orlowski, 135 Blanchard Street, Thunder Bay(P), Ontario, Canada P7A 7J6

Doug has requested that I print his address so that other Canadians may contact him. His very long and welcome letter went on to explain a section of the Customs Tariff Act relating to the importing of prohibited items, and also appeal procedures that are available to those who think they have been charged too much duty. He will be happy to respond to your inquiries with regard to this and Canadian video matters generally. We also appreciate the response from K.G. in Kitchener, Ontario, who told us, in part:

They will not let x-rated videos go across the border. Video traders should be aware that there is a customs ruling aimed especially at international video traders. The ruling (L59684 Dec. 12/78), made by Doug Underwood of the London office, puts a minimum value on L500 of \$38 and L750 at \$57 for trading between two individuals.

Dear Jim:

While I, as your other readers, are continually impressed by the rapid strides forward being taken by The Videophile, I would like to inject one word of caution. Probably the most valuable service you provide is putting collectors in contact with one another. As your magazine grows I am disturbed at seeing the collector-to-collector ad section failing to keep pace and becoming submerged in the deluge of commercial suppliers of everything from Adult movies to Zoom lenses. The mini-ads is a great idea, but I know that many subscribers would like to use $\frac{1}{4}$, $\frac{1}{2}$, and $\frac{1}{6}$ page ads as well. I would like to see one or two pages of display ads in each issue dedicated to those readers with perhaps a special rate to subscribers for non-commercial display ads. My own experience with a $\frac{1}{4}$ page over a year ago is that it is still bringing me the odd phone call from someone thumbing a back issue and I would happily use one again, even at the much higher rates, if I could be assured that it would

not be submerged in with the merchandise hawkers. Please give this your consideration and let us know what you can do. -- Jay Hunt, Ottawa, Canada

Yes, Jay, this is a problem. There are factors involved that are too lengthy to go into here. Our mini-ad rates are a gift and will continue to be. Our new display rates: Full page-\$300, $\frac{1}{2}$ =\$155, $\frac{1}{4}$ =\$80, $\frac{1}{6}$ th=\$55, and a column inch for \$15, are not particularly attractive to individuals, but are cheap for dealers. Any of you who want display space at these rates may have it, and we will try to give your ad placement with similar stuff. Also, we will reduce your full page copy to fit a $\frac{1}{4}$ page space, if you prefer. We expect these rates to be good thru the end of the year, but who knows if, and when, our circulation increases dramatically. The printer and post office have a way about wanting to get paid. You might be interested to know that a full page in VIDEO magazine is about \$1000 and in the forthcoming HOME VIDEO about \$2000.

Dear Jim:

... In your letters column ... a reader writes asking how she might go about finding a specific movie. ... Your reply to her was to (1) run a \$2 classified ad, or (2) pick up the summer issue of VIDEO (your capitals) and try their source/search service. I feel we have reasonable grounds for comment here. That, of course, is the purpose of our service. ... Is it your opinion that the service we are advertising is not legal or have you received some adverse comment that precludes your making mention of or recommending it? -- Robert Hirst, Director, Video Tape Directory Service International, Las Vegas, NV

No, to both questions, Robert. As stated in my letter to you, I am not aware that the title mentioned has ever been shown on TV. Chalk up some of my response, or lack of it, to mental lapse also. I did not intend to slight your service, nor that of John Conte's Video Tape Response, each of which has been advertised in nearly every issue of The Vid for a long time.

Sirs:

Can you put me in touch with anyone sending, receiving, trading, etc. tapes from Europe, etc.? -- Walt Farmer, San Antonio, TX

We suggest running a mini-ad soliciting contact from such a person. Also notice Joe Mazzini's column in this issue and #19 with respect to international broadcasting standards.

Dear Friends:

... Because I was advised by Sony that the AG-120 changer would function with the SL-8200, I jumped to the conclusion that I would be able to record unattended for 6 hours using L-750 tape. NOT EXACTLY TRUE! ... (please see attached letter from Sony): "The DT-30 [timer] will shut off in about 4 hours. Sony Corporation of America does not market a 6 hour timer." So, to accomplish 6 hours of unattended recording on Betamax one will have to utilize some other manufacturer's timer. -- C.O'C., Gulf Shores, AL

The Good, the Bad & the Ugly

The following are unsolicited remarks with respect to the indicated dealers. To be fair, we cannot ordinarily list someone as a bad egg simply on the basis of a single complaint. This policy accounts for the fact, in part, that some of the remarks you may have sent in are not reproduced herein. Also, since it is not practical to repeat everything each issue, new readers may want to pick up copies of TV #19 and 20, in which the first two installments of this column appear.

Here is something to keep in mind when it comes to ordering tape, VCR's or anything via those toll free telephone numbers, or any telephone order for that matter. If anything goes wrong, such as the charge showing up on your Mastercharge, but it's for bum goods ... forget about complaining to the Postal Service. The company didn't use the U.S. Mail to defraud, it was a telephone order, remember? So, unless you know the company, you should use the 800 number for info but send the actual order by mail. ... P.S. I use the toll free number at Video Service Center with confidence, they are "good guys". -- T.G., Tuscon, AZ

Dear Jim:

... The following are a list of reliable video dealers with whom I have had swell dealings and therefore are recommended to other collectors:

1. The Video Connection - Toledo, Ohio
2. DeMaio Video - Dubuque, Iowa
3. The Nostalgia Merchant - Hollywood, CA

The following are the dealers with whom I have had bad dealings. And some, I do really mean bad.

1. The Vitaphone Annex, Santa Clara, CA
This guy, I had to get the postal inspector and Better Business Bureau to get my money (\$139) back.

...

3. Entertainment Unlimited, Bend, OR
This dealer waited several weeks before informing me of the title which I selected had been deleted.

... Best regards, [name withheld by request]

It appears that the guys at Entertainment Unlimited have over extended themselves by offering to supply virtually any public domain cassette. They account for more than their share of complaints we get.

Dear Jim:

[Re: TV #18, p. 40]: I agree with your evaluation of Switchcraft cables. Have you run across McGee Radio and Electronics Corporation (1901 McGee St., Kansas City, MO 64108) yet? They offer Switchcraft, along with other electronic supplies, at very substantial discounts for retail mail order. -- G.M., Vandalia, Ohio

More than one of you has called them to our attention. Tell 'em we sent you, and asked why they are not running full page ads in The Vid. Indeed, mention us whenever you order anything.

Dear Ms. Hilliard:

... It seems that most of those advertising in VIDEO magazine are very quick to accept payment for their catalogs, but in most cases they do not respond. For example Electronics Center, 443 North 48th Street, Lincoln, Nebraska 68504, I mailed them a check for their catalogs in March '79. They cashed the check, but I am still waiting for their catalog. ... I for one will not deal with any dealers that refuse "personal checks". Customers get ripped off more than the dealers!!!! ... Also Discotronics, 50 North Main St., Cranbury, NJ is quick in sending out their "used tape" orders, but slow with their "new" tapes, ... One more great dealer is Tape City, 404 Park Ave. South, NYC. I ordered some tape racks, and I had them in 6 days, which I consider as real real fast delivery. -- A.M., Quincy, MA

One person's idea of "fast" or "slow" service may be quite different from another's. In my many years of ordering by mail, I have developed the habit of not even thinking about something being late until 3 weeks have passed. Often, dealers do not have a certain title in stock, and it is only if they anticipate an undue delay do I expect them to give me personal notification.

Dear Jim:

... NOW FOR THE GOOD, WHO DON'T GET THE CREDIT THEY DESERVE.

STUDIO FILM & TAPE, Los Angeles, CA: Joe Mazzini and the bunch are very helpful and offer fast service. Their selection of titles is not as large as some dealers, but where else can you get return shipment within 3 or 4 days. Orders are sent out UPS Blue Label, and the prices are very competitive.

BLACKHAWK FILMS, Davenport, Iowa: ... They also offer something fairly unique in the video field: a 100% exchange or refund policy if not satisfied for ANY reason, including content. Quick service and shipment by UPS. ...

Some advice for purchasers of prerecorded tapes: DON'T BUY STRICTLY ON THE BASIS OF PRICE. A FEW EXTRA DOLLARS TO A REPUTABLE DEALER WILL MAKE YOU MUCH HAPPIER THAN A CHEAPER VERSION THAT IS UNVIEWABLE. IT'S A GOOD IDEA TO FIND OUT HOW THE TAPES ARE DUBBED BEFORE BUYING. A 2" OR DIRECT FILM TRANSFER WILL GIVE YOU A COPY THAT LOOKS AS GOOD IF NOT BETTER THAN OFF-THE-AIR RECORDINGS. A 3/4" MASTER CAN GIVE VERY GOOD QUALITY IF IT IS A GOOD MASTER. ... ALWAYS PUT A "REFUND OR EXCHANGE" CLAUSE IN YOUR ORDER. IF THE DEALER WILL NOT AGREE TO THIS, DON'T ORDER FROM HIM. ANY RELIABLE DEALER WILL HONOR A BAD QUALITY TAPE, AND MAKE IT GOOD. -- DS, Pearland, TX

Dear Jim,

If any of your readers are tempted to order plans to build video equipment from Britton Enterprises [Waikiki, Hawaii] -- don't. The "plans" contain mistakes and are intentionally vague (Don Britton offers "project help" by phone at the meager rate of \$1/minute). -- MM, Knoxville, TN

We hope to review one of their devices in a future issue. // Please keep your reports coming!



VIDEO SERVICE CENTER

Ben Saia
(916) 922-4747

1808 B Tribute Road
Sacramento, California 95815
1-800-824-7875

9/1/79

BLANK TAPES

BETA				
3 HR SANYO	L750	10 LOT		\$170.00
3 HR SONY	L750	PER DZ		\$204.00
3 HR ZENITH	L750	PER DZ		\$201.00
2 HR AMPEX	L500	10 LOT		\$125.00
2 HR SCOTCH	L500	10 LOT		\$122.00
2 HR SONY	L500	PER DZ		\$153.00
VHS - MAXELL				
4 HR		10 LOT		\$172.50
SCOTCH				
4 HR		10 LOT		\$170.00
TDK				
4 HR		10 LOT		\$172.50

TAPE SPECIALS

RCA - 4 HR	PER DZ	\$204.00
QUASAR - 4 HR	PER DZ	\$204.00

ALL TAPES IN DOZEN OR LOT ONLY.
ADD \$3.00 PER DOZEN OR LOT FOR
HANDLING.

SONAR BULK ERASERS
SPECIAL PRICE \$35.00

NEW SONY TV'S IN STOCK
PRICED TO SELL
CALL US!

PRICES AND AVAILABILITY SUBJECT TO CHANGE AT ANY TIME.

VIDEO RECORDERS

JVC	HR3600	\$795.00
PANASONIC	NV8310	\$975.00
PANASONIC	PV1100	\$770.00
PANASONIC	PV1500	\$975.00
RCA	VCT200	\$695.00
RCA	VCT201	\$770.00
RCA	VDT350	\$895.00
RCA	VCT400X	\$995.00
SANYO	VTC9100A	\$679.00
SONY	SL8600	\$895.00

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

PROJECTION TV'S

SONY	KP5000	\$3100.00
SONY	KP7200	\$3600.00

SHIPPED FREIGHT COLLECT

CASES-THEY OPEN AND CLOSE LIKE
A BOOK TO PROTECT YOUR CASSETTES.

BLACK VINYL GRAIN

BETA	20 FOR \$18.00
VHS	20 FOR \$19.00

BROWN SMOOTH VINYL

BETA	20 FOR \$27.00
VHS	20 FOR \$30.00

\$3.00 FOR SHIPPING EACH LOT OF 20.



BETA

U-MATIC

VHS



FALL SPECIALS

VIDEO SERVICE CENTER



Ben Saia
(916) 922-4747

1808 B Tribute Road
Sacramento, California 95815
1-800-824-7875

9/1/79

"THE PORTABLES ARE HERE"

COLOR CAMERAS

PANASONIC	PK200	\$575.00
PANASONIC	PK300	\$875.00
PANASONIC	WV3300	\$995.00
JVC	G71USJ	\$1050.00
JVC	WV3350	\$1095.00
SONY	HVC1000	\$1095.00

RECORDERS

PANASONIC	PV-2200	2/4 HR.	\$1200.00
PANASONIC	NV-8400	2 HR.	
	STILL FRAME		\$ 995.00
QUASAR	VH5200	2/4 HR.	\$ 850.00
JVC	HR4100	2 HR.	\$1050.00
SONY	SL3000	3 HR.	\$1025.00

ALL PORTABLES ARE AC/DC. WE HAVE ALL ACCESSORIES IN STOCK!

COLOR CAMERAS SUPER SPECIAL - WHILE THEY LAST

RCA CC001 \$395.00

RCA CC002 \$850.00

ADD \$7.50 TO ALL CAMERA ORDERS FOR SHIPPING AND INSURANCE...

SUPER SPECIALS

PANASONIC PV2200 - PORTABLE RECORDER AND PK300 - COLOR CAMERA WITH ZOOM LENS AND ELECTRONIC VIEW FINDER - BOTH FOR \$1900.00!!!

SEPTEMBER - OCTOBER SPECIAL
ALL 1 HR SELECTIONS FROM OUR NEW ADULT LIST \$29.95
L250 BETA OR T60 VHS ONLY

OR

3 FULL LENGTH FEATURES (1HR) \$75.00
OUR CHOICE

SHIPPING INCLUDED

WRITE OR CALL TOLL FREE, FOR ADULT LIST!
DON'T BUY ANY VIDEO EQUIPMENT UNTIL YOU GET OUR QUOTE!
PLEASE ALLOW 2 WEEKS FOR PERSONAL CHECKS TO CLEAR.

APO-FPO ADD SUFFICIENT POSTAGE FOR U.S. MAIL CHARGES!



BETA

U-MATIC

VHS



It is neither the intention of THE VIDEOPHILE to serve as a conduit through which the illegal duplication or sale of material which is protected by copyright may be accomplished, nor to encourage such activity. We will not knowingly accept advertising for the sale of such material. In addition, we reserve the right to alter or reject submitted ads which offer "cash" for illegally duplicated tapes, or otherwise indicate that the advertiser stands ready to traffic in stolen property. However, until such time as a federal court or the United States Congress clearly declares otherwise, we adhere to the position that tapes which contain material transmitted through, and recorded from, the public airways may be exchanged between hobbyists not-for-profit where no rights to public exhibition are represented to be present, and we maintain that the same is not an illegal activity. Ads seeking material not yet broadcast over the public airways are presumed to mean "if and when such material is broadcast." Ads seeking to "buy" specific titles are presumed to refer to the purchase from those having the right to sell.



FOR SALE

SONY SL8000E (PAL) Video Cassette Recorder (Pictured at the top of page 97 is issue #19 May/June TV) only used 10 hours, plus 5 Betamax tapes. Best Offer. Terry Callahan, 3428 S. Kickapoo, Springfield MO 65804, 417 887-9554. Also seeking area videophiles to dub in VHS.

Sony Betamax SL7200 in excellent working condition with plug in wall timer to go off and on up to 12 times a day. \$450 plus postage. Wanted Videophile pen pals in Beta format to exchange tapes and ideas. Robert Grunert, 7215 Green Bay Rd., Kenosha WI 53142.

One (1) Sony SL-8600 Video Cassette Recorder. Beta format, with built-in timer and remote pause. \$500. Bob Burns, Box 23-16, Wheelersburg OH 45694, 614-574-8342 after 9 pm EDT.

MINI-ADS



One (1) Sony SLO-320 Industrial Betamax Video Cassette Recorder. Includes Sony Digital Random-Access Remote. \$1,000. Bob Burns, Box 23-16, Wheelersburg OH 45694, 614-574-8342 after 9 pm EDT.

Collection of Super-8mm, silent, color adult films. Write for list. Contact Halleck Peterson, 10554 Decatur Ave So, Bloomington MN 55438.

Magnavox Video Disc Player \$695 plus shipping. Also have several records to sell with player. Kenneth Searcy, 8709 Grande Pas, K.C. MO 64114, 816-333-5009.

BETA FORMAT WANTED

Desperately want the two complete concerts taped for the ELVIS IN CONCERT 1977 special on CBS! Beta II format. Please write Steve Lecher, 428 Jayne St., St. Paul MN 55119.

Opera and symphonic music. Vitaphone film shorts by Giovanni Martinelli, Guiseppe DeLuca, Benjamins Gigli, Rosa Ponselle; also films by Lauritz Melchior, Richard Tauber, LIVE FROM THE MET "La Boheme," Bing Crosby Benefit Concert for Montreal 1976 Olympics, Bob Scott, PO Box 1694, Wayne NJ 97470 201-696-1278.

Beta II format wanted: SUPERMAN, THE MOVIE; CE3K; JAWS; JAWS II; SATURDAY NIGHT FEVER; BUDDY HOLLY STORY; OMEN; OMEN II; THE THING; THEM; 20 MILLION MILES TO EARTH; EVERYBODY'S DANCING with Spade Cooley); LOUISIANA with Jimmie Davis; Deanna Durbin or Bobby Breen musicals. Must be uncut. I have about 30 titles will trade, buy or transfer. Robert Grunert, 7215 Green Bay Rd, Kenosha WI 53142.

Important Instructions RE: Advertising

In order to keep it simple, fair to everyone and, above all, inexpensive to the individual videophile, we are initiating the following new procedure with respect to mini-ads. ONLY SUBSCRIBERS ARE ELIGIBLE TO PLACE A MINI-AD. These will still be available for the extremely cheap rate of 50 words for \$2.00. However, after the first 50 words, each word will cost you an additional 10¢, and we must impose a limit of 200 words (\$17.00) per advertiser per issue. Your name and address (within reason) = 6 words. Telephone number = 1 word. You may request that your ad be placed under any of the following classifications: For Sale, Beta Format Wanted, VHS Format Wanted, Just Plain Wanted, Personals, Video Discs, or Rubber Novelties. All ads must be related to video. We can no longer accept ads which relate to movie posters, get-rich-quick schemes, or organ transplants. Also, no mini-ads will be accepted for the sale of hardware or blank or prerecorded tapes and related items from those offering these items in quantities of more than one (collectors may, however, place ads seeking to unload all their old tape). NO ads for copyrighted material FOR SALE will be accepted unless you have the rights to it.

DEALERS AND WEALTHY INDIVIDUALS: Please send for our rate card. Dealers are not eligible to place mini-ads. We do offer full page, half, quarter, one-third and one-sixth page display rates, special placement, and color.

DEADLINES: Ads absolutely MUST reach us by the deadline. Please, no more phone calls and speedy Express deliveries after the deadline. The deadlines for the next two issues are: Issue #22 - October 1 and Issue #23 - December 1.

Wanted uncut, THE MAN WHO CAME TO DINNER; ALL ABOUT EVE; OLD ACQUAINTANCE; THE OLD MAID; MY LITTLE CHICKADEE; THE OLD FASHIONED WAY; most CARRY ON's; SONS OF THE DESERT plus their other features and shorts. Will trade or? Louis Bentley, 18-131 Langlois Rd., N.8, Desert Hot Springs CA 92240 714-329-6948.

Beta Format Wanted - Movie 1962 PEACE IS OUR PROFESSION with Lassie. R.L., PO Box 1048, San Diego CA 92112.

Need contacts to tape MOD SQUAD wherever running. Also ROUTE 66. Want Los Angeles contact to tape certain episodes of STARKY & HUTCH starting September 1979 on KTLA-TV. Beta X2. Will buy, trade. Want new season LA TV Guide. Carol Huffman, 1804 Barron Lane, Ft. Worth TX 76112 817-451-7380.

IMITATION OF LIFE - either 1934 version (Claudette Colbert) or 1959 (Lana Turner and John Gavin); April 7, 1979 NBC broadcast DISNEY ANIMATED CELEBRATION; Lou Moffett's BASS-O-MATIC commercial. X-1 or X-2. Would like to correspond with anyone receiving past or present MICKEY MOUSE CLUB. Dave Crow, 8576 West Arbor Place, Littleton CO 80123.

WANTED: New/Used Sony Betamax Model SL-8200 2-speed video recorder (or comparable machine in another brand-Zenith, etc.). Need Beta I or II of ELVIS PRESLEY on early TV shows; ON STAGE (Dorsey Brothers), MILTON BERLE, ED SULLIVAN and FRANK SINATRA. Gary A. Hocutt, Rt. 5, Box 410-2-A, Zebulon NC 27597.

Let's do some trading. Beta Format only! I'd like to hear from people who have unconventional recordings such as out-takes, cult films and rare contemporary comedy. Bill Frankel, 24049 Lyman Blvd., Cleveland OH 44122.

VERY ANXIOUS to get copies of both NEIL DIAMOND specials that were run last year. Don't have much to trade because I'm new at this. Will buy. Frank Ross, 303-751-7239 after 6 pm MDT.

AMOS & ANDY; HOPALONG CASSIDY and action serials wanted on Beta II. I already have 40 different AMOS & ANDY shows and all 14 SHERLOCK HOLMES films with Basil Rathbone (commercial-free). I'm also hooked up to HBO. Send me your list and I'll send you mine. Bob Wachtel, 1354 E. 64th St., Brooklyn NY 11234 212-763-1490 weekdays.

Wanted: Beta II trading lists. I have many good titles from current movies, classics, early ELVIS TV appearances and XXX rated. I am especially interested in the following: WILD IN THE STREETS; MYRA BRECKINRIDGE; LOVING YOU; JAILHOUSE ROCK; and 60's music shows or movies, i.e., FERRY CROSS THE MERSEY, etc. Contact L.W. Grisham, PO Box 3622, Evansville IN 47735. 812-422-9884.

Want to buy or trade SOCCER tapes in either fast or slow Beta format. I am especially interested in World Cup 1978 and Italian league matches, but would be interested in anything on soccer. I have a large collection of English, German and International matches to trade. Write Ed Schauerte, 6705 N. Hi-Wood Court, Peoria IL 61614 or phone 309-691-5266.

Spanish-language films (DEL RIO, LAMARQUE, GARDEL, LEDESMA, FELIX, BENICE, ORTIZ, GUIZAR, CATITA, SANDRINI, PONS, SOLER, NEGRETE, etc.). J.A. Fabara, 2577 Nicky Lane, Alexandria VA 22311.

Wanted in Beta II on separate 1-hr. tapes. First generation mint of two BATTLESTAR GALACTICA shows minus commercials: BALTAH'S ESCAPE and EXPERIMENT IN TERRA. Clear sharp copies only. Please send info to Martin Greim, Box 132, Dedham MA 02026.

Episodes twelve and fourteen of NBC's CURSE OF DRACULA segment of the CLIFFHANGERS series; also the following films: DEMON SEED; PHANTOM OF THE PARADISE; BOY AND HIS DOG; McCABE AND MRS. MILLER; BREWSTER MCCLOUD; NO BLADE OF GRASS; JACK THE GIANT KILLER; 7 FACES OF DR. LAO; DUCK YOU SUCKER; THE YAKUZA; THEY CAME FROM WITHIN; SEIZURE; THE RESCUERS; PINNOCHIO; MARY POPPINS; 20,000 LEAGUES UNDER THE SEA; XXX features: TAKE OFF; CAPTAIN LUST; CHINA GIRL; BABYFACE; CANDY GOES TO HOLLYWOOD; and most Russ Meyer films. Have personal collection of some 50 tapes and access to 150-200 more. John Thonen, Jr., 11218 E. 25th St., Independence MO 64052 816-254-3184.

THE STRAUSS FAMILY series aired by PBS. Would like to contact tape swappers in the Boston area. Please contact P. Cathou, 63 Atlantic Ave. 9D, Boston MA 02110 617-723-5096.

Wanted on Beta II format: As a child of the golden age of television I would like to obtain programs from this era - 1952-1965. I am particularly interested in the following shows: RED SKELTON; BURNS & ALLEN; SUGARFOOT; TWILIGHT ZONE; LIFE OF RILEY; DRAGNET (original version only); THE PATTY DUKE SHOW; SUPERMAN; THE ADVENTURES OF ROBIN HOOD; TOPPER; 77 SUNSET STRIP; THE REAL McCOYS; COMBAT; WATERFRONT; HAWAIIAN EYE; TWELVE O'CLOCK HIGH; THE TENNESSEE ERNIE FORD SHOW; THE GARY MOORE SHOW; THE STEVE ALLEN SHOW; ALRED HITCHCOCK PRESENTS; PEOPLE ARE FUNNY; MY LITTLE MARGIE; OH SUSANNA; OUR MISS BROOKS; MAKE ROOM FOR DADDY or THE DANNY THOMAS SHOW; CAR 54 WHERE ARE YOU?; BAT MASTERSON; HIGHWAY PATROL; THE ROUGH RIDERS; STATE TROOPER; RESCUE EIGHT; WHIRLYBIRDS; FRONTIER CIRCUS; CIRCUS BOY; THE

PEOPLE'S CHOICE; GEORGE GOBEL SHOW; GRINDLE; DOBIE GILLIS; ICHABOD & ME; PERRY COMO MUSIC HALL; TALL MAN; and HAVE GUN WILL TRAVEL. I am also interested in the TONIGHT SHOW, circa 1958-1968. Please contact Andrew A. Richter, 7902 Hershe, Houston TX 77029.

BETA FORMAT WANTED: Want lists from those who have tapes for trading, selling, loaning, or any combination. Interests are SF movies, old TV and XXX. Contact J.W. Taylor, 611 N 2, Cabot AR 72023 501-843-6031 between 6-10 pm.

Wanted: Beta-2 trading lists. Varied interests: animation, Japanese classics, anything. High priority: HOPE/CROSBY'S MONTREAL OLYMPIC TV SPECIAL. Joe Onorato, 46 S. Main, Northfield VT 05663 802-485-9723.

Wanted: Betamax X-2. Excellent copies of AMERICAN GUERRILLA IN THE PHILIPPINES w/Tyrone Power, a 20th Century-Fox 1950 release. Also AFRICA ADDIDO, MONDO CANE and any of the CANE sequels that followed the original Mondo Cane. Trade? Robert Dorser, P.O. Box 11275, 2201 N. Grand, Santa Ana CA 92711.

Adult cassette dubs exchanged for only \$2 each to cover return shipping. Beta-1 or Beta-2 only. Send from 1 to 50 by UPS or insured mail for equal exchange. Send list of what you have so I will not duplicate. H. Wallace, 8633 N. Springfield, Skokie IL 60076 312-676-1771.

Very anxious to get any type of INDIAN MOVIES in Beta X-2 format. Will be very happy to exchange tapes and list of my collection of movies. Write immediately to me: K.C., 1650 Glen Oak Court, Lafayette CA 94549.

Interested in trading tapes with collector whose TV stations run uncut, full-length features (i.e., late PM/early AM slot). Special interests: 30's/40's Universal and RKO horrors,

50's/60's Roger Corman epics, episodes of TV series, RAMAR, plus assorted titles--HORROR OF DRACULA; NORTH BY NORTHWEST; BACK FROM THE DEAD; TIME MACHINE; MAN FROM PLANET X; etc. Tapes must be commercial-free. I've access to NYC-Philadelphia stations. Let's trade want lists! Michael Brunas, 7 Edgewater Rd., Cliffside Park NJ 07010.

Help! Need TV shows: LOST IN SPACE; TIME TUNNEL; LAND OF GIANTS; INVADERS; TWILIGHT ZONE (one hour); GREEN HORNET; ZORRO; *8TH MAN; GIGANTOR; cartoons-50's-60's; IT'S ABOUT TIME; MR. TERRIFIC; RAWHIDE; BULLWINKLE; PILOTS NEEDED BADLY; SWAT; SAINT; BEVERLY HILLBILLIES; GOMER PYLE; GUNSMOKE. Contact David Kirk, 7522 Ave. T, Brooklyn NY 11234 212-763-6284.

Videophiles interested in animation, especially WB & MGM cartoons. Tex Avery, Bob Clampett, Jay Ward, etc. Have over 20 hrs. to trade. Also wanted BURNS & ALLEN; RED SKELTON; DOBIE GILLIS; KOVACS; etc. Let's exchange lists. Have cable/Z channel and ON. Mark Linett, 3830 Evans St., L.A. CA 90027 213-660-1129.

Films NORTH BY NORTHWEST; BAMBI; THE AWFUL TRUTH; LEAVE HER TO HEAVEN; BEAU JAMES; LAURA (excellent copy only); silent film SUNRISE; LOVE IS A MANY SPLENDORED THING. Also certain episodes of THE AVENGERS; LOVE THAT BOB; BURKE'S LAW; ALFRED HITCHCOCK; one-hour TWILIGHT ZONE; MICHAEL SHAYNE; WIDE COUNTRY; BOB HOPE CHRYSLER THEATER; GALLANT MEN; MY THREE SONS (b/w); BRANDED; LAREDO; ADVENTURES IN PARADISE; DETECTIVES (hour) WAGON TRAIN (hour); RAWHIDE; PEYTON PLACE; ELLERY QUEEN; NANCY DREW; THICKER THAN WATER; THE GOODIES; SHEPHERD'S PIE; AMERICA 2 NIGHT or FERNWOOD 2 NITE; DOCTOR IN THE HOUSE; RUN FOR YOUR LIFE;

FLIPPER; MR. BROADWAY; others. Will trade prerecorded FAREWELL TO ARMS for prerecorded LOVE IS A MANY SPLENDORED THING; RAZOR'S EDGE; FROM THE TERRACE; SOLDIER IN THE RAIN; SEVEN YEAR ITCH. Call collect if you have episodes of PETER GUNN; THIN MAN; RICHARD BOONE SHOW; 21 BEACON STREET; STRAIGHTAWAY; I SPY episode; TATIA; DR. KILDARE episodes; SHINING IMAGE or four part 30-minute FATHERS AND DAUGHTERS; film COLD WIND IN AUGUST; anything with Lola Allright, Laura Devon, Brian Kelly (except FLIPPER) or Henry Mancini. Give your phone number, titles, descriptions, guest stars. Julia Brandner, 79-18 Woodside Ave., #1B, Elmhurst, Queens, NY 11373 212-426-8333.

In Beta X-1 or X-2 ADULT XXX, MAN FROM U.N.C.L.E. or FEMALE BONDAGE outtakes from this or other movies or shows. Have many female bondage and undressing outtakes to trade. Also want to borrow, rent, trade or buy 8mm female bondage films from House of Milan, Rosslyn News & TAO. Can transfer to videotape. Also have 150 8mm adult loops available on tape to trade. Send Have and Want lists. Bob Chase, 4131 Phoenix St., Concord CA 94521 415-689-8228.

VHS FORMAT WANTED

New kid on the block wants to trade adult & non adult VHS tapes. Have small amount of current titles. Will exchange swap lists. Willing to trade blank tapes or wife for very special items. Larry Kobrin, 98 Somerset Dr., Suffern NY 10901.

Let's trade XXX tapes. Have over 100 titles to trade. Want good to excellent quality. VHS format only. Send your trade list and I'll send mine. Peter Gordon, PO Box 825, Framingham MA 01701.

Wanted: BEYOND THE VALLEY OF THE DOLLS; UMBRELLAS OF CHERBOURG; FEARLESS

VAMPIRE KILLERS; HELLSTROM CHRONICLE; CAMILLE 2000; CAPTAIN VIDEO; SPACE RANGER; CAPTAIN MIDNIGHT; A PLACE CALLED TODAY; DAVID AND LISA; IF...; STAR CRASH; CANDY GOES TO HOLLYWOOD; etc. Your list get mine. Stan Sieger, 848-C Berkley St., New Milford NJ 07646 201-967-9740

1979 INDY 500 "Edited Only" off of ABC past or slow speed. No commercials or poor quality (noise or ghosts). Have XXX movies. Bruce Heatley, 618 Parkside Ave., Buffalo NY 14216 716-837-7538.

SHAKESPEARE and OPERA I will swap or trade only and dupe. Have VHS and Beta, prefer VHS. Will trade. Want Burtons TAMING OF THE SHREW. Geo. Blair, 305 W. Torrance Blvd., Carson CA 90750 213-973-6888 (home).

TIRED of that prerecorded XXX tape you purchased? Want to see some new faces? Write and tell me the titles and manufacturer of your tape. I'll send my offer in other XXX tapes. 250 titles to choose from. NO MONEY INVOLVED. Jack Laydon, 1427 S. 9th St., St. Charles IL 60174.

Have in Beta X-1 format CANE MUTINY; 2001; BUTCH CASSIDY; 3 Star Trecks; 2 Prisoner Series. Want in VHS XX tapes in trade. Al Hayward, c/o Brooks Travel, 201 Datura St., West Palm Beach FL 33401

Barbra Streisand's TV Specials COLOR ME BARBRA; BELLA 14TH STREET; and OTHER MUSICAL INSTRUMENTS; and her appearances on Bert Bacharach and Ed Sullivan's Shows. Also want LIZA WITH THE Z starring Liza Minelli; Bette Midler's HBO Special OLD REDHEAD IS BACK and Neil Diamond's ALIVE AT THE GREEK. Also HAROLD AND MAUDE. Contact: Bill Beeler, 445 Main St., Hamilton OH 45013.

Want DESPERATELY on VHS Only, CELEBRATION AT BIG SUR; LENNY; JUDGMENT AT

NUREMBERG; OPERATION THUNDERBOLT; RAID ON ENTEBBE; TWENTY-ONE HOURS AT MUNICH; SLAUGHTERHOUSE-FIVE; and HAIR. Prefer those from TV without Commercials! Would also like to hear from Boston Area Videophiles with access to Cable or Pay-TV. Allen Millner, PO Box 35, Braintree MA 02184.

RED NIGHTMARE; THE BOWERY; THIEF OF BAGDAD (1924); TOBACCO ROAD; GIVE 'EM HELL, HARRY; JAMES DEAN STORY; HOODLUM PRIEST; ALL THROUGH THE NIGHT; HUMP CITY; SAN QUENTIN; Ali vs. Frazier (Manila), 1977 NCAA Basketball Championship (Marquette-No. Carolina). Lots to trade, sports also. Steve Purdy, Rt. 6, Qlney IL 62450.

Uncut HBO copies only of LIFEGUARD, A CLOCKWORK ORANGE; DRIVE-IN; TAXI DRIVER; and NETWORK. Have prerecorded, fresh blank, or other HBO copies to trade one for one. Larry Thomas, 5177 Clearlake Dr., Cincinnati OH 45239.

Silent movies wanted: these great silent movies BIRTH OF A NATION; DEATH OF A NATION; INTOLERANCE; ORPHANS OF THE STORM; JUDITH OF BETHULIA; ALEXANDER NEVSKY; BAD HOMBRE; BEN HUR; HELLS HINGES; GREAT DICTATOR; GOLD RUSH; MODERN TIMES; SHIEK and any Douglas Fairbanks, Sr. movie. Send your silent movie list and I will send you mine. Ken Berry, 3421 NW 41st St., Oklahoma City, OK 73112.

Wanted VHS Format: ALI-FORMAN; FORMAN-LYLE; 4 HORSEMAN OF THE APOCALYPSE; BYE, BYE BIRDIE; CAMELOT. Have large selection of tapes to trade. Kenny Kates, 3961 Ballina Cyn. Rd., Encino CA 91436 213-995-0640.

Want to trade XXX-Rated VHS tapes, S/P mode, good quality. Prefer newer movies, but what have you. Send your list and

I'll send mine. Contact Halleck Peterson, 10554 Decatur Ave. So., Bloomington MN 55438.

Serials Wanted: These great old movie serials SUPERMAN; PHANTOM; CAPTAIN VIDEO; BLACKHAWK; DAREDEVILS OF RED CIRCLE; JUNGLE GIRL; SPY SMASHER; PERILS OF NYOKA; RADAR MEN FROM MOON; MYSTERIOUS DR. SATAN; LOST CITY. I have 20 other serials to loan such as BATMAN AND ROBIN; FLASH GORDAN; CRIMSON GHOST; etc. Send your serial list and I will send you mine. Ken Berry, 3421 NW 41st St., Oklahoma City OK 73112.

VHS RCA Wanted No Trades MAN WHO KNEW TOO MUCH (1956); SHIPMATES FOREVER; WINTER CARNIVAL; SUN VALLEY SERENADE; THAT'S ENTERTAINMENT; NIGHT & DAY; FOUR DAUGHTERS; SKY ABOVE, MUD BELOW (documentary); AMERICAN IN PARIS; ANCHORS AWEIGH; WORDS & MUSIC; BROADWAY MELODY OF 1940. Write Harlan Swanson, 3830 Zeolite Circle, Wellington NV 89444.

CREEDENCE Videotapes of all films and TV appearances of John Fogerty/CCR desperately wanted, such as AMERICAN BANDSTAND "TRIBUTE TO CREEDENCE" program, CCR-IN CONCERT, TV special, ED SULLIVAN; MUSIC SCENE; JOHNNY CASH SHOW appearances, "SWEET HITCH-HIKER" film, Albert Hall and Woodstock Festival appearances. D.L. Doak, PO Box 230033, Tigard OR 97223.

Wanted very badly on VHS-SP mode: Rock 'N Roll features of the 1950's such as ROCK, ROCK, ROCK; ROCK AROUND THE CLOCK; ROCK PRETTY BABY; and anything else on rock 'n roll groups of the 1950's/early 60's era. Someone please! Steven A. Feinberg, 3815 Atlantic Ave., Seagate NY 11224.

Wanted on VHS SP-Only. Desilu Playhouse episode TIME ELEMENT by Rod Serling (pre

Twilight Zone); AMERICAN HOT WAX; THE HARDER THEY COME (REGGAE MUSICAL); TEXAS CHAIN SAW MASSACRE; JABBERWOCKY; THE BOHEMIAN GIRL; SWISS MISS; SAPS AT SEA; LE GRANDE BOUFFE, IT; THE TERROR FROM BEYOND SPACE. I hope to hear from Someone. Steven Feinberg, Ph.D., 3815 Atlantic Ave., Seagate NY 11224.

Wanted on VHS STAR WAR'S. Will trade anything!!! Also swap adult tape's. You tape for me - I'll tape for you. Gary Rabinowitz, 164-10 84 Ave., #3-B, Jamaica NY 11432 212-291-3178.

Science Fiction Wanted: These great science fiction movies ANGRY RED PLANET; ATRAGON; DESTINATION MOON; FIRST SPACESHIP ON VENUS; FLIGHT TO MARS; HAVE ROCKET WILL TRAVEL; JOURNEY TO THE 7TH PLANET; JUST IMAGINE; THE MYSTERIANS; ROCKETSHIP X-M; THIS ISLAND EARTH; and ZARDOZ. Have long list of tapes to loan. Send a list of any science fiction movies you have, and I will send you mine. Ken Berry, 3421 NW 41st St., Oklahoma City OK 73112.

BIRDMAN Cartoon Show now in syndication in various cities. Please help. Have lots to trade and access to cable TV. Send TV Guide to: Michael Swanigan, 1522 S. St. Andrews Pl., L.A. CA 90019.

Wanted: VHS People! We have organized a small Video Exchange Club in the South Bay area. Any of you interested out there in the San Jose area? Please contact me George Whitmore, 2122 Amstel Ct., San Jose CA 95116 408-923-6721.

Any WRESTLING TV shows except from the northeast (WWWF), THE AVENDERS TV show with Diana Rigg; EL CID movie; KNIGHTS OF THE ROUND TABLE movie; GOLD-FINGER movie; THUNDERBALL movie; THE PARTY movie; 1950's TV westerns and XXX movies. Will Trade HBO movies,

New York City shows, serials and XXX movies for what I am looking for. Want someone to trade with in Houston, Detroit and the Carolinas. Send your TV Guide and I will send mine. Howard Rogofsky, Box 1102, Flushing NY 11354.

Desperately need Radley Metzger's THE LIBERTINE and THE LICKERISH QUARTET but only in excellent quality please. I already have a copy of the home cinema service version but would rate it only good. No reasonable offer refused. Bob Ehrhard, 25 Stewart Place, Apt. #217, Mt. Kisco NY 10549.

DISCS

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Trade Disc Movies for HBO Movies in VHS SP Speed Only. Advise wants from Disc list in Mar/Apr VIDEOPHILE and send list of movies you have for trade, also MANILOW or MATHIS specials. Don Bayer, R.D. 1, Box 240, 5 S. Main St., Sheffield MA 01257.

JUST PLAIN WANTED

UNCUT copies needed of: CAR WASH; DAWN OF THE DEAD; GODFATHER I & II; DEATH-WISH; TIME MACHINE (1960); UP IN SMOKE; JAMES BOND; APES; BEN; DISORDERLY ORDERLY; OLIVER; MYRA BREKINRIDGE; JOYRIDE; HEAD; LAW AND DISORDER; GAY-PUREE; SLEEPER. And something completely different, ZORRO (Disney); MAGNUM FORCE. Contact: David Kirk, 7522 Ave. T, Brooklyn NY 11234 212-763-6284.

WANTED the following movies on video tape: RETURN OF FRANK JAMES-1940; HUDSON'S BAY-1940; TOBACCO ROAD-1941; BELLE STARR-1941; SON OF FURY-1942; RINGS ON HER FINGERS-1942; THUNDER

BIRDS-1942; CHINA GIRL-1942; HEAVEN CAN WAIT-1943; A BELL FOR ADANO-1945; LEAVE HER TO HEAVEN-1945; IRON CURTAIN-1948; THAT WONDERFUL URGE-1948; WHIRLPOOL-1949; NEVER LET ME GO-1953; PERSONAL AFFAIR-1954; IN OLD CHICAGO-1938; ALEX-ANDER'S RAGTIME BAND-1938; HOLLYWOOD CAVALCADE-1939; ROSE OF WASHINGTON SQUARE-1939; LITTLE OLD NEW YORK-1940; LILLIAN RUSSELL-1940; TIN PAN ALLEY-1940; THAT NIGHT IN RIO-1941; THE GREAT AMERICAN BROADCAST-1941; WEEKEND IN HAVANA-1941; HELLO, FRISCO, HELLO-1943; THE GANGS ALL HERE-1943. Will buy, trade or copy. Would prefer VHS, but Beta is OK. Tapes with commercials are also OK. Karen Gilbert, 141 Locust Ave., Mill Valley CA 94941.

Brooklynites Unite (Others Welcome Too) Let's trade Beta and VHS. I have many old TV shows CAPTAIN NICE; GREEN HORNET; TIME TUNNEL and have access to HBO, Showtime and Cable. Want old war and ethnic cartoons, LIL RASCALS uncut, etc. What have you? Call or write, Lou Diamond, 5601 Ave J, Brooklyn NY 11234 212-377-1813.

DISNEY PLEASE release them all. Especially SWISS FAMILY; BIG RED; ROB-ROY; LORNA DOONE; MOONSPINNERS; 20,000 LEAGUES; POLLYANNA; SO DEAR; BLACK HOLE; MARY POPPINS. Inexpensive/editing/dubbing/VHS/Beta S.A.S.E. Three local uncut cable channels. 300 movies to trade. Send lists. Want "Trinity" westerns. L.D. Armstrong, 451 Moorewood Cir., Dayton OH 45415 513-890-0644.

NEED BADLY: These OUTER LIMITS episodes, on 1/2-inch openreel: 100 DAYS OF THE DRAGON; MAN WITH THE POWER; NIGHTMARE; DEMON WITH A GLASS HAND; CRY OF SILENCE; INVISIBLE ENEMY; WOLF 359; THE PROBE. Prefer with commercials, but episodes must be UNCUT. John Mallon, 418 W. 47 St., N.Y.C. 10036.

Serials, movies, TV shows wanted Beta II or VHS: GREEN HORNET; DR. SATAN; MANDRAKE; PHANTOM; ROLLER BALL; ALPHAVILLE; 2001; MAN WHO FELL TO EARTH; ANYTHING WITH DAVID BOWIE; FAHRENHEIT; COMMANDO CODY; SECRET AGENT; DANGER MAN; M-SQUAD; to name only a few, have hundreds to trade or whatever. Send your wantscollection lists-I'll send mine. Also willing to tape TV for you. George Paulus, 9826 S. Vanderpoel St., Chicago IL 60643 312-239-1050.

LISTS WANTED will trade lists with anyone out there. Lists can be for any format; Beta I, Beta II, VHS, or U-Matic. Have a large to-trade including current titles. Write to Gary A. Sissala, 1445 W. Jessamine #311, St. Paul MN 55108 612-646-2310.

WANTED in Beta or VHS: episodes from FANTASTIC JOURNEY (esp. FUNHOUSE); LOGAN'S RUN (esp. CAPTURE); SEARCH (except pilot episode); THE CHAMPIONS; TIME TUNNEL; IT TAKES A THIEF; MAN FROM ATLANTIS. Many titles to trade. Let's swap lists. Michi M. Wade, 2215 Ambassador NE #29, Albuquerque NM 87112 505-296-4093 after 6pm M-F anytime weekends.

Wanted in Beta or VHS (SP only): NEIL DIAMOND television concerts; ENGLEBERT HUMPERDINK IN THE BAHAMAS; STICKS AND BONES teleplay that starred Cliff de Young; WALKABOUT (uncut); CANDY SNATCHERS (uncut); PRIME CUT (uncut); GINGER movies such as THE ABDUCTORS and GIRLS ARE FOR LOVING starring Cheri Caffaro; SCORCHY. R. Shannon, 1839 Fernwood Rd., Belmar NJ 07719.

WANTED: Any tapes (VHS or U-Matic) with Frank Sinatra appearances. I have a large list of Presley, Bennett, Garland to trade. Also, Sinatra fans note: Sinatra Society of America. Members welcome: \$7.50 for newsletters. PO Box 10512, Dallas TX 75207.

TULSA, OKLA. VIDEOPHILES I'm wanting someone to trade with. Have OUTER LIMITS;

TWILIGHT ZONES; SF films; HBO movies; and have Cable. Brian Gray, 5711 South Gary Place, Tulsa OK 74105 742-3870.

WANTED: SPORTS (Especially 1977 World Series Game 6 with Reggie's 3-hrs); Rock Music tapes, and I SPY episodes (Cosby and Culp). I have many stort features, full games and highlites, plus music tapes and movies. Dave Shafer, R.R. 6, Olney IL 62450 618-395-4953.

WANTED: ROCK FILMS any kind; STONES; BEATLES; LED ZEPPLIN; SUPERTRAMP; NEW WAVE; etc., any cult WATERS; ROMERO WARHOC; etc. Also wanted: new feature films, comedy specials, TIME TUNNEL, adult and male films. Send your list for mine. PO Box 92, Station Z, Toronto, CANADA M5N 2Z3.

Anything on BEE GEES, especially any news film, etc. of their current concert tour. Will buy or trade. Please write. Carol Miller, 13 Wychview Dr., Westfield NJ 07090.

Serials wanted on VHS or Beta. I have CAPTAIN MARVEL; HURRICANE EXPRESS; MASKED MARVEL; CRIMSON GHOST; JUNIOR G-MEN; UNDERSEA KINGDOM and 7 others to trade or loan. I would consider borrowing serials with a copyguard for my personal viewing and will return after viewing. B Westerns also wanted for trade especially those with RED RYDER; DURANGO KID; and SMILEY BURNETTE. Call evenings or weekends 216-237-1289 or write Dr. Richard Cook, 11422 Lorain Ave., Celveland OH.

FRANK SINATRA TV SHOWS (50's & 60's) urgently required. I can play both NTSC and PAL. Also JACK BENNY TV shows wanted. I would like to contact other VIDEOPHILES in USA. Clive Roberts, "White Lodge", 47, Baldwin Avenue, Eastbourne, Sussex BN21 1UL, England. Phone: EASTBOURNE (0323) 639588. (U-Matic system or VHS).

WANTED: Prefer Beta, can accept VHS. I'm a fanatic collector of ABBOTT &

COSTELLO. Need DANCE WITH ME HANRY; THIRTY FOOT BRIDE OF CANDY ROCK; A & C BLOOPERS; COLGATE COMEDY HOUR WITH A & C; comic books, almost anything as long as we can trade. I do not buy. Other movies I'm looking for are THE STUD; AVANTI; SATYRICON; ARNOLD; BOCCACCIO 70; BLUEBEARD; THE BIG BIRD CAGE; IN PRAISE OF OLDER WOMEN; OTHERS. Keep up the good work Jim, and I'd like to say HI and THANKS to a few guys, BOB S., JERRY B., RAY H., JOHN H., RAY W., MARK K., MARC W., DAVE A., and FISH. And LARRY S. in Wash., write. Jim Sittner, 4875 E. McKinley #109, Fresno CA 93703.

Wanted on Beta or U-Matic: ALLEGRO NON TROPPO; HOLY MOUNTAIN; back issues of INSTANT REPLAY; CATJ SATELLITE shows, local commercials, ID's & signoffs, Sci-fi, Cult, Animation & X films, Stereo U-matic tapes. Have same to trade, or can tape off-air in L.A. Rich Langsford, PO Box N, Culver City CA 90230.

WANTED: THE UNTOUCHABLES series VX200 Quasar format, will trade or buy. Have available: OUTER LIMITS; TWILIGHT ZONE; NIGHT GALLERY; RIFLEMAN; MAVERICK; AVENGERS; HOPALONG CASSIDY; THRILLER; PERRY MASON; MOTHERS IN LAW; WORLD AT WAR, etc. HBO also. Will trade TV Guides. E.J. Stuart, Jr., 228 Greenbrier Rd., Weirton WV 26062.

NEW YORK CITY Public Access Producer wants to see shows from other cable systems. What kind of original material is being offered on your cable system? Also I have much original programming available. Bruce Martin, 506 Laguardia Place, New York NY 10012 212-260-6630 evenings.

Would like to correspond with VHS owner with access to off air recording of B Westerns. Will buy or will trade items I can record for you. State wants. Gerald Jackson, Rt. 2, Box 40, Russellville AL 35653.

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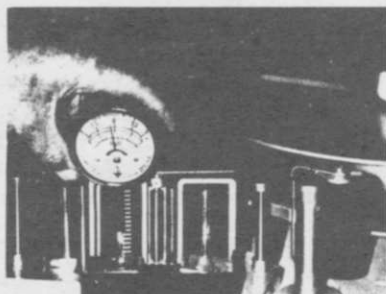
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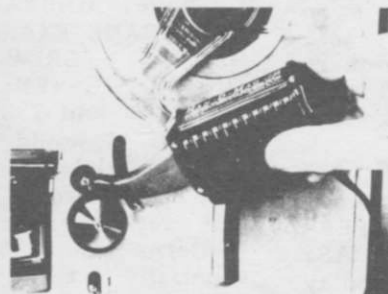
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CONFESIONS...

(Cont'd from p. 27)

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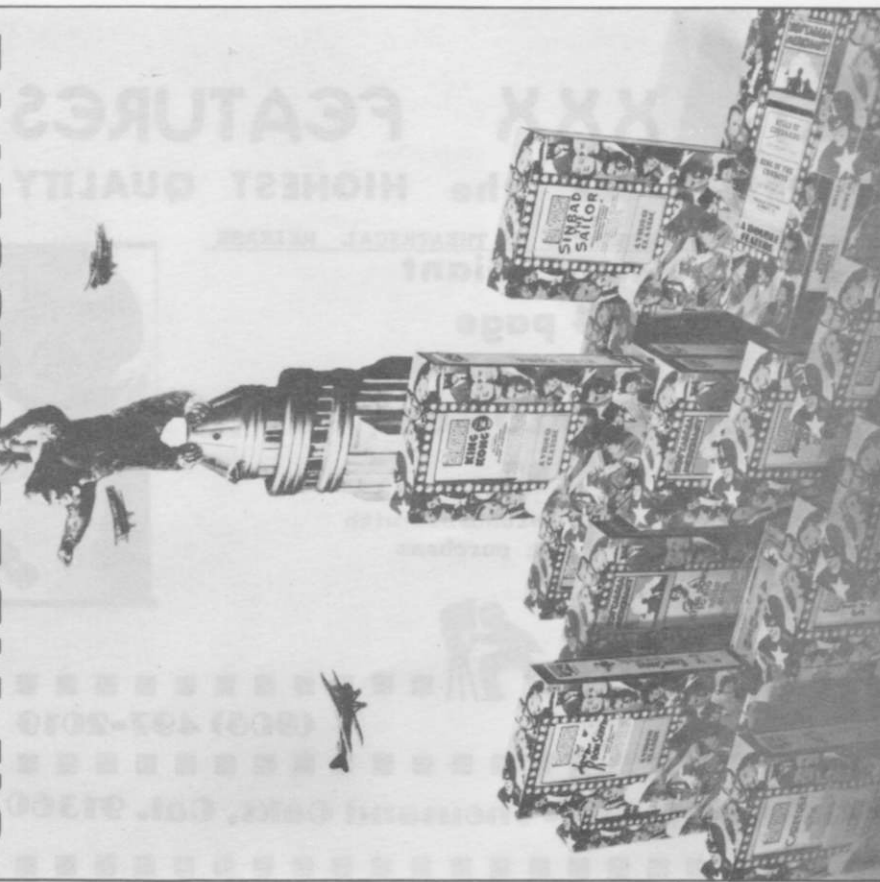
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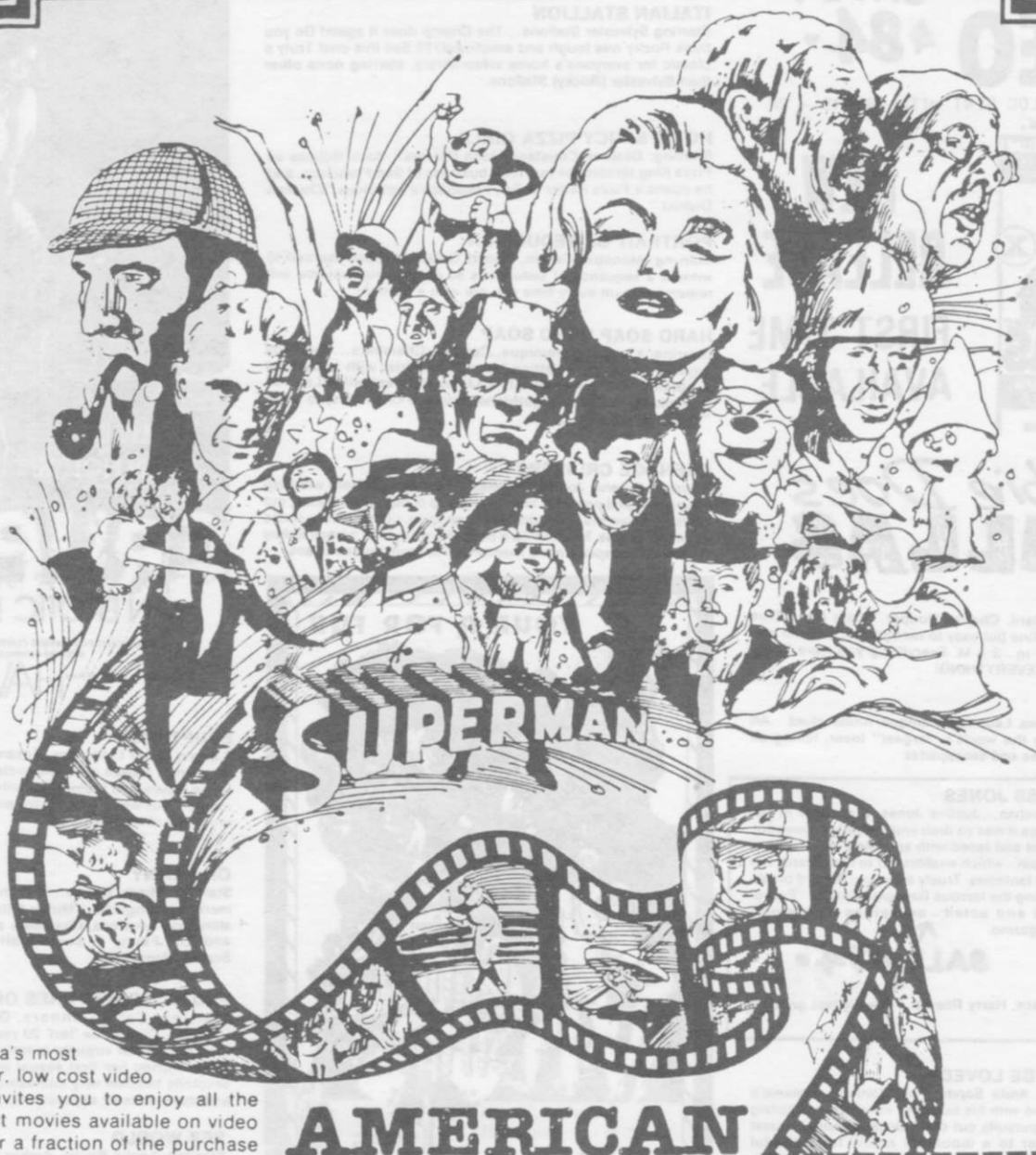
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Starring: Rene Bond, Anita Sands, Paul Tanner... Melanie's husband is preoccupied with his business interests, prompting her to take up sexual pursuits out of wedlock. Melanie's quest for pleasure takes her to a mountain resort for a lustful week-end. This is Rene Bond at her very best.

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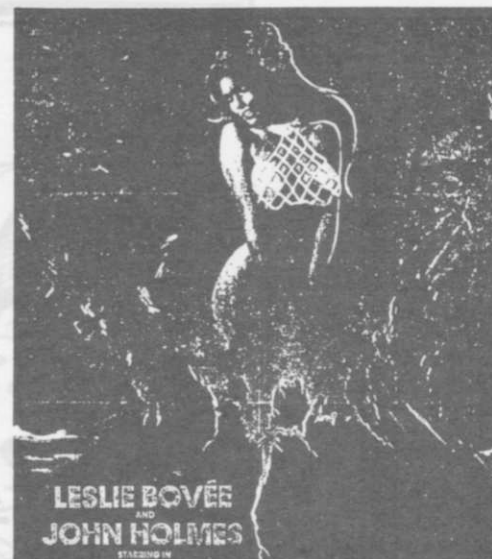
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ERUPTIONS
Starring: John C. Holmes, Susan Hart, Leslie Bovee... Shot on location in Hawaii amid bikini-clad beauties. John Holmes and Leslie Bovee find themselves entwined in mystery, violence and murder. But wherever Holmes and Bovee are involved, there is eroticism of the first order.

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Starring: Mindy Wilson... A highly charged sex romp through merry old England. "Mindy Wilson is sure to take her place alongside Lovelace, Chambers and Spelvin - she is Oh Fanny and 'Oh, Fanny' is sexual!" - Linda Morgan, American Screen Magazine

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Starring: Carol Connors, Georgina Spelvin, John C. Holmes... Candy, the 'last' 20 year old virgin ultimately decides that 20 years of virginity is long enough and is caught by her father during her first sexual encounter. From here Candy's exploits become very interesting as she wanders into intrigue and many sensual experiences.

SEX WORLD
Starring: Leslie Bovee, Amber Hunt, Sharon Thorpe, Desiree West, Annette Haven, John Leslie and Johnnie Keyes in his first appearance since BEHIND THE GREEN DOOR... Welcome to the future... SEX WORLD (a Billy Thorberg production of an Anthony Spinelli film) where everything can be yours - for the taking, where people can openly admit their sexual hangups and fantasies. Encouraged by trained counselors, they can spend a weekend and experience any sexual desire he or she wishes, providing each guest leave their inhibitions and sexual hangups for the weekend.

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Starring: Michael Rossi, Gloria Hope, Lois Grant... Set in the western plains circa 1890, the movie opens upon a series of unique opticals and effects, depicting the escape of three dangerous convicts. Follow the escapades of these ruthless badmen as they plunder, murder and rape their way across the West.

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★ TV BLOOPERS ★

HERE ARE BLOOPERS THAT YOU NEVER, EVER SAW ON TV. THE FIRST HALF IS A COLLECTION OF 'OUTTAKES' FEATURING LEE TRAVING AND AN ANGRY JOE GARAGIOLA, THE LONE RANGER, BILL COSBY, STEVE ALLEN, THE MAD STREAKER, THE GANG FROM HEE-HAW AND SOME STRANGE COMMERCIALS. PART 2 IS DEVOTED ENTIRELY TO THE MARY TYLER MOORE SHOW. IT'S MOSTLY GOOD CLEAN FUN, BUT YOU MAY BE AMAZED AT ONE LINE THAT MARY FIRES OFF. (SORRY, WE CAN'T PRINT IT HERE!). THIS IS AN EXCLUSIVE RELEASE AND CANNOT BE FOUND ELSEWHERE. (DUE TO STRONG LANGUAGE, THIS TAPE IS NOT RECOMMENDED FOR CHILDREN)...30 MIN, COL CODE K (NOTE: THIS TAPE WAS TAKEN FROM A MASTER WITH GLITCH EDITS. CONSIDERING THE RARITY, WE KNOW YOU WILL LIKE IT NONETHELESS.)

Dementia 13 Dementia 13

THIS WAS FRANCIS COPPOLA'S FIRST MAJOR PICTURE AND IT SHOWS THE TALENT THAT WAS TO BLOSSOM. A SCARY TALE OF AN UNSCRUPULOUS WOMAN & A MURDER. A REAL SHOCKER!

75 MIN, B&W

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CODE L



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CODE N

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80 MIN

CODE N

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SUPER BLOOPERS #1 - A GREAT GROUP OF GOOFY, TIT-TAT NOT AVAILABLE ELSEWHERE. FIRST, WE HAVE THREE EVER-LIVING STAR TREK BLOOPERS. REEL #1 IF YOU MUST KNOW, AND THEN 10 MINUTES OF OUTTAKES FROM AMERICAN PICTURES (ON 1, THAT LANGUAGE). INCLUDED ARE THE "HOT AND COLD" BLOOPERS. ALSO HERE ARE THE ABBOTT & COSTELLO BLOOPERS, BOB SPOTS SPOCK FEEL, AND THE TV BROADCAST BLOOPERS WITH KING CRISTO, SALLY DAVIS & PETER LAFFORD, SPRINKLED THROUGH ARE COMMERCIALS, BOTH REAL AND IM-AGINE. COLOR AND BLACK & WHITE.....CODE K

SUPER BLOOPERS #2 - IF THE FIRST TAPE IS NOT ENOUGH, HERE IS MORE FUN FOR YOU. WE START OFF WITH STAR TREK AGAIN (REEL #2) AND THEN GO TO THE JAMES ARNOLD "GANGBUSTERS" REEL. FOLLOWING THAT IS THE CBS GAG REEL WITH BOB HOPE, BOB DICKEYS & OTHERS. THEN ITS THE "ALL STAR BOMB DRIVE" (IN COLOR) WITH MONKEYS, THE DODD COUPLE, AND THE HISSON IMPOSSIBLE BUNCH. TIPPING THIS OFF AND HEAD SHAPES THAT YOU NEVER SAW ON THE 6-CLICK NEWS, AND MORE CRAFT COMMERCIALS. COLOR & BLACK AND WHITE.....CODE K



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Jules and Jim

FRANCOIS TRUFFAUT'S FILM CLASSIC. A CHARMING AND HAUNTING FILM ABOUT THE RELATIONSHIP OF THREE PEOPLE IN LOVE. STARS JEANNE MOREAU AND OSKAR WERNER. A FILM OF RARE CHARM AND BEAUTY.

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Desert Trail

DESERT TRAIL --- A RARELY SEEN 'LONE STAR' WESTERN WITH THE COWBOY GREAT OF ALL TIMES -- JOHN WAYNE.

55 MIN, B&W

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CODE L



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A FRIST-RATE WESTERN WITH THE GREAT JOHN WAYNE AS AN INJURED GUNFIGHTER TAKEN IN BY A QUAKER FAMILY. HE PLEDGES TO GIVE UP HIS GUN WHEN HE FALLS IN LOVE WITH GAIL RUSSELL, BUT FATE HAS ANOTHER HAND TO DEAL HIM.

100 MIN, B&W

CODE N



NUDIE CLASSICS - NOT VERY DARING, BUT THIS WAS HOT STUFF IN DAD'S DAY. AN HOUR OF WHOPEE WHICH BEGINS WITH "WHY GIRLS WALK HOME", A CLASSIC FROM 1925. THEN "DORMITORY SECRETS", WHICH LETS YOU IN ON THE GOINGS-ON IN A TYPICAL (?) GIRL'S DORM OF 1937. FOLLOWING THIS ARE TWO GOODIES. A FANTASY ABOUT NUDES ON TV, CALLED "UNCLE SI AND THE SIRENS" AND THE DANCE EPIC "THE FOLLIES". ALSO HERE IS "NUDE FROLICS", A HOLLYWOOD POOL PARTY, AND A COUPLE OF CARTOON GREATS, "BURIED TREASURE" AND "LITTLE ANNIE". COLOR AND BLACK & WHITE.....CODE K

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62 MIN, B&W

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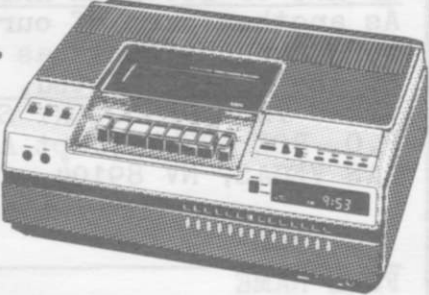
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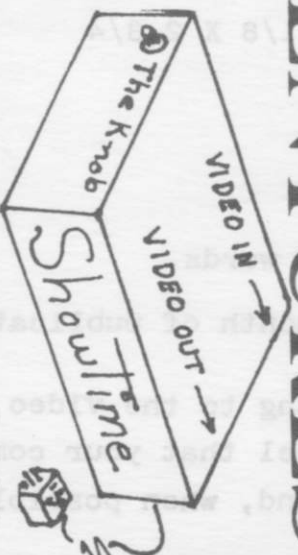
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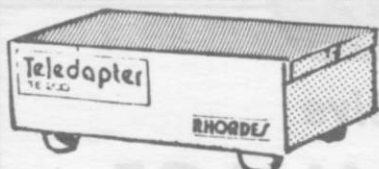
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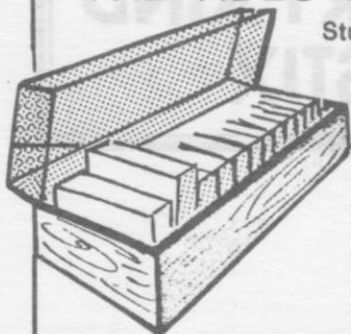
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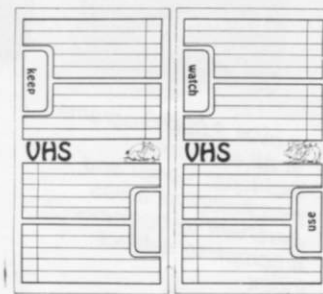
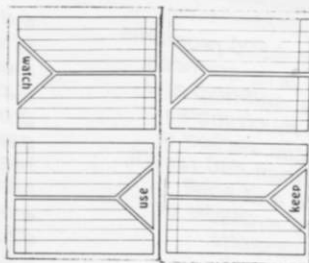
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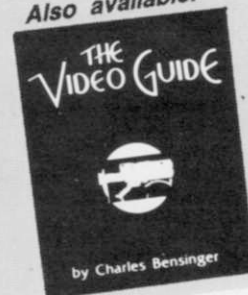
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Issue #13: How to defeat the muting circuit in the Betamax SL-8200 (or Zenith), Bob Burns' first column for "VHS" folks, Rambling Marc battles Universal attorneys, and reports on pay cable systems, lotsa questions and answers, great America 2Night cover.

Issue #14: First color cover. Report on new products at Summer Consumer Electronics Show, L-500/ Sony SL-8200 counter/index time chart, lots of info re: VHS format including Q & A's, report on the Sony SL-8600, TVN goes to two conventions, The Ultimate Video Room, much more!!

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