

the VIDEOPHILE

\$2.50

April 1980

24 

**I
WANT
YOU!**

to read our
exclusive
features on:

- Video Products at the Las Vegas Consumer Electronics Show
- All the Latest Home Video News



tv wiggles

On a recent whirlwind trip to New York City (the first in over 25 years for this country boy), I saw the future of home video and was most impressed. I'm speaking of "Video Shack" on Broadway in downtown Manhattan, a retail establishment that sells nothing but blank and prerecorded videocassettes. You couldn't miss it from the outside. It's on a corner location with large signs facing both ways. The large glass display windows feature the new releases from Warner Brothers, together with attention-grabbing life-size cardboard "Superman" standees. The interior is fully carpeted, lined with glass cases and attended to by a staff in three piece suits. I tell you, it looks more like a jewelry store than anything else. The prices match the surroundings, but they do have just about any available prerecorded tape you can think of. (They even have *Latex Slaves*.) The place is well worth a visit by those of you who have a chance to drop by.

I was also able to drop in on the offices of the Motion Picture Association of America for an amiable chat with Jim Bouras, chief of the Film Security Office. I was interested to hear more details about the extent of video piracy in the Middle East (ie. Lebanon and Saudi Arabia, not Pennsylvania and New Jersey), and also had a pleasant visit with a couple of the gentlemen who spend their time pouring over film and video collectors' publications. [See our interview in TV #20.] We value very much our positive relationship with the MPAA and feel it is important that our activities and those of our readers remain on the right side of the law. The temptation to do otherwise is, thankfully, on the wane now that the movie studios are releasing on tape so many of their most highly sought titles.



WARNING

Federal law provides severe civil and criminal penalties for the unauthorized reproduction, distribution, or exhibition of copyrighted motion pictures and video tapes. (Title 17, United States Code, Sections 501 and 506)

The Federal Bureau of Investigation investigates allegations of criminal copyright infringement. (Title 17, United States Code, Section 506)

I know we've said it before, but it bears repeating. *The Videophile* has absolutely no interest in encouraging or participating in illegal activities involving the sale or widespread distribution of pirated tapes. We occasionally edit the mini-ads that are submitted, primarily to protect the avidly reckless among you from yourselves. If there is any doubt in your mind, let me make it perfectly clear to you—the MPAA Film Security Office staff reads every word of every ad in this magazine as well as those in *Film Collector's World* and *The Big Reel*. If you don't think so, or if you choose to behave as if they didn't, you are seriously mistaken.

Speaking of other publications, we've heard from a few since our review in #22. *American Film* wondered why they weren't included and *Video Store* called our attention to the fact that they exist. We'll have another roundup one of these somedays.

We've just received our first copy of *Video X*, a slick, colorful, 96-page magazine subtitled "The Monthly Review of Adult Video Features." This may be the very thing that those of you who have requested more "XXX" reviews are looking for. The publication is a sort of combination magazine/catalog (all the titles reviewed are available for sale from the publisher), so the reviewer's opinions are a little suspect. However, the plots are fully described and illustrated, giving you a good idea of what to expect. The text is unnecessarily crude and totally uninhibited, the pictures less so, though they fall just short of being pure hard core porno. The 16 titles reviewed in the first issue (March 1980) include: *Desires Within Young Girls*, *Joy* and *Erotic Adventures of Candy*. The issue also includes an interview with Larry Levinson, founder of "Plato's Retreat" in New York, a bit of VCR news, and a "Man to Man" section. *Video X* is published by the same folks that produce *Blueboy* magazine (the *Playboy* of the gay world), features more than 40 pages of color, and is available for \$3.00 from 6969 N.W. 69th St. (I kid you not), Miami, FL 33166. We don't really recommend it, especially not for those of you who are offended by pornography, but we mention it because there are so many of you who have been asking us about this very thing.

We do recommend that you look for the premiere issue of *Video Review*, which should be on your newsstand right now. We haven't seen it yet, and can't promise that it will be any good, but we do know that it has articles in it by the editor and technical editor of *The Videophile*, who are pleased to have formed a positive relationship (for a change) with the editor of a mass circulation home video magazine.

Will Jim Lowe be the Biggest Videocassette Star Since John Holmes?

I was recently paid a visit by a film crew from *Instant Replay*, the "magazine" on videocassette that you have often seen advertised and reviewed in these pages. They taped a fairly long interview at my home, which included a simultaneously taped phone conversation with *Instant Replay* guru, Chuck Azar, who was in front of lights and camera on the other end of the phone conversation in Miami. Hopefully, the whole affair will be featured in an upcoming "issue."

Louis Bohl called the other day to inform me of a rather odd problem that seems to be plaguing his new Sony SL-5400 Betamax and those of several folks with whom he is in contact. The problem seems to be a set of 6 or 8 vertical "jail bars" that appear on the recorded image. My own local experience and a quick check with the West Coast does not confirm that this is a general problem, and yet Lou assures me that Sony technicians in his area have admitted an awareness of the phenomena. If you have a machine that is afflicted, you may want to drop Lou a note, mentioning the serial number of the unit. He is planning to present Sony with as much

evidence of this mysterious problem's reality as he can gather. Contact: Louis Bohl, 838 W. Country Rd., B-2, Roseville, MN 55113 (612) 483-8101, after 9:00 a.m. Central Time.

Fractured Dreams Dept.

It's apology and explanation time here at *The Videophile*. We've been experiencing some difficulties, which, together with personal matters that have required a good bit of the attention of several of us, have resulted in a regrettable delay in some of our plans and projects. In addition, this particular issue of our eagerly-awaited tome falls somewhat short of what we would prefer to present you with. In particular, our "Ask the Videophile" and "Product Reports" are among the missing this time around. Also the interview with Ernestine Wade and Alvin Childress (Sapphire and Amos) has been bumped to our next issue. Other items you may be interested in include:

—We will probably change printers again within the next issue or two. Such things as unnecessary delays and the much too dark photos in our last issue are continuing to frustrate and discourage us.

—Several of you have responded to our invitation to indicate your interest in investing in incorporation of *The Videophile*. We will have further details for you before too very much longer. (We may also run a contest to see if anyone can write a sentence that has more "in-" words in it than that one!)

—*The 1979 Videophile's Annual* (sigh) is still in a "hold" position. With any luck at all the faithful ones among you who have previously sent in your \$10 will have a copy nestled securely in your paws by the time we officially announce its availability in our next issue.

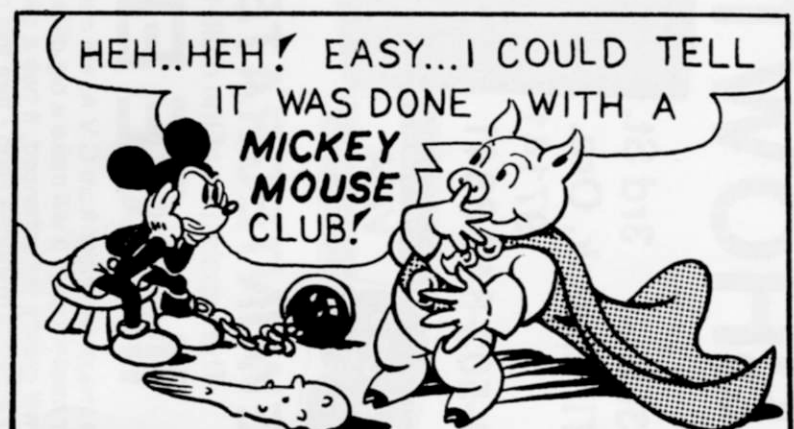
—The response to our proposed charter tour to Japan has been less than overwhelming. Please let us know *right away* if you would be interested in a trip, either this Summer or in conjunction with the Japanese Consumer Electronics Show in October.

—Several features you have been waiting for (ie. more do-it-yourself modifications and tape quality comparison article) are in the "we have them, but can't get them edited, typeset and ready to print" stage.

The simple truth is that we are experiencing the "growing pains" that naturally accompany the efforts of a mostly volunteer staff that is anxious to turn an amateur fan publication into a more professional product. Our reach continues to exceed our grasp, but as the man said, "... what's a heaven for?"

We appreciate very much the continuing support of so many of you, including those who sent in copies of the recent article by Paul Weingarten about how "piggmania" is sweeping the country. Among those due specific mention this time are: Larry Nibert, Martin Abrams, Stan Sieger, John DiLoreto, Rick Wood, George Bassman, Tom Garcia, Paul Rayton, Robin Benson (once again), Gerald Asmussen, the governments of Canada and New Zealand, and a very special thanks and goodnight to you, Jimmy Durante, wherever you are.

ALL THE BEST
Jim



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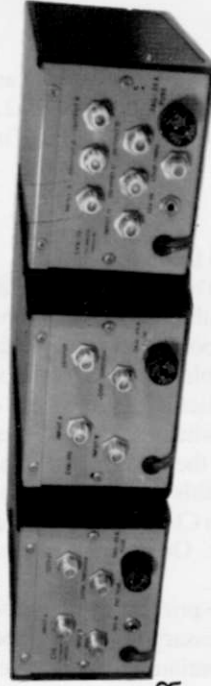
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3. It's even portable, take it with you and your camera. What a improvement.

the VIDEOPHILE

There is an incessant influx of novelty in the world and yet we tolerate incredible dullness.—H.D. Thoreau (1817–1861)

Editor/Publisher:

Jim Lowe

General Manager:

Joyce Hilliard

Technical Editor:

Marc Wielage

Circulation Manager:

Lois Watson

Contributing Editor:

Joe Mazzini

Contributors:

Bob Burns

Art Vuolo

Alan Hutchinson

Ted Reinhart

The Big Nate

Sandy Winoker

David See

Martin Greim

Charles G. Reed

Larry Nibert

Cover Photo/Model:

Steve Leukanech

Gail

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THE VOICE OF VIDEO FANDOM

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DEVO *** VIDEO MUSIC *** THE DOORS *** VIDEO MUSIC *** MIKE PINERA *** VIDEO MUSIC *** THE CICHLIDS *** VIDEO MUSIC *** CATHOUSE *** VIDEO MUSIC *** BILLY PRESTON *** VIDEO MUSIC *** BILLY THORPE *** VIDEO MUSIC *** PETER TOSH *** VIDEO MUSIC *** MICK JAGGER *** VIDEO MUSIC *** AL JARREAU *** VIDEO MUSIC *** LUCIO BATTISTI *** VIDEO MUSIC *** BOBBY CALDWELL *** VIDEO MUSIC *** THE EAGLES *** VIDEO MUSIC *** PABLO CRUISE *** VIDEO MUSIC *** ECOLOGICAL JAZZ BAND *** VIDEO MUSIC *** LES McCANN *** VIDEO MUSIC *** ALLAN BLAZEK *** VIDEO MUSIC *** MARK ANTHONY *** VIDEO MUSIC *** DANGEROUS DIANE *** VIDEO MUSIC *** MURRAY THE K *** VIDEO MUSIC *** CAPTAIN VIDEO *** VIDEO MUSIC *** VIDEO DISC JUKE BOX *** VIDEO MUSIC *** DEVO *** VIDEO MUSIC *** THE DOORS *** VIDEO MUSIC *** MIKE PINERA *** VIDEO MUSIC *** THE CICHLIDS *** VIDEO MUSIC *** CATHOUSE *** VIDEO MUSIC *** BILLY PRESTON *** VIDEO MUSIC *** BILLY THORPE *** VIDEO MUSIC *** PETER TOSH *** VIDEO MUSIC *** MICK JAGGER *** VIDEO MUSIC *** AL JARREAU *** VIDEO MUSIC *** LUCIO BATTISTI *** VIDEO MUSIC *** BOBBY CALDWELL *** VIDEO MUSIC *** THE EAGLES *** VIDEO MUSIC *** PABLO CRUISE *** VIDEO MUSIC *** ECOLOGICAL JAZZ BAND *** VIDEO MUSIC *** LES McCANN *** VIDEO MUSIC *** ALLAN BLAZEK *** VIDEO MUSIC *** MARK ANTHONY *** VIDEO MUSIC *** DANGEROUS DIANE *** VIDEO MUSIC *** MURRAY THE K *** VIDEO MUSIC *** CAPTAIN VIDEO *** VIDEO MUSIC *** VIDEO DISC JUKE BOX *** VIDEO MUSIC *** DEVO *** VIDEO MUSIC *** THE DOORS *** VIDEO MUSIC ***



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In just twenty minutes of this IR sampler you will see loads of the newest video hardware, highlights of Ron Hays' famous Star Wars concert, some of the most outrageous commercials ever made and sports like only IR presents them. There's a ride in BMW's exotic M-1 racer and a stomach testing stunt ride with Bob Hoover. You'll meet Anthony Quinn, Cliff Robertson and famous spud rockers Devo. You'll even see a bit of IR rock and roll, and, of course, there's the proverbial much, much more.

The very worst you can do in this deal is to come up with a thirty minute blank tape that you can re-use for next week's Mork and Mindy, but we think you'll find yourself very interested in INSTANT REPLAY's version of what the video experience is all about. So—jump on it! This offer expires in thirty days and you really should know more about INSTANT REPLAY.

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Fla. Residents add 4% Sales Tax.		

The Videophile's Newsletter



In response to well reasoned persuasion, we've changed the format of this section of THE VIDEOPHILE. We trust that you will find it more convenient.

THE DISC

It now looks as though the smoke is clearing somewhat from the video disc format battlefield. The Japanese electronics giant, Matsushita, has announced its intention to adopt the "VHD" disc system, developed by JVC, instead of its own "Visc-O-Pac" system. The two companies will push the VHD as a Japanese standard. The format will be pitted against the currently available MagnaVision and the forthcoming RCA Selectavision.

No sooner had MCA/Phillips lined up IBM as a co-partner in its Magnavision optical disc venture, than RCA pulled a similar coup by linking up with CBS. CBS, which just happens to be the nation's largest record company, will both manufacture and distribute videodiscs in the RCA capacitance format.

The VHD format, while a capacitance-type format, utilizes a grooveless disc, which will allow the special effects such as random access, slow motion, still-frame, and fast forward and reverse, usually associated with the optical/laser system. Video and audio information are recorded as pits rather than grooves on the disc's surface. Information and tracking signals are picked up simultaneously by an electronically guided stylus which slides along the disc surface. Tracking and information signals are discerned by an electrode in the stylus. The design allows the stylus to move freely over the disc, making the special effects possible. JVC says that discs for the VHD system can be manufactured using basically the same facilities as conventional audio discs, and claims that this will eliminate mass production problems experienced by manufacturers of optical system discs.

JVC expects its player to be priced in the \$500-\$600 area and to be available at about the same time as RCA goes national with its system in 1981. Unlike the RCA player, the VHD will apparently have a dual channel (stereo) capacity, as does the MagnaVision. So far, JVC has announced no tie-in with a software producer, but expects to have an initial catalog of some 200 titles.

Main drawback, as we see it, is same as with RCA system -- the disc requires a protective sleeve, thus eliminating the possibility of cheap "floppy" vinyl discs that could be mailed in a tube or inserted in a magazine (sigh). We've felt all along that this capability is the biggest thing that the optical system has going for it, although they have not played it up very much.

Possible key to standardization in U.S., will be decision of Zenith, which may be close to tipping its hand. Can Zenith grit its teeth and join with its arch-rival RCA? Or would it rather swallow its pride and team up with Matsushita, a company which it is currently suing in an anti-trust case? Does this mean

Zenith might lean toward the optical system? Stay tuned.

Some folks are not the least reluctant to make predictions. A January 8 report by the stock brokerage firm of Paine Webber Mitchell Hutchins Inc. flatly states:

We expect "Discovision", the laser-compatible video disk developed jointly by MCA and Phillips to become the standard. It, not the stylus-oriented model, "Selectavision", endorsed primarily by RCA, should capture the bulk of the market over the next 5-10 years. Comparing MCA's "Discovision" with RCA's "Selectavision" seems to us rather like comparing 33 1/3 RPM with 78 RPM records. ... Universal Pioneer will also be selling compatible consumer video disk players in several domestic markets before the end of 1980. By late 1981 and possibly before late 1980, both Sony and Zenith should also be selling MCA-compatible players. All this means that by late 1980, several brands of MCA-type video disk players will be on the market. The marketing muscle of this consortium of MCA, Magnavox, Pioneer, Sony and Zenith, combined with a superior product, should put this form of video disk in a dominant position versus the RCA ...

Of course, MCA/Phillips' decision to now concentrate on discs which have an hour per side capacity (as opposed to the original 30 minutes) is accomplished at the expense of losing such features as stop motion and reverse motion.

If Magnavox is able to meet its announced schedule, the Discovision system should be available in Cleveland, Phoenix, Pittsburgh, Minneapolis-St. Paul, and Buffalo by the time this issue reaches your mailbox. This, of course, is in addition to the previous 3 markets: Atlanta, Seattle-Tacoma, and Dallas.

FORMAT FEVER

Announcements are flying about another incompatible VCR format due to be introduced this year. Technicolor and Funai Electric, of Japan (natch'), are said to be readying a 1/4" tape format system. Rumored to be a 7 pound (!) portable unit, it may be on the market in Japan as you read this, possibly in U.S. by summertime. Price is expected to be under \$1000 and unit will use smallish cassettes (not too unlike audio cassettes) with 30 minute capacity. Forthcoming thinner tape would extend this figure to one hour, plenty for portable use, but not competitive for in-home use with a programmable tuner-timer.

For those of you who haven't been paying attention (We direct your attention to the Back Issue Dept.), this means that we may be faced with 6 competing, but incompatible, home videotape formats by this time next year. Let's see, that would be our old friends VHS and Beta, the two incompatible LVR systems from BASF (to be delivered to dealers in June) and Toshiba, the Phillips Video 2000, and the new Technicolor/Funai unit. Of course, there's also the secret "Kodak Project", the whispered of "Mini-Maz" from Bell & Howell/Bosch/Blaupunkt, and the possible resurrection of Sony's magnetic video card system, "Mavica", not to mention the more-or-less discontinued Quasar "Great Time Machine", Sanyo V-Cord II and the original Akai "VK" formats, to round out an even dozen.

If you think this is a nightmare scenario that just plain couldn't happen, we think you are half right. We've said it before ... if there are only one million VCRs in consumer hands now, and industry sources predict 8-12 million within the next few years, there is obviously room for someone to come along and blow today's

leaders out of the water. If you think the U.S. market couldn't get in one hell of a confusing mess, consider the situation in Britain, where no less than 4 formats are currently battling it out.

Ultimately, the duplicators and retailers would have to call a halt of some sort. Can you imagine if the phonograph record industry had gotten in this shape and it had never been resolved? You could walk into your favorite record shop and find that the album you want to buy is readily available in any one of 5 speeds, but unfortunately not in any of the 3 that your turntable plays. Yet, there is plenty of precedent for prolonged bewilderment. We musn't forget that 45 and 78 RPM discs co-existed for many years, as do 8-track and cassette tapes today, though the 4-track version has fallen by the way. (Anybody out there stuck with some obsolete quad equipment?) On the other hand, (or is it the same hand?) we notice that even major stereo record clubs still offer membership in any of 3 tape formats, including reel-to-reel.

The big difference, of course, is that video equipment is so damn expensive that not just everyone can run out and purchase 6 or 8 machines. I doubt too that many retailers are excited about stocking an inventory of hundreds of prerecorded titles in a plethora of different sizes, speeds and prices, each with a \$50 price tag.

What it all comes down to is that we must be ever mindful of the infancy of home video. Our most optimistic view of the near future foresees a fairly limited number of successful formats for special purposes, perhaps two or three miniature types for portable use and a similar number for extended play in-home use. Improved and relatively low-cost accessories could facilitate duplication and editing between the formats, so that quality loss would be minimized when field recordings were transferred to permanent collection storage.

For the long term, we are less optimistic about the survival of today's formats. We foresee developments in digital tape recording and home disc *recorders* that will put our bulky pioneer day units to shame. One thing you may be sure of. This sort of thing couldn't happen in a controlled society like the U.S.S.R. You tell us which way is worth the difference.

Incidentally, figures through the end of 1979 indicate that VHS owners in this country have a lead over Beta owners by almost exactly 60% to 40%. Among individual brands, RCA led with a 32.5% share of the market, Sony had 29.7%, Panasonic was 10.2%. No other brand had as much as 6% of the market.

PROGRAM NOTES

Duplicators of prerecorded videotapes have looked over their shoulders and seen the video disc coming. Efforts are underway to somehow reduce the price of prerecorded tape in order to be more competitive. Several avenues are available for cost reduction, including 2nd generation duplicating equipment, thinner tape, and slow speed duplication. Don't be too surprised if you see VHS prerecorded tapes in the 4-hour mode before long.

ABC Video has announced its intention to release a large package of titles this year, including such items as the Winter Olympic highlights, home video versions of Broadway shows, and even retrospective collections of television soap operas.

Among forthcoming releases on tape, not previously mentioned here, are, from: PARAMOUNT -- "Grease", "Catch-22", "Sunburn", "Heaven Can Wait", "The Warriors" and "Saturday Night Fever" (PG version); COLUMBIA -- "Taxi Driver", "Midnight Express" and "Hard Core" (What a great triple feature that would be for someone who is suffering from extreme cheerfulness); UNIVERSAL -- (tentative) "The Deer

Hunter", "Jaws", "The Jerk", "The Sting", "American Graffiti", "Psycho" and "The Electric Horseman"; DISNEY -- (rental only) "Absent Minded Professor", "Love Bug", "Kidnapped", "Escape to Witch Mountain" and "Old Yeller"; WARNER -- "A Star Is Born" and "The Main Event".

On the video disc front, UNITED ARTISTS has licensed 100 films to RCA, including: "Rocky", "Coming Home", "Fiddler On the Roof", "West Side Story", "Casablanca", "The Maltese Falcon", "Judgment At Nuremburg", "Elmer Gantry" and "Annie Hall".

More than 60 European suppliers of prerecorded cassettes are listed in a brochure available from Home Video Information Centre Ltd., Box 125, Coulsdon, Surrey, CR3 9UU, England. Keep in mind that you can't play them on a standard television set in the United States.

20th Century Video Entertainment of Canoga Park, California has announced the release of a series of Erotic Go-Go Dancer tapes, primarily intended for house parties and bars. These original productions are available in 3 versions -- bikini, topless, or nude. According to the announcement, each 90 minute tape features "6 well endowed dancers in your choice of costume." Alas, no review copies have yet appeared in our mailbox.

R.B.V. International of Washington, D.C. is another new outfit which hopes to produce programming especially for the home video audience. Its first release is an hour-long program "Jim Fixx on Running".

Fans of John Carpenter's "Halloween" (those who didn't tape it for free off HBO, that is) will be interested to know that MEDA is making that one available.

PAY-CABLE NOTES

Showtime is extending its daily hours of operation from 8 to 12, and has reportedly doubled its budget for original productions from \$7 million in 1979 to \$14 million in 1980.

HBO has many specials in the works, of the "live concert" variety. Incidentally, when A.C. Nielsen conducted its survey of homes equipped to receive pay-TV service, during the "sweeps" period last May, HBO pulled higher ratings than CBS or NBC. Audience shares as high as 55% were reported during time periods when particularly popular movies were featured.

Several local editions of TV Guide are now carrying listings for the pay-TV services. Beginning with the February 23 issue, the New Mexico-El Paso edition will be published, as an experiment, in two versions. The regular one will have listings for 18 off-the-air channels, and a "Cable-Pay Edition", which will have about 25% more pages, will carry listings for 33 program sources. (Anyone can subscribe to a non-local edition of TV Guide for \$18 through: National Billing Department, TV Guide, Box 400, Radnor PA 19088.)

Warner Cable has been awarded the Pittsburgh franchise, expects its service to include the two-way "QUBE" cable now operating only in Columbus, Ohio. Suburban areas of Cincinnati system, being served by Warner, will eventually get QUBE too.

January 13 saw the first stereo simulcast of a pay-TV musical program. Audio of HBO's Diana Ross special was aired by WXLO-FM in New York City.

HBO raised its rates on January 1, for the first time since its service began 7 years ago. If your cable system hasn't yet notified you of an increase, chances are they will soon. Brace yourself.

If you live in Wichita Falls, Texas, you have the smug satisfaction of knowing that your city is the only one in the nation with a cable-TV system that offers 3 pay-cable services: Showtime, HBO and Take 2. It must be nice (if expensive).

SATELLITE NOTES

RCA has had no luck in locating its Satcom III communications satellite, which has apparently either met its demise or taken off for a galaxy far, far away. Since the next Satcom is not due for launch until June of 1981, RCA and the cable-TV services that had planned to have their signals carried on Satcom III are scrambling around to find space on other satellites. Westar has welcomed a number of refugees aboard. RCA is also known to be working out a deal with AT&T for space aboard Comstar satellites. Meanwhile, RCA has filed insurance claims for \$77 million to cover its losses.

Among services temporarily jeopardized was Ted Turner's 24-hour all news cable channel. It is reportedly still on schedule for a debut this Summer, with over 100 cable service outlets already signed up to carry it.

Once the space shuttle becomes operational, it's expected to make the orbiting of communications satellites a pretty ho-hum affair. Among those scheduled for a ride on the shuttle is one for Comsat designed to provide direct-to-home satellite broadcasting. Don't hold your breath waiting, the initial space shuttle launch has been postponed again, this time until September 1980 "at the earliest".

Although direct-to-home satellite TV is probably still a few years off, the wheels are definitely in motion. Comsat and Sears Roebuck are said to be developing a joint venture under which Sears would sell and install low cost (ie. \$200-\$300) earth stations. The plan to launch a suitable satellite and provide such a service would require FCC approval, but this is apparently expected with little difficulty. (It seems that Comsat has hired former FCC Chairman Richard Wiley to seek approval of the application.) Is direct-to-home satellite broadcasting (or narrowcasting for that matter) the wave of the future? We'd say so, notwithstanding the current opposition of network broadcasters and cable-TV companies. You may have noticed the prediction in a recent TV Guide that the network/affiliate structure may be obsolete by 1990.

Oak Communications and Western Union have developed a satellite signal-scrambling device, for the purpose of defeating attempts by unauthorized persons to receive pay-TV signal on backyard earth stations.

No sooner had the ink dried on our statement in the last issue that the Christian Broadcasting Network is the satellite programmer reaching the greatest number of cable-TV homes, than new figures appeared indicating the contrary. WTBS (Channel 17, Atlanta) now leads with 7,200,000 subscribers on 1700 cable systems. CBN is second with 7,000,000 on 1000 systems. HBO is sixth with 4,000,000 on 1600 systems. Showtime? It's 16th, with 1 million viewers on 550 cable systems.

Bob Cooper's 2nd home earth station seminar was held in Miami, February 5-7. This was after our press deadline, but we do plan to have a report in our next issue. We can tell you that installed systems, of good quality, are still going to cost you \$10,000 or thereabouts, though it is possible to put together a marginally acceptable system on your own for \$1000, if you really know what you're doing. The next seminar will be in San Jose, California in late Spring. Contact SPTS, P.O. Box G, Arcadia OK 73007 (405-396-2574) for details.

Those of you who receive a satellite fed pay-cable channel may be unaware that programming outside that found in your program listings commonly appears at odd times. In addition to previews of upcoming films and specials, and other feeds intended for cable company management, many cable systems carry "Coop's Satellite

Magazine", Thursdays at Noon, Eastern Time. It's being joined at 12:30 P.M. by "Pirate This Program", a weekly version of Chuck Azar's "Instant Replay" videocassette magazine. To find out if you can get these shows, just tune in (or set your timer) to your premium channel at the appropriate time.

TAPE TIDBITS

TDK is releasing a "premium grade" tape which the company claims "will totally eliminate any quality loss in playback resulting from extending play from 2 to 6 hours." Watch for a similar premium grade (and priced) tape from Maxell too.

A report released by the FCC indicates that something like 10 million blank videocassettes were sold in 1979. We'd say the readers of this very magazine have done more than their share to keep the economy going in this regard.

As you may know, Magnetic Video, with 500 VCR "slaves" has the largest duplicating capacity around. Other biggies are Bell & Howell with 400+, Columbia with 300+, and the new kid on the block, U.S. Video with 300 machines humming.

THE LONG ARM OF THE LAW

Followers of our "The Good, the Bad and the Ugly" feature will recognize the name of *Entertainment Unlimited* of Bend, Oregon. Well, the FBI recently confiscated a ½ million dollars worth of bootleg cassettes, film prints and equipment from them. A grand jury will consider an indictment against Jim Hutchens, head of the operation. Titles picked up included "The Goodbye Girl", "A Star Is Born", "Slap Shot" and the ever-popular "Star Wars".

The Universal/Disney/Sony case is about to enter Round 2. At press time, we were expecting the appeal to be filed in the Ninth Circuit Court of Appeals in San Francisco on March 10. Sony will have 30 days to file its response.

As you no doubt read in your local paper, the FBI undercover "MIPORN" operation concluded a 30-month investigation on February 14 by arresting 56 persons and seizing millions of dollars of equipment associated with a so-called "nationwide pornographic and film piracy cartel". The prime target of the investigation, Michael "Mickey" Zaffarano, died of a heart attack in his New York City movie house, The Pussycat Theater, after he was told that FBI agents with a warrant had been there looking for him. Those arrested were charged with interstate transportation of obscene material, racketeering, conspiracy and violations of copyright and firearms laws, after grand jury members viewed more than 100 movies depicting sado-masochism, bestiality, homosexual relations and sex between children. (Gosh, I wonder why the jury had to sit through all 100 films?) Forty-four persons were charged with distributing pornographic movies. The other 12 arrested were charged with distributing illegal copies of major motion pictures. Titles purchased by undercover agents ranged from "Animal Lovers" and "Desires Within Young Girls" to pirated versions of "Superman" and "Bambi". Initial reports did not make it clear whether the bulk of the material involved was on film stock or video tape. What effect, if any, all this may have on dealers' supplies of your favorite title is similarly unknown at present.

MISCELLANEOUS

Curtis Mathes is expected to offer its own projection TV sometime this year. Don't look for one from RCA until they can offer a high quality set at the \$2000 level. ... The BBC has signed a deal with RCA to use a satellite-cable system to create an all BBC channel for sale to American cable-TV subscribers. Should start soon.

The Videophile Goes To The Consumer Electronics Show

" . . . Las Vegas makes Reno seem like your friendly neighborhood grocery store. For a loser, Vegas is the meanest town on Earth . . . Circus-Circus is what the whole hep world would be doing on Saturday night if the Nazis had won the war. This is the Sixth Reich."

*Dr. S. Hunter Thompson
Fear and Loathing in Las Vegas*

Well, it was that time of year again. The time when practically every electronics company in America gathered to pay homage to dealers and each other in the sacred tabernacle known as the Las Vegas Convention Center, and I for one wasn't going to miss it for anything in the world.

With nearly 60,000 crazed, wide-eyed visitors crowding the aisles at the show, as always, the affair quickly took on the



This year's Winter CES in Las Vegas was the most crowded gathering yet, with more than 750 exhibitors and almost 60,000 visitors present.

atmosphere of a carnival side-show, with barkers urging the passers-by inside garishly decorated displays, lured in by scantily clad debutantes who bumped-and-ground their way over to surprised spectators, forcing tons of literature into their outstretched palms. Having been through almost a half-dozen of these spectacles in past years (as related in several back issues of *TV*), I did my best to zero in on what I thought were the best and brightest new innovations in the world of video, though I must admit that I suffered occasional pangs of whiplash whenever stumbling by any smiling Playboy Bunnies, who populated the convention almost as much as they did any three issues of that magazine. But such is the hard life of the consumer video journalist . . .

NEW VTR'S EVERYWHERE BOASTING "SPECIAL EFFECTS" & LIGHT WEIGHT

Our first stop was at Panasonic's huge, sprawling booth, which featured a large display of their expanded Omnivision VI VHS line.



Panasonic introduced two new portapak and a new deluxe VHS deck at their large booth at the show.

Their newest 6-hour deck is the PV-1650, which boasts 3 speeds and 4 video heads for fast and slow motion playback and good quality uncompromised SP recording, similar to the concept used in JVC's HR-6700 (reviewed in *TV* #22), only adding the LP



Panasonic's top-of-the-line PV-1650 provides fast and slow-motion speeds as well as still-frame—the first 3-speed programmable “special effects” VTR.

mode. Like the JVC, the 1650 also features remote control of all playback functions and a programmable tuner, capable of recording 4 shows over a 7-day period, and will sell for around \$1,395. Updating Panasonic's portable line is the PV-2600, identical to the earlier 2200 except for the additional SLP 6-hour mode, and slightly worse overall picture quality.



Panasonic's PV-2600 is a new 3-speed version of the earlier PV-2200 2-speed deck released last year.

The most crowded part of Panasonic's booth was the display featuring their new PV-3100/3200 portapak system (similar to the PV-3000 prototype shown last summer), an ultra-compact 12" x 9½" x 4½" unit weighing under 13 lbs., easily the lightest and smallest consumer VTR we know of. The PV-3100 is the basic



This 13 lb. solenoid portapak is Panasonic's 3-speed PV-3100, shown here with its optional AC adaptor.

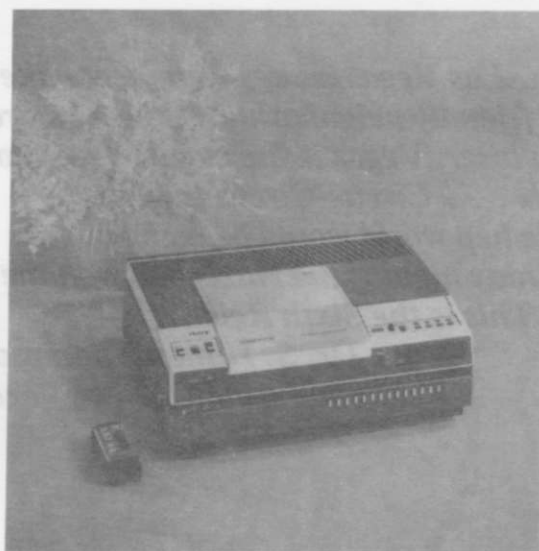
deck, with the optional PV-A30 AC adaptor/battery charger, and features a full function non-remote solenoid transport and 3 speed operation, complete with still frame. Also unveiled was the incredible PV-A32E tuner/timer accessory, which sets a new world record with the capability of presetting up to 8 shows over 2 weeks;



Panasonic's new PV-A32E is a 14 day/8-event programmable tuner/timer intended as a \$300 accessory for their PV-3100 portapak.

this tuner/timer was first shown 3 years ago as the TV-M1000 prototype (discussed way back in *TV #12*), and connects with the portapak to form the PV-3200 combination. The 3100 deck is vaguely similar to Hitachi's VT-7000A and RCA's VDP-150, but offers the extra 6 hour mode and still-frame feature for about the same price (under \$1,500); the PV-A32E Tuner/Timer is an additional \$300.

Nearby, Magnavox showed their own “special effects” VHS deck, the 8229, roughly equivalent to the PV-1650 and selling for



Magnavox's 8229 VHS deck is a 3-speed deck with all the new “special effects” features.

about the same price. And not too far away, Quasar demoed their own VTR, identical in every way to the Magnavox except for, you guessed it, the name plate change. (You almost get the impression there's a conspiracy going on, considering practically all of these machines are being made by Matsushita in Japan.) Quasar also introduced their new portapak system, the VH-5300 deck and VA-520 8-event/14-day tuner/timer which weighs under 11 lbs. and is even smaller than Panasonic's deck—less than 12"x10"x5". Quasar's portapak also offers slow motion, freeze-frame, and frame-by-frame advance, a first for any battery-operated VTR.



Quasar's new 11 lb. VH-5300 portapak and companion VA-520 tuner/timer is the firm's lightest VTR yet.

We found equally unique products at Hitachi's booth, where we looked over their new line of VHS recorders and players, which bore few resemblances to any of these other machines. Their VT-5800 3-speed recorder provides 5-event/7-day programming,



This new deck from Hitachi, the VT-5800A, features 7-day/5-event programming 3-speed operation, which the company confusingly denotes as "X-1, X-2 and X-3".

three times normal speed viewing and an air-damped cassette holder for \$1,350; the non-programmable VT-5600 boasts the same features for about \$150 less. Unfortunately, neither deck incorporated the 4-head design pioneered by JVC and Matsushita, and both had correspondingly disappointing picture quality due to their 20-micron heads, which are optimized for the 6-hour mode. Also, Hitachi has added another note of confusion to the consumer video marketplace by affixing "X-1, X-2 and X-3" designations next to the "SP, LP and SLP" mode switches, which may lead some poor misguided soul to think it's a Beta deck. A similar problem is shared by Toshiba's 5425 Beta deck, which calls its X-2 and X-3 speeds "SP and LP", respectively. Confusing, eh?

The brightest spot in Hitachi's display was their new 2/4-hour VT-7000A portapak, which was first shown at the June '79 show,



Hitachi's new \$1,450 portable combination includes their VT-7000A 2/4-hour VHS deck, VT-TU70A tuner/timer and VK-C750 color camera, all among the lightest-weight units currently available.

looking something like Panasonic's PV-3100 yet lacking the 6-hour mode. (RCA's TDP-150, identical to Hitachi's portapak, will be reviewed in our next issue.) The 7000A features full-function remote control with the VT/RM-70 accessory, a very welcome innovation not found in any other videotape portapak we've seen so far, as well as a non-programmable tuner/timer, the TU-70A. A Hitachi spokesman informed us that a fully programmable tuner/timer is under development and may be released later this year.

Easily the biggest surprise of the show for many was MGA's new HS-300U, a 2/6-hour recorder with two features never before seen in any consumer VHS deck: complete full-function solenoid remote control and high-speed forward and reverse capability, similar to Sony's highly touted "BetaScan". The bad news is that this latter function is useful only in the 6-hour/SLP mode, providing very poor results in SP; alas, the MGA deck uses only two 20-micron video heads, optimized for the 6-hour mode, with only adequate quality SP performance. The front panel of the MGA



MGA's HS-300 has to be one of the most feature-laden VHS decks yet released, with an all-solenoid transport and 7-day/5-event programmable tuner.

deck has every knob, button and dial imaginable, including controls for the search function and frame-by-frame still picture adjustment, but lacks the digital LCD indexing system used in the unreleased HS-200 prototype announced last year. The HS-300 also features a 5-event/7-day microprocessor controlled tuner, which, with the wireless infrared remote control, sells for around \$1,500. Except for its picture quality, this new MGA deck would seem to be the most advanced VHS deck currently available.

NEW BETA DECKS, TOO

Not to be completely overshadowed by their VHS competitors, the Beta camp had one or two aces up their sleeves, with wide spread distribution of the 5-hour L-830 cassette in full force and the introduction of Sony's new SL-5600, first previewed in Chicago



Sony's first programmable Beta deck in the U.S. is their new SL-5600, an X-2/X-3 recorder with BetaScan and still-frame features.

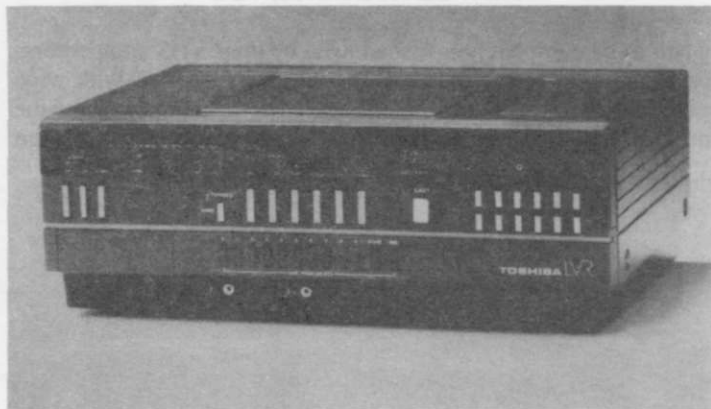
last year. The 5600 is Sony's first programmable U.S. Beta deck, providing 5-event/14-day capability, and includes a BetaScan remote controller for cueing and pausing the recorder from a distance. Like the SL-5400 (reviewed in *TV* #22), the 5600 has 3 times normal speed playback, still-frame, and the ability to play back older X-1 recordings as well as the standard X-2/X-3 modes. It sells for under \$1,350.

While at the Sony booth, we were able to have a nice chat with both Bob Theis, National Advertising Manager, and Mits Ohki, head of Sony's PR department. Both hinted at several exciting developments underway in their R&D facilities, but wouldn't confirm or deny rumors that Sony was readying a new ultra light weight Beta portapak for introduction in Chicago later this year, and also declined to comment on the possibility of a U.S. version of Japan's SL-J7 deck.

Sanyo and Toshiba both had umpteen innovative products showing at their booths, though the only new Beta development there was Sanyo's surprise announcement of a \$300 price cut on their VTC-9100A, bringing it down to a retail list of \$695--the least expensive consumer VTR in the world, next to the \$650 "no-frills" VHS deck recently introduced by Sharp in Japan. Both companies also promised some "significant developments" to be unveiled this summer, and insisted that they'd continue to manufacture Beta machines for many years to come. As one marketing vice-president told us, "At the rate these things are selling, we'd be stupid to quit now--we're 3 weeks behind in getting our new Beta decks out to dealers, and they're setting new sales records every day." So the Beta vs. VHS battle continues to rage.

LVR LESS SEEN THAN UNSEEN

Toshiba devoted a considerable portion of their large booth to display of their newest LVR format prototypes, the standard model L-10 and the programmable/remote-control L-10S, which will eventually sell (later this year) for around \$600 and \$750, respectively. The new decks differ slightly from the older prototypes shown last year, using longer tapes and a slightly slower tape speed to provide a maximum 2-hour record capability. Unfortunately, the irritating track changing problem, which now occurs every 24½ seconds, still seemed to be a significant drawback for several observers we spoke with and the 2-hour maximum recording time would seem to severely limit LVR's chances of success in the "speed-crazy" U.S. consumer market.



Toshiba's top-of-the line LVR deck is the \$750 programmable remote-control L-10S.

At the same time, we must admit that the longitudinal video recording concept, which uses stationary video heads to lay down video tracks on a tape moving very rapidly through the machine, is an interesting idea and provides a number of amazing features, including fast access time to any segment on the tape (never more

than 8½ seconds), and also remains about the least complicated and lowest cost VTR system ever made. We had hoped to get a thorough evaluation of Toshiba's LVR picture quality, but gave up after visiting the booth 5 times only to find that either the prototype had broken again or that the Toshiba engineers were out to lunch or otherwise unable to demonstrate. We once managed to catch a glimpse of the playback monitors from about 20 feet away, and verified that it seemed to perform only slightly better than their previous model. Still, LVR is a concept to keep an eye on, for future developments in the ever changing world of home video.

BASF was still keeping a lid on their own 8mm stereo LVR system, now called "Linear Video Recording" to differentiate from the incompatible Toshiba format. BASF did provide details on their multi-million dollar LVR factory in Fountain Valley, California. Apparently, they are going after the consumer video market in a big way, employing over 400 technicians working around the clock in an effort to stockpile a large number of LVR decks and cassettes in time for introduction later on this year. We're planning a tour of the BASF plant for a future issue, and hope to have more details on their system at that time.

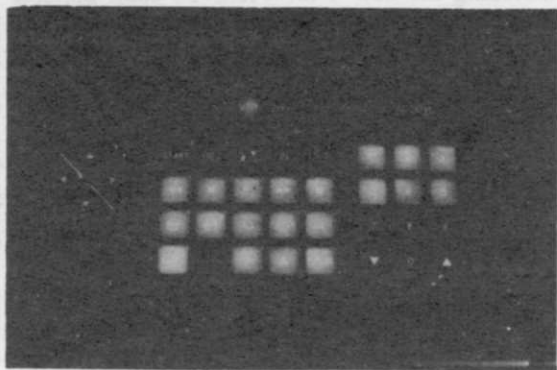
Meanwhile, the floor of the main convention hall was abuzz with the announcement that famed Hollywood film lab, Technicolor, and Tokyo-based Funai Electric Co. had joined forces to market a 1/4" portable videocassette recorder and camera, but no one had even caught a glimpse of it as of the last day of the show. We gave up trying after David Lachenbruch, noted editor of *Television Digest* and *Panorama* magazines, lamented that even he didn't know if in fact it was at the show. If Mr. Lachenbruch couldn't find it, we were confident that no one could.

2001 IS RIGHT AROUND THE CORNER

Elsewhere at the show, one thing that immediately aroused our curiosity was the large masses that strolled out of a mysterious enclosed room in the center of Sony's booth, each spectator wearing a slightly dazed expression and sporting a large blue badge emblazoned "TODAY I SAW TOMORROW" with the Sony logo. Reminding ourselves that matter transporters and warp-drive engines are still a few hundred years away, we nevertheless approached the doorway with some awe and wonder. After cautiously entering, we gazed upon what was easily the most mind-blowing of all the exhibits at the show: Sony's prototype "ACCESS" system, which encompassed a complete home audio/video system interfaced to a futuristic computer console--the "Automatic Computer-Controlled Entertainment Selection System". The equipment on display behind a smoked glass wall included top-of-the line Sony PWM audio amplifiers, pre-amps, AM/FM tuners, speakers, an audio turntable and a cassette deck, as well as a random accessible Betamax, a 6' rear projection TV screen and a videodisc player



The control console of Sony's ACCESS system includes a computer keyboard and video screen for displaying lists of all available programming in your library.



These selector buttons on Sony's prototype ACCESS system allow instant playback of any program sources in your media room.

(probably a Sony prototype). The ACCESS console allows you to program any of your VTR's and audio decks to record any desired shows off the air, even providing an on-screen colored graphic display of a month's worth of *TV Guide* and/or pay-TV and radio listings as well as a detailed index of your entire audio/video library, with any selection instantly available for your enjoyment at the touch of a button. No cost estimates were forthcoming from Sony, but most of the spectators we conferred with agreed that \$250,000 wasn't too far off as a ballpark estimate for the total system. We'll find out for sure if and ever released in the years to come, and remember—you heard about it here first. (And a side note to Sony: If you'd like for us to do an in-depth review on this system in an upcoming issue, you've got our address!)

NEW VIDEOTAPE FORMULATIONS INTRODUCED

The Beta and VHS camps, keeping a wary eye on future LVR developments, both unveiled new "High Grade" videotape formulations designed to provide improved performance over standard tapes at the super-slow speeds. Typical of these was Maxell's new "HG" VHS videocassettes, selling for about 10% more than their



Maxell's HG series is among the first premium quality videotapes yet released, providing improved performance at the super-slow SLP speeds.

standard tapes. Improved formulations are also due from TDK and Fuji, though a spokesman for the latter firm told us that they've been selling their HG tapes in the old packaging for the past few months with no price increase. Although the purpose of the HG oxides is to provide visible improvement at the super-slow speeds, we expect that they'll provide slightly better picture quality at the faster speeds as well.

Try as we might, we never found any sign of the legendary T-180 VHS cassettes, with all firms admitting considerable difficulties in perfecting the ultra-thin backings for the tapes. John Dale, Vice-

president of Fuji, told us that his firm may have some T-180's in Chicago later on this year and that they were continuing to work night and day to "get all the bugs out of them".

Meanwhile, Maxell introduced what have to be the most expensive Beta format cassettes yet offered by any manufacturer, with retail prices for L-250's set at \$16.95 and L-500's at \$22.50. This stunned us so much that we had to confirm the price with a Maxell rep, who grinned and explained, "don't worry about the list price. We set it that high to help dealers convince their customers that they're getting a good break on the discount price, which should be only a little higher than everybody else's top-quality Beta tape." Considering that Maxell's \$27.95 T-120's sell on the West coast for as little as \$16.00, this seemed to be a reasonably believable excuse.

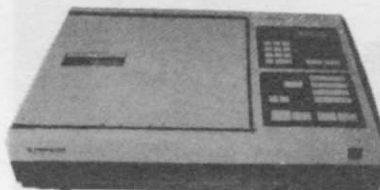


Maxell's new L-250 and L-500 Beta cassettes are the most expensive ever released, at list prices of \$16.95 and \$22.95, respectively.

Fuji and Scotch showed their complete line of Beta and VHS head cleaning tapes, both selling for under \$25.00, and a new manufacturer, Allsop Automatic, Inc., introduced their Allsop 3 Video Cassette Recorder Cleaner, a replaceable cleaning cartridge using chamois cloth and non-abrasive felt pads to clean the deck's heads, pinch roller and capstan—the only such cartridge currently available that cleans all three of these areas. The VHS cartridge sells for \$30, and a Beta version is expected to be released shortly for about the same price.

MORE SURPRISES IN THE WORLD OF VIDEODISCS

Magnavox continued to draw large crowds at their booth with ongoing demonstrations of their MagnaVision player, but we were very much taken aback with Pioneer, who chose this Winter show to introduce their own consumer player, the VP-1000H—essentially a scaled-down version of the \$3,000 Universal/Pioneer



Pioneer's VP-1000H videodisc player is the consumer version of their Universal/Pioneer player, and should be released later on this year for around \$1,000. (Photo courtesy *Consumer Electronics Show Daily*.)

industrial player previewed a year ago in *TV #18*. This new player is easily the best looking unit we've seen, with a very sleek futuristic appearance, in contrast to the more conservative European styled Magnavision player, and includes a top mounted touch-tone-type keypad providing the capability of dialing up any desired frame or chapter number on a disc. Pioneer officials declined to provide many details on the new player, and forbade us to take any photographs of it, but we were able to "borrow" a picture of it through CES Publishing's David Hajdu. We also learned that it will eventually sell for under \$1,000 complete with wireless infrared remote control, available in 4 test markets across the country by April or May. The Pioneer player differs from the Magnavox in that it boasts a rear panel jack for connection to a PCM audiodisc adaptor (if and when such discs are available), as well as a "play" button for initiating program viewing. Other top panel controls include indicators for standard or LP mode discs, an amber standby lamp (indicating that the player is coming up to speed), a sliding knob for variable speed, and controls for still/slow/scan/3 times normal/forward/reverse and selecting audio channels 1 and 2. A separate set of controls is provided for the eject, pause and play functions. Perhaps the chief difference with the Pioneer VP-1000H is that it uses a stationary laser/moving disc transport, unlike the moving laser/stationary disc system used in Phillips' and Magnavox's players, which has proved to be the most trouble-prone component in the latter units.

RCA's capacitance SelectaVision videodisc player was rumored to be showing in their private suite at the Hilton, but the Hilton management disavowed any knowledge of the firm. While JVC's and Matsushita's videodisc players were also not shown, we did learn that Matsushita had recently adopted their subsidiary's "VHD" system (first demonstrated at last summer's show). So as of right now, the home videodisc line-up has RCA and Garrard with their capacitance system, DiscoVision Associates (MCA & IBM) and Pioneer with their laser system, and now Matsushita's Panasonic & JVC divisions going with the VHD concept. Naturally, none of the firms seem willing to cooperate or otherwise compromise their stubborn marketing philosophies in the interests of standardization and compatibility. It's enough to make a videophile cry out loud. *sniff*

ZOOMING IN ON THE NEW CAMERAS

Panasonic previewed their new 5 lb. PK-700 camera, a somewhat lighter and less power consuming version of last year's PK-600, featuring a rotatable viewfinder, available later this year. Magnavox introduced their model 8244, almost identical to JVC's GX-77 color camera and weighing less than 4 lbs. complete with 5-1 electric zoom lens. Hitachi showed their own complete line of



The latest in Magnavox's "Chromavue" line of color cameras is their new 8244, a 4 lb. model featuring electric 5-1 zoom and a microphone built into the hand-grip.

cameras including the new 4 lb. VK-C750 color portable with manual 3-1 zoom lens and optical viewfinder for under \$700.



Hitachi's VK-C750 is an inexpensive 4 lb. color camera with manual 3-1 zoom lens and optical viewfinder.

Akai demonstrated two cameras for their "ActiVideo" VHS portapak, the deluxe \$1,000 VC-65 with electronic 1½" viewfinder and 6-1 manual zoom lens and the standard VC-30 model with optical viewfinder and 3-1 zoom, which sells for \$200 less. The



Akai salesman points their deluxe VC-65 color camera at a bikini-clad beauty (not shown in this photo, unfortunately).

VC-65 weighs just under 5 lbs., and the VC-30 probably has the world's record for color cameras, weighing just a tad over 3 lbs.



The all-time lightest color camera we know of is Akai's VC-30, weighing just a tad over 3 lbs. with 3-1 manual zoom lens and optical through-the-lens viewfinder.

Not far away, Quasar unveiled their "cover" versions of Panasonic's cameras, including the VK-725 and VK-730 (both similar to Panasonic's PK-600), with electronic viewfinders and 6-1 power zoom lenses.



Quasar's new top-of-the-line camera is the VK-730, boasting an adjustable electronic viewfinder and 6-1 power zoom lens.

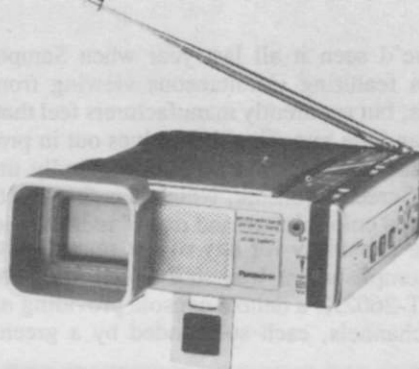
NEW TV'S THE BIG GET CRAZIER AND THE SMALL GET SMALLER

The eensiest and teensiest among all the sets at the CES had to be two new 1½" black and white units from Akai and Panasonic. Akai's RC-V10 "Peek-A-View" is intended as a monitor for their "ActiVideo" deck, including a 28mm speaker (!) and a tiny pause button for deleting commercials. The 2 lb. set has a 20 foot cable



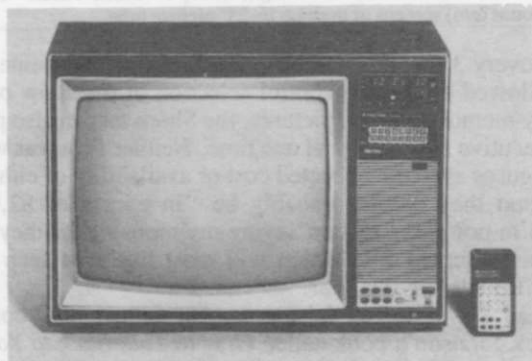
Akai's 1½" "Peek-A-View" micromonitor has a pause button next to the black & white screen for eliminating commercials.

with a unique 6-pin DIN plug for connection to the Akai deck, but we're told that it could be adapted for use with any VTR--perfect for those who are looking for "the ultimate pause control". On the more useful side was Panasonic's TR-1000P, previewed at last year's Winter show and now available across the country for under \$300. This battery-operated B&W set is equipped with an electronic tuner capable of receiving NTSC, PAL and SECAM broadcasts, and would seem to be a must for the globe-hopping videophile.



This ultra-small AM/FM/TV portable is Panasonic's TR-1000P, selling for under \$300.

Microprocessor control, the latest gimmick among high-priced deluxe TV's, was used in at least half a dozen models from several firms. Typical of these is Toshiba's "Comput-R-Tune" system, which memorizes the channels and times of up to 6 programs a day and automatically shows them at the preselected times. Their programmable 19" CA-975 sells for around \$800, which is roughly \$200 more than their other 19" models--almost enough to pay somebody to come in two or three days a week and change the channels for you. Korea-based Gold Star Electronics Intl., showed a similar 19" set, the CNP-804, which allows you to preset a dozen shows a day for around \$600, again at a considerable premium over their other models.



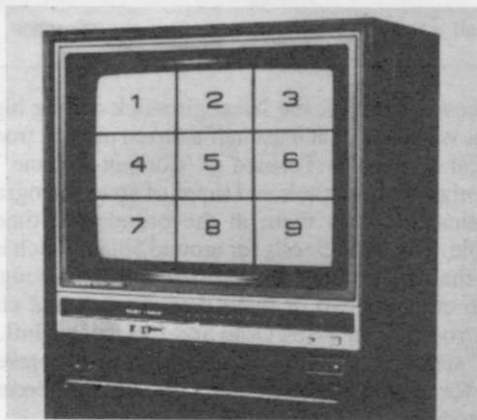
Up to 16 programs can be preset on Goldstar's CNP-804, a new 19" microprocessor-controlled set.

Before you buy a programmable TV, you might consider what may be the ultimate in gimmicked sets: "Multi-Screen" TV's.



Toshiba's new "Quad-Screen" console provides simultaneous viewing of 4 shows at once.

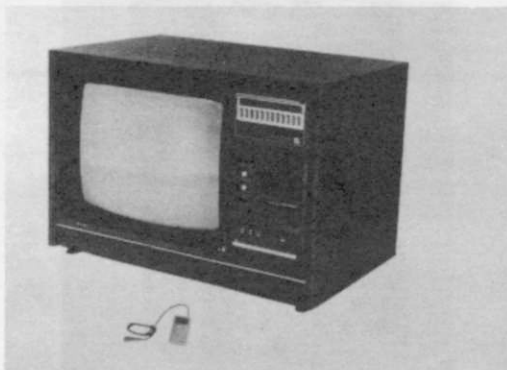
We thought we'd seen it all last year when Sampo and Sharp introduced sets featuring simultaneous viewing from 2- and 3-screen consoles, but apparently manufacturers feel that "the more, the merrier", and are knocking themselves out in providing even more for the dazzled consumer. Toshiba proudly unveiled their 4-way "Quad-Screen" console, which also features the ability to watch a full-sized color picture and one 6" reduced picture as well as a still-frame capability for any of the images. But Toshiba's feeling of accomplishment was short lived after Sharp demonstrated their CT-2602X, a deluxe console providing nine 6" B&W freeze frame channels, each surrounded by a green border and



For those who don't think four is enough, Sharp's "Multi-Vision" console provides 9 (count 'em) screens at once on its 25" picture tube.

changing every 3 seconds. Quick eyeball review of the nine channels is followed by remote control selection of the show of your choice. By memorizing still pictures, the Sharp set can also project nine consecutive still frames at one time. Neither firm was willing to offer a guess as to the expected cost or availability of either set, but admitted they would probably be "in excess of \$2,000". Frankly, I'm not going to start saving my money until they come out with a 55 screen TV, which will most likely be seen at the Chicago CES later on this year.

Well-read TV viewers might remember former FCC commissioner Nick Johnson's book called *How to Talk Back to Your TV Set*. Well, now Toshiba has come out with one that insists on having the last word—a color console with a "Voice Sensor" microprocessor that allows you to call out commands and acknowledges your orders in a voice that sounds suspiciously like Yoko Ono's, changing channels and adjusting volume levels without the need for any clumsy old-fashioned button pushing. The set's voice recognition capacity includes 30 words covering power, channel, volume, and the numbers 1-12. If it doesn't understand you, or if the incoming voice doesn't match the one registered in its



Toshiba offered a glimpse into the future with their "Voice-Activated" prototype TV, the ultimate set for the more wealthy, lazy, and gimmick-crazed among us.

memory, the set chirps out "repeat". If everything's "OK", it says so. Likewise, Panasonic showed its own CT-9802 Voice-Operated Remote TV prototype, which lacked the voice response

feature for those who feel their sets should be seen and not heard. Again, my feeling is when they can come out with one that shines my shoes and gets me a cup of coffee, I'll be the first on my block to get one. Actually, I think I'd rather wait for the 55-screen programmable voice-actuated set and VTR combination, which will allow me to walk into the room, tell it to tape half-a-dozen shows over the weekend, edit out all the commercials, and have them labeled and sitting on my shelf by Monday morning. Oh, and also do my laundry, shine my shoes, walk the dog, put out the cat . . . yakety-yak . . . don't talk back . . .

FEW SURPRISES IN PROJECTION TV

The biggest innovation in large screen TV's was at Toshiba's booth, with the unveiling of their new P-4500—the brightest console unit we know of, said by the manufacturer to put out 120 foot-candles. Its main drawback is that the screen is considerably smaller than most competitive units, measuring just under 4' diagonally. The unit sells for around \$3,500 with an optional tuner. For VTR use, the tuner can be omitted in favor of using the one built into your deck.



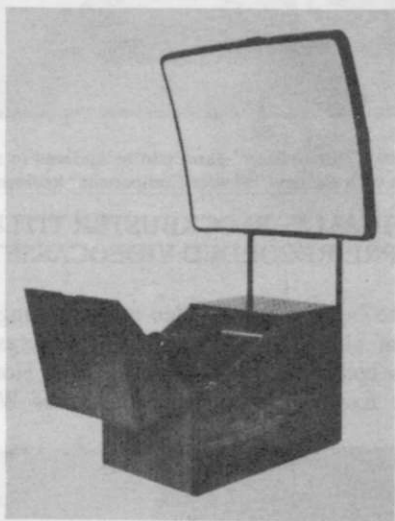
This 4' projection console from Toshiba has an exceptionally bright 120 foot-candle picture, and sells for under \$3,500 with the optional tuner (as shown).

Projection Systems, Inc., showed their CV-4, a new 4' rear-projection console looking vaguely similar to GE's 9000 Widescreen system, only with somewhat more brightness and image clarity. A PSI spokesman pooh-poohed the Widescreen unit and blasted GE's quoted sales figures of more than 50,000 units as being "outright lies". We had to admit that the CV-4 did a remarkable job for a self-contained system, and at a price close to the \$3,000 GE. Still, neither rear-screen unit performs as well as any of the 3-tube front screen systems currently being marketed.

Advent displayed their complete line of projection TV's, including their \$7,000 Model 1100 industrial projector, an updated version of the original model 1000, which provided the brightest and sharpest 7' picture we've seen yet. (Unfortunately, the competing Kloss Novabeam was not available for comparison at the show.) On the less expensive side were dozens of "el-cheapo" units from several firms, selling from as little as \$800 to over \$2,000. The best among these seemed to be TransVision's "Vidi-Max" line, boasting 5 models with brightness levels approaching but not quite equalling the higher priced systems.



Projection Systems, Inc. unveiled the CV-4 rear-projection console, which provides a relatively-bright picture from its 50" screen.



TransVision's "VidiMax" one-tube units were among the better low-priced projection screens at the show.

We should note here that the projection TV manufacturers' booths were undoubtedly the most crowded at the show, all due to the Super Bowl playoffs being held that weekend in January. (Gee--and we thought they were just die-hard video buffs . . .)

MORE ACCESSORIES THAN YOU COULD SHAKE A WIRELESS REMOTE-CONTROLLED STICK AT

Consumer Video Accessories had a large selection of their video distributing and processing equipment on-hand at their large booth, as did firms like Marshall Electronics, with a vast array of video and RF connectors, and The Cable Works, with their well-known quality audio and video adapting cables.



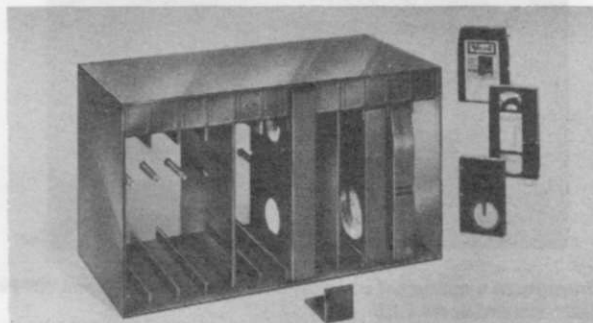
Oregon-based Consumer Video Accessories had a large booth displaying their complete line of audio and video processing equipment.

Several firms introduced newly-created lines of "Video Furniture", designed to provide videophiles with shelving cabinets similar to those used by their audiophile brothers. Typical of these was Gusdorf's "Status Pro" series, featuring some nicely styled, walnut-finished consoles costing between \$200 and \$300.



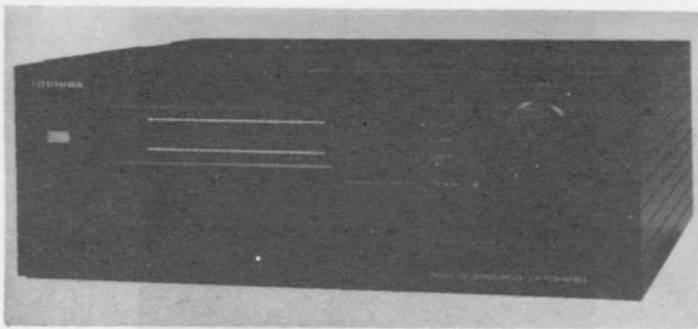
This \$300 walnut-finished cabinet from Gusdorf holds a VTR on a sliding rack, a TV set, and has adjustable shelves for storing audio components and/or records and tapes.

In videocassette packaging and storage systems, a half-dozen companies showed some innovative ideas, including a very nice booth from the VideoBook Corporation. Audio accessory manufacturer Le-Bo unveiled their VCM-1000 and 1002, capable of holding up to 12 VHS, Beta or Sanyo V-Cord II cassettes, each tape popping out at the touch of a button. The 1002 is a deluxe "genuine imitation walnut-finished" cabinet, while the model 1000 is reserved for the "all-plastic" purists.



Le-Bo's VCM-1000 holds 12 videocassettes, each instantly access at the push of a button.

While we're not sure that you can call digital PCM audio adaptors "video accessories", they were still very much in evidence at several video manufacturers' booths, with \$4,000 units from Toshiba and Sanyo joining Sony's PCM-1 (first shown at the Winter '78 show). Toshiba's PCM Mark II digital audio processing adaptor is a sleek, all-black unit featuring wide-range peak/hold LED meters and indicators to aid in adjusting the tracking of the VTR used to record all the digital information, which is encoded



Toshiba's \$4,000 PCM-Mark II turns any consumer videocassette deck into a studio-quality audio recorder.

and decoded by the adaptor. Likewise, Sanyo's "Plus 10" adaptor uses similar digital LCD meters to aid in level-setting, and even tosses in a free PCM videocassette copy of Ry Cooder's "Bop 'Till You Drop", one of the first rock albums to be digitally mixed and mastered and certainly the first to be released on PCM tape. Both units boast similar specs, quoting frequency responses of DC (!) to 20,000 Hz, an 85 dB dynamic range, "unmeasurable" wow and flutter, and gigantic price tags. [An excellent review of Sony's PCM-1 adaptor appears in the March 1980 issue of *Audio Magazine*.]

COMPUTERS SO ADVANCED THEY MADE "COLOSSUS" LOOK LIKE AN AUDIO-ANIMATRONIC REJECT

Video-related computers and games abounded all throughout the main concourse of the Vegas Convention Center, including new products from Apple, Atari, Compucolor and several other firms. Atari displayed a full line of accessories and new software for their Model 400 and 800 Personal Computer Systems, featuring their



Atari introduced a number of accessories for their Model 400 and 800 Personal Computer systems at the CES.

new Model 830 Acoustic Modem telephone adaptor, the 825 80-Column Printer, and the 850 Interface adaptor, which allows connection to other computers and peripherals. They also unleashed several dozen different new games for their well known home Video Computer System, including "Space Invaders" and "Night Driver" cartridges. Not to be outdone, Magnavox updated their Odyssey 2 game with new game cartridges like "Slot Machine", "Blast Out" and "Pocket Billiards". Mattel fought back too, introducing "Soccer", "Golf" and "Skiing" cartridges authorized by the respective sporting associations, as well as adding a new "Master Component" which connects to their "Intellivision"



Atari unveiled a half-dozen new games for their programmable TV game system, including "Space Invaders", "Golf" and "Adventure" cartridges.

game system to form a home computer center. [We're still waiting for the "Fraternity House Olive Race Initiation" game cartridge. —Ed.]



Mattel Electronics' "Intellivision" game can be updated to a full-blown home computer system with the new "Master Component" keyboard accessory.

FINALLY--BLOCKBUSTER TITLES ON PRE-RECORDED VIDEOCASSETTES

Probably the biggest home video programming news was the introduction of almost two dozen major features from Warner Brothers' new consumer video division, WCI Home Video. Excerpts of *The Exorcist*, *Blazing Saddles*, *The Wild Bunch* and



Warner Brothers' booth was about the most crowded prerecorded firm at the CES, showing selected scenes of *Blazing Saddles*, *The Exorcist*, and *Superman*.

Superman played non-stop at their large, flashy display. If we can judge from the demos, Warner's transfers and dubs look at least as good as releases from competitors like Magnetic Video and Allied Artists. A Warner Brothers spokesman mentioned that a total of 55 titles would be released later on this year, with many more to follow as the market develops.

Allied Artists announced the availability of all 14 Basil Rathbone/Nigel Bruce *Sherlock Holmes* titles, which should be



Among the new titles joining Allied Artists' *Sherlock Holmes* titles are these five films, including the classic *Adventures of Sherlock Holmes* feature from 20th Century Fox.

greeted enthusiastically by buffs of the master detective everywhere. Not far away, we were able to buttonhole a Columbia Pictures executive who proceeded to give us vague excuses as to why *Close Encounters of the Third Kind* never appeared on the market after their original announcement last year at the summer CES. "There's been some kind of hang up involved with the television rights to the film," he sheepishly explained, also noting the confusion concerning which version of the film--the "old" '77 release or the newly edited 1980 "Special Edition" version--would be provided to ABC and/or the Columbia Pictures Home Entertainment subsidiary. Hopefully, we'll be able to watch a legitimate videotaped version of the classic science fiction film later this year . . . that is, unless a sale to Pay TV holds it up even longer.

There were few surprises in the world of X-rated entertainment, though many were amused to find that this year practically all the companies selling such films were exiled out of the main exhibit area and into a seamy room in the South Hall of the Convention Center. Walking up and down the aisles there was something akin to staggering through New York's 42nd Street/Times Square area and the more sordid sides of LA's Hollywood and Santa Monica Blvds., all combined together for the ultimate in sensual sensory overload. Several firms livened up their videotaped demos by having a few porno stars on hand to sign autographs and provide "a little extra" entertainment for wide-eyed passers-by.

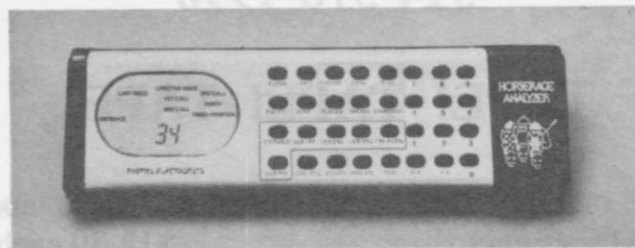
All-told, other than Warner Brothers, there wasn't all that much new happening in home video programming except for some loud complaints about the lack of more videodisc software from MCA and DiscoVision Associates. Also, a number of video dealers were lamenting the "unfair competition" from Fotomat, who is currently undercutting Paramount Home Video's retail prices for their films by 15-20%. Apparently, this situation has been resolved as of press time, with Fotomat raising their prices to match Paramount's. We were hoping that Paramount would lower their prices, but noooooooo . . .

THE WRAP-UP

Perhaps the biggest surprise at the show was the introduction of a number of newsstand-oriented consumer video magazines, including *Video Review* (\$18/year from CES Publishing, 325 E. 75th Street, New York NY 10021, featuring articles from not one but two *Videophile* contributors including your humble scribe and Ye Editor), not to be confused with *Video Buyer's Review* (\$10/year from Hampton International Communications, 60 E. 42nd Street #3415, New York NY 10017), as well as a couple of professionally-directed publications including *Video Marketing Newsletter* (\$98/year from the publisher at 1680 Vine Street #820, Hollywood CA 90028) and *Video Week* (a mere \$327/year from the folks that publish *TV Digest*, 1836 Jefferson Place N.W., Washington DC 20036).

I was also pleased to have the chance to meet with fellow editors from our Distinguished Competition, including friends from *Video*, *Home Video*, *Video Review* and *VideoPlay* magazines, trading back and forth enough disreputable banter to get us all into at least a dozen different libel lawsuits. Suffice it to say that it was interesting, to say the least, to observe the "Big Time" folks practicing their craft and seeing how they produce their respective magazines.

Before I end this report, I did want to provide TV's readers with what you've all been waiting for with great anticipation: THE OFFICIAL VIDEOPHILE AWARDS FOR THE MOST OUTSTANDING RIDICULOUS NEW PRODUCTS AT THE WINTER 1980 CES. Believe me, there were a million of 'em this time, including Ronald McDonald telephones (perfect for placing "to go" orders from the golden arches), electronic Horse

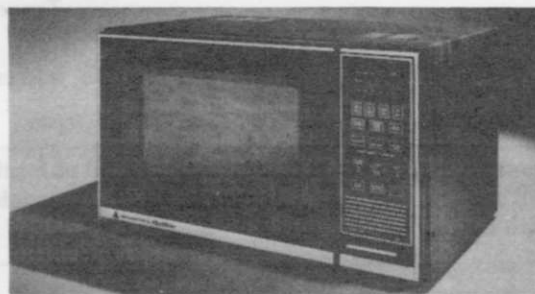


No gambler could possibly go without this Horse Race Analyzer from Mattel Electronics.



If Sidney Omarr's column isn't handy, you can always reach for Mattel's Horoscope Computer for instant advice and predictions.

Race Analyzers and Horoscope Computers from Mattel Electronics, and the SL-10 turntable from Technics that was demonstrated playing records *sideways*, but perhaps the most bizarre products at the show had to be the vast profusion of "Talking" devices--everything from the aforementioned "Talking TV's", to a talking microwave oven from Quasar and talking calculators and clocks



A prototype of the Quasar talking microwave oven (MQ6650). A voice synthesizer located below the control panel actually speaks to the user during various cooking operations. Typical voice synthesized announcements include the temperature of the food, the cooking time remaining, and a call to enjoy a hearty repast when the meal is ready.

from Sharp. Hopefully, talking toilet seats and pencil sharpeners are still a few years away. Until then, we'll continue to scream "SHUT UP!" at these devices for as long as necessary.



MIDAMERICA VIDEO MART

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TAPE! TAPE! TAPE!

Fuji or TDK VHS tape:
\$15.95 each*

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SPECIAL OFFER

Brand new—still in the carton
RCA Black and White cameras
Model #BW-005

with built-in microphone
BARGAIN PRICE OF \$149.00
plus \$6.00 shipping and handling.

**LOWEST PRICES
ON PRERECORDED TAPES!**

Warner Brothers, Paramount and Columbia

The following titles & many, many more are available:

Superman—the Movie

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Saturday Night Fever

Groove Tube

Grease

Tunnelvision

Foul Play

Catalogs are being printed now. Send your name, address, and phone number to get on our mailing list.

Prices change daily on video tape recorders. Call us for the best quote. All makes available. We specialize in Panasonic VHS and Zenith Beta.

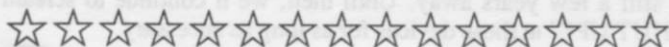
Shipping charges:

\$20.00 on video units, \$4.00 on each case of videocassettes.

Master Charge and Visa card users add 3% service charge.

Missouri residents add 5% sales tax.

*In Lots of 10



KAPPA VIDEO

IT'S HERE!



FINALLY —

**Your home video system
can be a pleasure to operate!**

Announcing the latest product from Beta Video Inc.—**DISTRIVID T.M.** DISTRIVID is a central control center for your Home Video Equipment. Each piece of equipment in your video system will hook-up to a specific jack on the back of DISTRIVID. *You do not see masses of cables, A/B switches and splitters.*

This enables each piece of equipment to function independently of the others, *at the touch of a button.* If you have many sources of Antenna signal (Antenna, Pay TV, VCR, Game, Computer or Videodisc), and wish to watch one while you record another, **DISTRIVID is for you.**

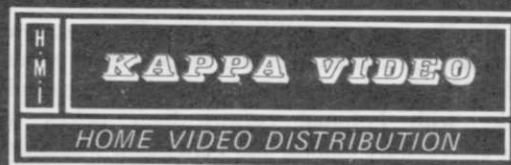
With DISTRIVID, your time is spent **enjoying** your video system, not trying to understand how to operate it.

DISTRIVID is easy to install, simple to operate, and costs less than any other means of connecting your video equipment.*

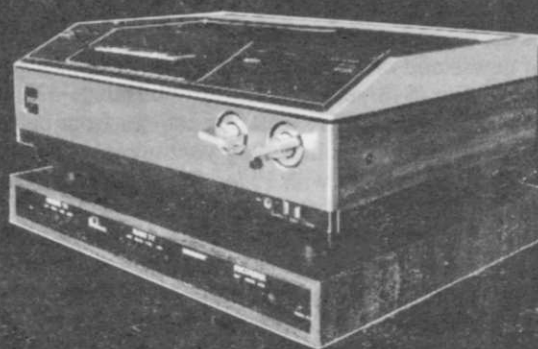
Also, it looks *nice*. DISTRIVID, as shown below, fits right under your home VCR.

Save 10% off the list price by buying it in March from KAPPA VIDEO. Instead of paying \$199.00, you pay only \$179.00. Call or write us today.

*For systems having 2 TV's, a VCR, Antenna or Cable and Pay TV.



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Chatsworth, Calif. 91311
(213) 709-6590



STATE OF THE ART

ART VUOLO, JR. (MR. MEDIA)
P.O. BOX 219, YPSILANTI, MICHIGAN 48197 (313) 434-2712

Good grief—there are a lot of you folks out there! More and more people are turning on to video with every issue. A lot of my friends say “you’ve gotta get an unlisted phone number soon.” But, since one third of my life is spent sleeping, one third eating and one third on hold, how could I give up the telephone?

I would like to cover a few important items this time around including a comparison of RCA and Sony’s best VCR’s and a few tips along with some videObservations!

Well folks, it looks like the bootleggers will either go out of business or figure out ways of smuggling port-a-packs into “sneak previews.” Look at all the titles you now can get **legally!** What’s a pirate to do? (Go to Pittsburgh.—boo) Well, I for one, feel better, just knowing that fewer of you ever stand the chance of FBI intervention. Now that so much software is available, fewer folks will be doing dumb things like mass duplication of video tapes for considerable financial gain.

In this issue we are not running a photo of yours truly which will allow me more space to ramble on for a few more lines and because everyone knows what I look like anyway. If, you’re THAT big a fan though, 8 x 10 glossey’s are available—consult you local adult book store.

VIDEO RECORDER REVIEW:

I have friends at Sony and friends at RCA. They are both fine company’s and Beat and VHS must learn to live together. I am reporting my findings (in brief) as honestly as possible.

Recently I had both the RCA Select-a-vision model VDT-625 and my own Sony SL-5400 recorders side by side to do a bit of comparison. Here’s what I found:

The new RCA has it’s own version of Beta-Scan. It doubles the speed to move the tape past unwanted commercials etc. quicker. Unlike the Sony, you cannot back it up—so don’t overshoot the commercial breaks. Sony’s goes much faster (about 20 x normal speed) but RCA has variable slow speed giving it a bit more flexibility. RCA also features still frame and frame advancing. Sony will freeze the picture too, but usually with a “sync-bar” or line of static somewhere in the picture. The RCA has a rather nice advantage in-so-much-as it will automatically shift this line of interference right out of the picture! The new RCA unit has a dual set of heads, similar to the JVC. This allows a lot of the new special effects.. and the ability to offer 3 speeds, SP, LP and SLP, which stands for super long-play. True videophiles still call it super lousey picture. Slow speeds that crawl at the rate of SLP and Beta III or X3, are good for one look and throw it away. RCA can change channels from their remote control unit. The channels move only in one direction-up. But, it’s a nice plus. Sony’s operational buttons are much easier to use. RCA’s are still very tight and somewhat difficult to depress. Sony’s are effortless and with the Beta-Scan capable of going forward or in reverse, makes it very attractive. The only major difference between the Sony 5400 and the 5600 is the programable timer and slight cosmetic coloration of the top of the cabinet. Also, the 5600 has a fast-play activator on the remote unit. The price is approx. \$100 more for the 5600, but it is programable for 14 days and has greater flexibility. The 5400 is programable for only 3 days—but that’s enough for me. Retail for both RCA and Sony are in the range of \$1200. Around here, Sony 5400’s have been going for \$890! Shop at the right stores—folks! Speaking of stores, congrats to our local boys, Greg and Rick at the VideoWherehouse who are now moving into their new store in the

University Shopping Center—which oddly enough was built on the very same site which was previously a drive in theatre! There’s some type of symbolism there somehow—it all seems a bit strange. Film is a four letter word that starts with an “F”!

The RCA and Sony VCR’s are both good units. Shop and judge for yourself. **DON’T** let salepeople talk you into something you do not want. If you want Beta—stick to it. If you want VHS, because friends have that format too, buy it. But, don’t let them push whatever they have lots of in the warehouse, just to help liquidate their stock. Dropping a \$1000 or more is a big investment, so don’t be foolish. Lecture—finished.

COMMENTARY:

This country was founded on trinkets and gadgets. The Japan based electronic companies know how much we like glitter and blinking lights, equipment that does everything automatically so we don’t have to think or make decisions about color level and audio levels and tints and hues and God only knows what else. Manhattan was sold to us by the Indian’s for \$25 worth of trinkets and we’ve all been allowing ourselves to be “bought” ever since. Quality (forgive me, I said I wouldn’t talk about it again) is an expensive element in whatever you purchase—strive for it. If you don’t, you have no right to cry when cheap tape rots, cheap machines jam and cheap software looks like a fifth generation dub. Nuff said? Onward.

LOOKOUT DEPT.:

The good ole Toshiba V5310-T is back in the warning news again. This unit is electronically very adequate. This is according to my number one Beta expert RR. It is, however, from a mechanical stand-point an engineering nightmare. If you own one, be **very careful** how you treat it—physically. Remember, as pointed out previously, to **ALWAYS** depress **BOTH** play and record when making a recording. Otherwise the record button **will** break! Also the rewind button is weak. Mike, a local 5310 owner and now Toshiba expert, drilled his out, put in a metal pin and used super glue to keep it together, but doing this yourself is, at best, very risky. You need not put your machine on the curb, but go easy on it.

BITS & PIECES:

Lots of you are buying Sony SL-3000 portable units. They are the best Beta portables ever! But, lots of you do not want to employ the HVC-1000 Sony camera. So, you’re trying to match various other camera’s with the 3000. This **can** be done, but do not buy just anything. Check with local experts first. The CMA-202 adaptor is a **must** if you’re connecting a camera usually designed for use with the VHS system. No local experts, contact me and I’ll try to help.

Looks like the new RCA VHS machines will also pass tapes with “copy-guard” on them! A new type of anti-piracy device will probably be developed now. But, now with Grease, Superman, Heaven Can Wait etc. all out on the market, maybe it won’t be necessary.

Can anyone find a Foto-Mat that has **not** run out of their listing of movies for sale and/or rent?

Cont’d. on p. 31

TV LOOKS AT BOOKS

THE VIDEO SOURCE BOOK

Published by: The National Video Clearinghouse
P. O. Box 3
Syosset, NY 11791

We've been asked many times if there is such a book available that lists *every* program available on videotape. Our answer has always been "No," . . . and it still is. But, *The Video Source Book* does list over 15,000 individual prerecorded video program titles available on videotape or video disc. The book states that its staff is busily compiling information on an estimated 15,000 additional titles which will someday be included in subsequent editions.

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



Having thus established the limits of the value of this work for ½" format home users, we must then say that this phone-book-sized 700 page volume is a very impressive compilation of information, indeed. Each one of over 15,000 entries contains a wealth of information. A sample listing looks like this:

Glen or Glenda

Mov-Ent '53

Drama
05527 70 mins B/W B, V, 3/4U SCHO, HOME

Bela Lugosi, Lyle Talbot, Delores Fuller, directed by Edward D. Woods

A man must tell his girlfriend that he enjoys dressing up in women's clothes; he also relates the story of a man who underwent a sex-change operation.

A---EN

Unknown — Video Ten; Thunderbird

P, T

[When will Tom Dunahoo or John Ralston send me this to review?]

The coded indicators of information supplied are so extensive that, rather than attempting to explain it to you, we'll just reprint the "Key" from the book itself.

THE KEY

The simplified KEY will assist the user in interpreting the individual Alphabetical Title Listings. For complete information on each code, please see the USE GUIDE.

FORMAT
B = Beta, No time
B1 = Beta, one hr.
B2 = Beta, two hr.
V = VHS, No time
V2 = VHS, two hr.
V4 = VHS, four hr.
VX = Quasar
VC = Sanyo
EJ = ½" reel
3/4U = ¾" cassette
Q = 2" Quad
PM = Philips-MCA Disc
FO = Other than listed

COLOR DESIGNATOR
C/C = Color
B/W = Black & White

Length

TV Standard

MAIN CATEGORY

Mov-Ent = Movies/Entertainment
Bus-Ind = Business/Industry
How-Ins = How-to/Instruction
Spa-Rec = Sports/Recreation
Hea-Sci = Health/Science
Gen-Edu = General Interest/Education
Chl-Juv = Children/Juvenile
Fin-Art = Fine Arts

Release Date

Fin-Art '78

USE

SCHO = School/Group
CCTV = Closed Circuit
CATV = Cable
BCST = Broadcast
HOME = In-Home
SURA = Special Use Restrictions

Foreign Language

PURPOSE

TE = Teacher Education
SE = Special Education
R = Religious
V = Vocational
P = Professional
EN = Entertainment
ED = Education
I = Instruction

AVAILABILITY

R = Rent/Lease
L = Loan
P = Purchase
S = Subscription
T = Trade-in
FL = Free Loan
FD = Free Duplication
DL = Duplication License
OA = Off-Air Record

THE IMPRESSIONISTS

Title → Painting
Sub-Category → 0001 60 mins C/C
NVC No. →
Captioned/Signed → Captioned
Cast/Host/Stars → Narrated by Eric Bronson
No. of Pgs. in Series → 5 pgs

Program Description

A series of five programs discussing the varying styles and influences of major Impressionist painters. Each program introduces a particular artist and studies the manner in which his style may have affected subsequent developments in painting.

Ind. Pgm. Titles → 1. Monet 2. Van Gogh 3. Gauguin 4. Corot 5. Cezanne
Awards → Hitec Festival '78: First Prize. AM Available
Producer → Ogden Educational Foundation — Arts Publishing

Distributor

Ancillary Materials

AUDIENCE

PS = Pre-School
PR = Primary
JH = Junior High
SH = Senior High
C = College
A = Adult
F = Family

Even this "Key" is accompanied by seven pages of explanation, pointing out the fact that a truly incredible amount of detailed information about each of these 15,000 titles is provided.

As we browse through the fascinating volume, we stop to read the details on such offerings as *You're Too Fat* (52 minutes, color), *Spooky Boo's and Room Noodles* (7 minute animated tale for pre-schoolers), *Hot Tomato Soup* ("A montage of ambivalent and contradictory images and statements concerning the Freudian structure of the mind." It's available from the Synapse Video Center of Syracuse, NY), *The Ed Wynn Show*, *Art Underfoot* (6 minutes of graphics made from the patterns found on city manhole covers), and the all time *must-have* program—*Hush Hoggies Hush: Tom Johnson's Praying Pigs*—which tells the story of how Mr. Johnson spent 35 years training pigs to pray before they eat.

The Video Source Book is produced from computer-stored information, which occasionally results in confusion. Also, the 12 chapter serial *Zorro's Fighting Legion* is listed six times (once out of order). The version offered by Video T.E.N. is said to be 324 minutes, versions from Thunderbird and The Video Connection are listed as being 100 or more minutes shorter, and those from Cable Films and Discount Video Tapes are shown as being only 27 minutes, which is obviously the length of the first chapter alone. The version offered by Demajo Video is said to have 12 chapters of 27 minutes each (324 minutes again), which is obviously incorrect since only the first chapter is that long. The film is in the public domain, so variation between edited copies from several sources is certainly possible.

No project as ambitious as this one can ever be perfect. Overall, we heartily applaud The National Video Clearinghouse for attempting it, and for all its other projects and services that purchasers of this volume will, no doubt, have brought to their attention. If you're the type who frequently asks such things as, "Is *Play It Again, Sam* available on tape and, if so, where can I get it?" this book has the answer. (It's available from Fotomat, and the index even gives you the address and phone number of every source.) You'll also come across lots of new information . . . Did you know that Time-Life Multimedia offers 8 different *60 Minutes* reports for rent or purchase? I didn't.

Those of you with particular interests will want to know that B-westerns are very well covered, hard and soft core porno is totally neglected and even most "adult" titles are omitted (*The Groove Tube* is included, but *Flesh Gordon* is not).

We certainly look forward to future editions from the gang at the Clearinghouse and recommend that if you purchase this extremely valuable reference work at its very attractive price, you also consider tossing in another few bucks for *The Video Programs Index*, a review of which follows.—J.L.

THE VIDEO PROGRAMS INDEX (Fourth Edition)

Published by: The National Video Clearinghouse
(Magazine format—\$6.95 or \$3.00 if purchased with *The Video Source Book*)

Edited by: Ken Winslow

This is a sort of abbreviated video source book in reverse. Within its 38 pages of listings and cross references you'll find the names, addresses, phone numbers, type of material offered, etc., of 126 distributors of entertainment programming on videotape and disc, and similar information with respect to over 260 distributors of non-entertainment programming. As in *The Video Source Book*, a wealth of coded information is set forth in each entry. The key to understanding it looks like this:



In case you're wondering why a big organization like The National Video Clearinghouse lists only 126 sources for entertainment programming, while the modest staff of *The Videophile* compiled and published a list of over 150 such sources in our previous issue [available for the bargain price of only \$3.00 from our back issue department.—Ed.], the answer lies primarily in the fact that *The Video Program Index* omits mention of dealers who, more or less exclusively, handle "XXX" rated material. [Also, they didn't include any fly-by-night sources.—Ed.]

The booklet includes a detailed category index that will tell you, for instance, which 29 of the 126 sources offer serials, which 19 have TV programs, which 2 offer "occult" material, and which one can furnish a tape having to do with "innertubing." In the non-entertainment section, the category index is most helpful, in that it will relieve you of reading over 260 entries in order to find the 38 that offer music programs or the one that has a tape on "juggling." [Gee, I wonder if it covers cat juggling?—Ed.]

If you have no interest in listings such as this, you should avoid it, 'cause it doesn't have any pretty pictures or anything. But, for those of you who are looking for a reference index to sources for particular topics on videotape, we certainly recommend this to you. The price is right, especially when purchased with *The Video Source Book*. Accurate, detailed information of this type is hard to come by at any price.—J.L.

THE FILM BUFF'S CHECKLIST of Motion Pictures (1912-1979)

Published by: Hollywood Film Archive, 8344 Melrose Ave.
Hollywood, CA 90069
Hardcover, \$19.95/333 pages

Edited by: D. Richard Baer

This is an ambitious project, and it's important at the outset to understand both what it is and what it is not. It is *not* a comprehensive work which includes plot synopses or full cast and crew credits. It is a *checklist* of some 19,000 feature films, a number which, so far as I know, exceeds the total to be found in any other single volume at anything near this price. A sample listing looks just like this:

DEVIL GIRL FROM MARS (1955) Distributors Corp. of America. B&W—76 min. (British). Patricia Laffen, Hazel Court, Hugh McDermott . . . (2)

What you get is: the title, the year of release, the distributor, whether color or black & white, country of origin, the two or three featured cast members and the editor's subjective rating, on a scale of 1 to 10, of "the *entertainment* value of each movie." Those *actually seen* by the editors carry an "*" by the rating. Those not actually seen are assigned an estimated rating based on other sources (which, no doubt, explains the misinformed opinion with regard to the above example). The editors are pretty niggardly with their praises; only two of the 19,000 films rate a "10." Indeed, only 35 of them come in at 7½ or better. The basis for the ratings is explained at length and is one with which I am in general agree-

ment. The shot at "art house critics" is nearly worth the price of the book.

I know it's pointless to quibble over ratings, but I really do fail to understand how editors whose view is so close to my own could have seen the thoroughly delightful *WR—Mysteries of the Organism* and conscientiously assigned it a "1," a rating which they say is "Reserved for the thoroughly miserable, witless, stupefying garbage that is painful to watch."

How complete is the book? Well, 19,000 is an impressive number, though the editors readily admit that there could be as many as twice that number in a truly "complete" work. The real question, then, becomes whether or not the films you are likely to want information about are included. Naturally, all the more prominent titles are included, even such recent releases as *Manhattan* and *Alien*. My own random check of more obscure titles found the book pretty much breaking even. I was somewhat surprised to find *The Vampires' Night Orgy*, *Twitch of the Death Nerve* (unrated), *Lorna*, *The Cheerleaders* and *Ilsa, She Wolf of the SS* (unrated) included. The listings even include some made-for-TV films (*Brian's Song*, *Duel*) and a few porno titles (*Deep Throat*, but not *The Opening of Misty Beethoven*). Many of the "drive-in circuit" titles are present (*Twitch of the Death Nerve*, *I Eat Your Skin*), though many others (*The Gruesome Twosome*, *The Undertaker and His Pals*) are not. Of course, for many of us the main thing is whether or not films that are being run on television are included. Two which are not, and which pop up all the time on "Fright Night" local telecasts, are *The Phantom Speaks* with Richard Arlen, and *The Boogie Man Will Get You* with Boris Karloff and Peter Lorre. Many B-westerns (including the two with John Wayne that we reviewed in issue #23) are conspicuous by their absences.

One truly valuable feature of this book is the otherwise hard-to-find information on original and alternate titles. If a feature has a U.S. title, a British title, a TV title and other alternate titles, all are set forth and cross-referenced. (Where else can you learn that *Teenage Rebellion* and *Mondo Teen* are one and the same?)

Something else you may not find elsewhere is the listing of addresses and phone numbers of just about every film distributor that you would ever care to contact. Those which are now defunct (eg. Astor) are still listed, with notes indicating who has acquired distribution rights.

Overall, *The Film Buff's Checklist* is a very welcome single volume reference work, containing much information that may not be otherwise readily available on your book shelf. The lack of any story line info is a drawback, but for those who want a place to turn to when Maltin's *TV Movies* fails you, this one is highly recommended.

THE MOVIE COLLECTOR'S CATALOG

Published by: Cunningham Publishing
17 Old Orchard Rd.
New Rochelle, NY 10804
(Softcover—\$5.95)

Written by: Ken Weiss

If you're looking for a sort of Whole Earth Catalog of film collecting, look no further. Written in an enjoyable style, this 160 page book serves as a combination primer, reference book and stroll down memory lane for those who are interested in collecting movies in the 8 and 16mm film formats.

Various sections include a listing of some two dozen firms that offer films for sale to collectors (including a sampling of their titles), a representative listing of movies available to collectors (with estimates of the prices you may expect to pay), a descriptive listing of 11 collectors' publications (some of which no longer

exist), a rundown of projectors and where to get them, a survey of splicers and other film care equipment, a round-up of accessories (screens, storage racks and the like), and a state-by-state directory of some 170 private individual film collectors' names and addresses, together with an indication of their interests (and we see lots of familiar names among them).

Scattered throughout are a fine selection of old stills, pictures of posters, advertisements and equipment, plus odds and ends like quotes from movie magazines and even an article of film "busts" (not of the Mamie Van Doren variety) and legalities generally. The more than 400 photos are a delight, many not seen elsewhere. Some of the information has become outdated since its 1977 publication, but overall we say that this book should come in quite handy indeed as a ready reference (or even just for the fun of browsing) for those who are still doing their collecting in the celluloid format. Those who are not will also want to consider:

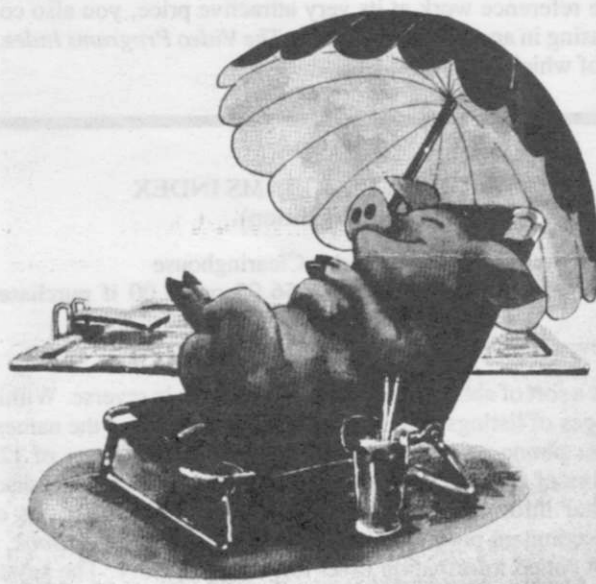
THE MOVIE COLLECTOR'S CATALOG/VIDEO SUPPLEMENT

(Same publisher and author)

16 page supplement—\$1.50 when purchased with the catalog.

In an illustrated format similar to *The Movie Collector's Catalog*, the Video Supplement includes an explanation of VCR's and collecting on tape generally, together with a survey of available VHS and Beta models (through mid-1979), a list of four dozen sources for prerecorded tapes, some remarks about the video disc and public domain films available on tape, and an evaluation of 5 publications of interest to video collectors, which includes high praise for the very title that you are now caressing in your palms. A hashing over of the VHS versus Beta format is included, with emphasis on the misleading remarks of Mike Agee, originally published in *The Big Reel*, which unduly disparage the VHS format.

Subscribers to *The Videophile* will find little, if anything, new here, but first time readers (who are too cheap to buy our back issues) and incurable completists may want to toss in the extra twelve bits for it when they buy *The Movie Collectors' Catalog*.



VIDEO - A Personal View



by Sandy Winoker

Hi, Videophiles! We're back once again for another stab at putting together a column based on the personal video experiences of the readers of this magazine.

Perhaps you disagree with the idea that a VTR has affected some aspect of your life. Stop and think, however, how different your life is with just a television set—then realize how passive television is, compared to a VTR. Now do some lifestyle or attitude changes come to mind?

Having a videotape recorder really can have an impact on your life, even if you're in the Navy, as Milton Streeter will tell us:

I am a Petty Officer in the Navy, stationed in New Orleans and currently on temporary duty in the Republic of Panama. I can categorically state that owning a VTR has changed my life; if not for it, I might be a CIVILIAN now!

In December, 1975, I saw my first Betamax and cursed the fates—I didn't have \$2200, and The Night Stalker was no longer on the air. I also thought one hour wasn't long enough for that price.

In October, 1977, it came time to decide to re-enlist or not. Along came RCA, and that settled it. With half of my shipover bonus clutched in my hand, I bought a Selectavision and had tons of fun with it. I could finally visit friends again and not miss my favorite show. I could tape the midnight movie and still get some sleep. Funny thing, after a while, my friends came over to watch MY television!

My three closest friends share the same interests I do, namely, science fiction (films and television), various old TV shows, books, girls and travel—not necessarily in that order. In discussions about episode _____ of "_____" I and my VTR became the final arbiters.

In November, 1978, I traded in my model 200 for the programmable 400, and shortly thereafter, two of my three friends bought their own VTR units—also RCA 400's.

I am currently planning to buy a VHS portapak and camera. By the time this sees print, I should have them . . . after all, my enlistment still has another two years to run!

Owning a VTR has really set me free. On weekends I get to stay out late and/or sleep late; I can fill in an hour or two on days that get dull. Best of all, my girlfriend

no longer makes me decide between her and Masterpiece Theatre. At last I can have both!

A longtime friend of mine currently living in Santa Ana occasionally gets spells of homesickness for our old hometown (Philadelphia), so one of the other guys makes tapes of local news broadcasts, etc. and sends them to him. In turn, he sends us similar tapes from California. We've done "The Time Zone" trick twice.

I plan to use the portapak for my next deployment. It's not as handy as a Pentax, perhaps, but it's far more personal. I always imagined myself as a roving-reporter type anyway.

I'm delighted that anytime I want to, I can watch Forbidden Planet or The Muppets or Sword of Justice; or any of the Japanese cartoons on the air when I'm at work. Not to mention the shows my state-side friend has taped for me while I've been here in Panama. It sure is nice to actually see and hear the story, instead of getting it second hand.

VTR owners are now a force to be reckoned with. MCA and Disney want to prune us. Nielsen wishes we'd go away. I think it's the best entertainment gadget since the transistor radio.

I get to keep my favorite television shows; I get more socializing done; more sleep; more time for my girlfriend . . . how'd I get by before the VTR came along?

Milton Streeter

Well, Milton, you're positive proof that having a videotape machine can touch someone's life in a very dramatic way. I can't think of another type of home use machinery available to the consumer that has anywhere near the impact on people's lives for an initial investment of about a thousand dollars.

Ordering Prerecorded Tapes

Not long ago, I decided to break down and buy a movie that is now available on videotape. (Wow!—Perry King every night!)

Because San Francisco is still more of a nightmare than a paradise for video hardware and software, I knew I would have to obtain the tape I wanted via the mail. After calling the only video mail order house I knew of in the Bay Area that handles prerecorded tapes and being told that they had

never heard of the film I wanted, I decided to call one in the East. (Guess what magazine I saw their ad in?) When I called, I told their telephone order taker that I wanted to order a tape, but that I lived in California and wondered if it would take forever to get delivery. I was told that if I sent them a check, they would send my tape out as soon as my check cleared, but that if I charged the tape with a bank card and gave them my account number over the phone, they would send the tape (via UPS) the same day. I then told them I was interested in a specific title, and wanted to place the order only if they definitely had it in stock right then, and that under no circumstances did I wish to back order. The order taker checked his inventory and they did, in fact, have the film I wanted in stock. At that point, I informed him that I wanted Beta X2 and asked him to check his stock once again to be certain that they had the format and tape speed which I required. After being fully assured that they did indeed have the exact tape I wanted, I gave my order and bank card number to the order taker. I'm happy to report I received the tape in less than three working days (I had the tape sent to my office so I wouldn't have to make a special trip to the post office), and when I took it home and played it, found it to be of very good quality. Since they gave me such good service, I don't mind giving them a plug here by telling you that I ordered the tape from Brenda's Movie House in Philadelphia, PA.

Although I've been a regular contributor to TV for over a year now, it was not until TV's last issue (#23) that my picture appeared within these hallowed pages (inside front cover). So, My Fellow Videophiles, you may be assured that when you write letters to me, filled with personal observations, experiences and anecdotes regarding your own video scene, that Sandy Winoker does indeed exist and is not simply a pseudonym invented by our editor while perusing his comic book collection. Those rumors about my reading EVERYTHING sent to this column are absolutely true and we have thus far incorporated excerpts from all written contributions in the making of this column. Of course, any monetary (or other) contributions that you feel compelled to donate to this worthy effort (and

Cont'd. on p. 40

The VHS Network

Greetings and welcome to another installment of news, trivia, info and falderol. This issue will cover mainly the Las Vegas CES and the things I saw and heard in addition to what's reported elsewhere herein.

There was an incredible array of products, salespersons, manufacturers, distributors and press—far more than the ten thousand people expected to attend.

VCR Improvements, Features and Options

Among the new versions of VHS and Beta VCR's, I definitely liked the Sharp front-loading VHS machine for its overall concept and ease of operation, plus the fact that it is much more dust-proof than my RCA.

JVC was demonstrating its 2/6 hour machine which has good slo-mo and pretty decent freeze frame. Sanyo had their new Beta which only requires a touch of the keys to operate (no more pressing keys).

It seems that everyone is making machines that have extended speed options. Many companies are gearing up for a features battle as well as a price war. At least two firms stated confidently, when asked what (in their opinion) was the next frontier in sales of VCR's, that the next year will see "major" (?) drops in VCR prices. Many are considering offering not only option-laden VCR's, but also stripped-down versions. It could become just like buying a car, deciding which model to buy and whether or not you want air conditioning, power steering or a moon roof. They would like to mass produce models with cheaper components, fewer accessories, etc. Their stated prime objective is to make a VCR available to every level of consumer. They'd like to see a stereo boom! [I'd like to see a VCR with a little 2" monitor, built-in.—Ed.]

Hopefully this blitzkrieg to lower prices will not compromise picture quality; however, I suspect there will be a loss of quality control in VCR production—only time will tell.

Tape News at CES

All the tape companies were there. Everyone claimed theirs was the best, most expensively made, tested, researched, supported and marketed.

Fuji and Scotch, among others, showed a cassette which can be used to clean the heads of VCR's. They claim that they are non-abrasive and will not harm your machine. It was funny to me that, in the four days the show went on, the cassette must have cleaned the same machine's heads hundreds of times in dealer/press demonstration. I sure would like to know the status of that VCR when the show was over. I have not tried one in my VCR yet. Frankly, I'm very hesitant, especially when they couldn't adequately corroborate their claims. Maybe I'll try it when they finally introduce the long-rumored 3/6/9 hour tape. (I don't think anyone will ever do it—They'll just ramble about it show after show.)

Watch for the 2 Scotch tape \$4 rebate!!

Software Dept.

There was a huge plethora of prerecorded tape dealers present at CES. Nostalgia Merchant even presented Roy Rogers "in person" to promote their products. Roy hosted a cocktail party and we were all invited. Nostalgia Merchant continues to boost their list of titles and, among other things, does have a lot of Westerns.

Warner Communications was a big hit with their multi-screen display featuring the new inventory of prerecorded WB tapes. In

addition to the package of Warner Brothers films that are now pressed in DiscoVision, they are going to include *Superman: the movie* and others.

Magnetic Video had a huge display touting all our favorite MV titles and announcing a \$5 listed price drop on their prerecorded tapes.

Paramount also had a booth with many screens playing a wide range of Paramount titles. Most notable was their version of *Saturday Night Fever*, which obviously was done on an old Scotch tape—It was Dropout City. I asked a Paramount rep if this was typical of their quality and she said, "I don't see anything wrong." I tried to explain that "ON-TV" in Los Angeles showed a better quality picture on New Year's Eve than Paramount was showing. She replied that they have had problems with some of the mastering processes. I recommended that they go over to the Consumer Video Accessories/Showtime Video Ventures booth and buy some distribution amps and detail enhancers, since it could make a better VHS LP to LP dub than what they were showing. Note, though, all the other Paramount titles showed good quality and were also done on Scotch tape. I have also observed that Fotomat's versions of the same Paramount titles are much better. Marc has confirmed this view.

Look for more and more titles in the following year. I continue to hear rumors that Universal may be next in spite of their previous stand on VCR's.

Accessory/Support Devices

Many peripheral component manufacturers were present and displaying their wares. Among them was our Videophile friend Randy Burnworth and his Consumer Video Accessories (CVA). CVA introduced their whole line of video support devices—the Detail Enhancer (see review in TV #21), Video Stabilizer (also in #21) and their newer Distribution Amplifier.

Also on display (though then not yet in production) was CVA's Video Switcher/Distributor (which we hope to review next time in detail), their RF Signal Converter, and a brand new audio Distributor prototype, which we also hope to cover next time. After finally wading through the mass of people who were interested in distributing these devices, I talked in depth with all the folks at CVA, who asked me to personally thank all those Videophiles who have supported them and helped them move from a small back room store operation to the biggest thing in Tillamook since cheese! It's really encouraging to watch this group's progress. (CVA, 2309 4th St., Tillamook, OR 97141 1-800-547-8821.)

Also on hand were the folks from Total Video Supply with a good collection of adaptors, splitters, cables and super covers and their new "Videotape" VM-600, which is capable of "low loss bypass/routing for handling a variety of inputs and functions." (Total Video Supply, 9060 Clairemont Mesa Blvd., San Diego CA 92123 1-800-854-2893.)

Another interesting device that I noted was by Western Systems, Inc. (P.O. Box 2133, Evergreen CO 80439 303-674-0515), called the "Air Alive." Using .5 watts power (or 22¢/year) and weighing one pound, Air Alive makes use of negative ionization to rid the air of smoke, dust, and other airborne pollutants. The negative ions attach themselves to the airborne gunk and cause it to fall harmlessly to the ground.

Videobook Exchange Club (6311 Yucca St., Los Angeles CA 90028 213-465-8700) demonstrated their Very Long Play (VLP)

VCR which can play specially packed cassettes for lengths of up to 12 hours on one cassette!

Marshall Electronics (P.O. Box 2027, Culver City CA 90230) displayed a dubbing kit, as well as lots of connectors, splitters, cables and other good stuff.

The Big Grab Bag Dept.

There was an incredibly vast array of video games with some really far-out stuff by Atari and Mattel, who featured video as well as hand-held games for sports events and learning aids.

As far as new TV's are concerned, I really freaked for Toshiba's Quadra-Screen. You get one 26" picture or a 26" picture with a 10" picture in the corner, or four 10" pictures on the 26" screen. It was really nice.

One of the highlights of the whole show (for me) was my discovery of the Winegard booth which was located in the middle of the clocks, calculators, and car stereos. I wandered in and looked around at some of Winegard's new projects. Included was an FM stereo antenna/signal booster (FM-4400) which looked like it belonged on a moon shot, but is supposed to out-perform B.I.C.'s Beam-Box.

I met Rick Coursey, Winegard's National Accounts Supervisor, and asked him why I couldn't find a Winegard distributor in LA who had any TP-0060's single channel traps. He told me that the reason the West Coast had back-ordered the traps was because there was this magazine called *The Videophile* with a writer named Nate who had told their readers about how the traps will help improve cable TV reception. He was quite surprised to learn who he was talking to. It's really good to know there are lots of readers out there. Anyway, Rick told me that Winegard is starting a consumer division with products geared to the man on the street. We've extolled their TV antennas in previous issues, and can now look forward to a wide new range of products in the months to come. (Winegard Co., 3000 Kirkwood St., Burlingtrn, IA 52601.)

As usual, when you contact anyone tell them you saw it in *The Videophile*.

Address all mail and correspondence to:

The Big Nate
c/o R&D Fernandez
2617 Deerford St.
Lakewood CA 90712

CONVERTING THE JVC GX-77U or how to make your camera love any recorder

by: Charles G. Reed

Those of you who have purchased the new JVC GX-77U color camera and tried to use it with a recorder other than a JVC model are aware that the camera VTR switch and recording indicator lights in the viewfinder operate opposite the directions given in the JVC instruction book. Depressing the camera VTR switch results in the recorder going into pause instead of run and the indicator lights in the viewfinder glow green for pause and red for run.

I found this most irritating and called the supplier for assistance. My salesman told me there was nothing that could be done, that all JVC cameras did this when operated with non-JVC recorders. Was he ever wrong! There is corrective action you can take—and you can do it in under five minutes! You need only two tools: a tiny common screwdriver and a tiny phillips head screwdriver. Follow the simple steps below and, in less time than it takes to read this article, you'll have your camera operating the way it should.

1. Mount the camera on a tripod with the lens facing away from you. (The tripod is not absolutely essential, but makes the job a little bit easier.)

2. On the top of the camera is the accessory shoe. At the rear of the accessory shoe is a pin with a slot in it. Use the common screwdriver to unscrew and remove the pin.

3. The pin you just removed fastens down a plate with an arrow engraved on it. Put your thumb on the arrow and slide the plate

away from you (opposite of arrow) and out of the accessory shoe. Under the plate you will find a small phillips head screw. Remove it and lift it off the accessory shoe.

4. The top of the camera now has its gray plastic cover fully exposed. Slide this cover toward you while gently prying up on the end closest to the eyepiece. The cover is held on by small plastic tabs. Once it is slid back far enough it will lift directly off with no resistance.

5. Looking down on the camera, you can now see the optical viewfinder tube. On the left side of this tube, just forward of where the accessory shoe was mounted, you will see a small slide switch. (You may need a flashlight as everything is painted black.) Using the common screwdriver, slide the switch to its other position.

6. Hook up the camera to the VTR and make a test to ensure the camera VTR switch and indicator lights are now operating as shown in the JVC instruction book.

7. When you are sure everything is satisfactory, turn off the power, disconnect the camera from the VTR, and reassemble the camera by reversing the steps above.

I haven't tried them yet, but it's very likely that the GX-33U and GX-66U models are set up similarly and would benefit from the same procedure.

ART... Cont'd. from p. 25

Organization—is a must for any of you that enjoy a sizeable video library. Back before Christmas, I categorized all of my tapes and alphabetized the entire collection! It was a major task and then it took over a week to log on a rolodex file every little bit of video matter and an indication of which tape it's on. But, it's all very much worth it. I can find almost anything in an instant. Consider organization very seriously.

THE RAP (WRAP):

To any of you that enjoy picking out misspelled (sp?) words and bad sentence structure—this was my best. The hour I'm doing this is very late. My batteries need recharging, I'm hungry and now—until next time—I'm being put on hold. Keep in touch!

ARV

Letters:

WENDELL CLAMMER WASHNER
C/O FORTY-NINE
NORTH HOLLYWOOD, CA 91606



THE VIDEOPHILE
2003 APALACHEE PKY.
TALLAHASSEE, FL 32301

Dear Friends,

Recently, my ad ran in the classified section of your magazine. Since then I have been inundated by people wanting to trade tapes, and although I've been able to work out trades with some, because of my less than \$25,000 yearly salary, I can't begin to trade with everyone who writes me, much as I'd like to.

Your ads are read by lots of fine people, and it doesn't even bother me when they call at 12:30 a.m. to tell me Santa Claus Conquers the Martians is on and would I like a tape of it. -- L.H., Tucson AZ

P.S. You might also mention to your readers that Radio-Electronics has begun running plans for a satellite station that can be built for about \$1000.

We love to get letters like this one, that are so self serving and that we can put as the very first one on the letters page. Thanks, Larry.

To Whom It May Concern:

In issue #23, Mr. Lendacky wrote to tell why he was not renewing his subscription to TV. He complains at one point that the information is not worth the cost. As for myself, I must strongly disagree! I could have saved a lot of money if I had only seen the test report of RCA's great new VDT600. The picture quality is so poor it is almost a joke !!!!!!! A master on the VDT600 is no better than a dub from my old VBT200! I would have gladly paid \$10.00 for a copy of that report rather than take the beating I am about to take by trading the VDT600 in!!!! Another good point of The Videophile is the ads! In Boston, the cheapest I can pick up T120s is \$18.95, yet by watching the ads in TV I recently paid \$14.95! No matter how upset I may get when my issue comes late, I would never cancel out. The Videophile is well worth it's price, to the beginner as well as to the most advanced!!!! -- A.M., Quincy MA

Thanks, Alan, but we really think you could have made your point more emphatically if you had only used a few more exclamation points. Incidentally, we will have a review of the RCA VDT625 in our next issue, which, in the opinion of our technical editor "manages to solve 90% of all the image quality problems we complained about in TV #22."

Editor:

You lost my confidence in your Sept/Oct issue when you told me the Zenith VR-9000W was the same as the Sony 5400. I sold my old machine and bought the Zenith. Now I'm stuck with a bunch of tapes recorded in the Beta I format which are incompatible with the Zenith, but would work if I'd bought the Sony. I'm out \$1000 and I blame The Videophile. -- D.E.

Yes, Diane, I'm afraid we are to blame. This information (which appeared in our Directory of over 100 models of VCRs and their features, in issue #21) was in error. Neither machine was yet available, and the statement was based on mistaken information that there would be only cosmetic differences between the two.

Dear Jim:

THE VIDEOPHILE gets better all the time (great rainbow logo, too), but your recent method of mailing subscribers' copies is tacky to say the least -- namely an address label pasted smack dab on the front cover. Whatever happened to envelopes? Who is the jackanapes responsible for this outrage?

A certain cassette title on the current issue's cover did not escape my notice -- the much-cherished DEVIL GIRL FROM MARS. I take it this is a mock-up? But on the off-chance it's for real, I'd be in your debt forever to know where one could order it. -- Bill Spicer, Los Angeles CA

Bill, the "jackanapes" are the printers in Jacksonville who couldn't fill our order for more envelopes in time to use them for that issue. I hated to do it, but it was either send 'em out the way we did, or wait a couple of more weeks to mail an issue that was already late. We made the decision a long time ago that we didn't want the magazine defaced by a mailing label, although many big-time mags (eg. Stereo Review, Newsweek, etc.) don't seem to care about such things. It costs us about 9¢ extra per issue to send them in envelopes (It adds up!), but I think we've managed to send most of the First Class Mail ones that way, even though we've been experiencing some problems. We're looking into "sleeves" and other less expensive methods, and expect to work out something with a new printer that we expect to be switching to for our next issue.

As for the long lost Devil Girl, yes, it's a phony. Seriously, does anyone out there know if a print of this film is still in existence?

Dear Jim:

I recently had some old standard 8mm home movies transferred to tape by Fotomat, and the results are unbelievable. The colors are much better than in the now faded film, some from as far back as 1961, and the scratches and projection lines (which were so distracting when projected normally) are almost invisible on the transfer. The service is fast, usually 7 working days, and the cost is reasonable: \$29.95 for an hour's worth of film, including a brand new cassette. -- David See, Pearland TX

Dear Jim:

It might interest you to know that supply has apparently caught up with demand on the Magnavox video disc machines. A couple of weeks ago, I made a "disc trek" to neighboring Atlanta, and was told in several outlets there that, should I wish to purchase the machine, I could take that jewel home with me right then. -- C.S., Birmingham AL

As mentioned in our newsletter section, the MCA/Phillips disc system should now be available in several more outlets. I even notice a couple for sale in our mini-ads.

Dear Sir:

The first issue of Home Video mentions a David Brough, who has modified a Betamax to play Beta tapes off the reels of an old open reel industrial recorder, giving him twenty-four hours of continuous play. He owns or works for the Northern Access Network in Canada. Do you know anything about this? It would make a great story for The Videophile. -- J.T.S., Newport News VA

Yes, we do. It just so happens that Mr. Brough's brother is the partner of an associate here in Tallahassee, who is looking into the possibilities of getting into the earth terminal business. We may very well have a report in a future issue. If you'd rather not wait, CATJ magazine had a cover story about David's activities in its May 1979 issue. Copies may still be available. Inquire: Community Antenna Television Journal, 4209 NW 23rd, Suite 106, Oklahoma City OK (405)947-7664, and tell 'em we sent you.

Dear Videophile,

Several people have written to you in the past wanting to know if anyone had gone through a video exchange in which different TV standards (ie. NTSC vs. PAL) had to be overcome. Having just completed such a trade, I may be able to add a little bit of insight on that.

Neither myself or my trading partner in Holland were able to afford the costs of using a digital converter so a local studio in Amsterdam was used to make the conversions for us via the optical method. As I'm sure everyone knows, especially after Joe Mazzini's fine article on the subject back in issue 19, this involves sticking an NTSC camera in front of a PAL monitor, and then recording into a NTSC deck, and vice-versa for them. I truthfully expected the pits, but surprisingly the stuff came through very well, at least as good as a first generation dub. Most of the stuff I received was black and white rock stuff from the late 60's, although we also tried a thirty minute color film and it came out fairly nice as well, the color maybe a bit faded, but still very respectable. Also, I have no idea on how good their originals were, as likely most of the stuff they had received in trade as well. Their VCR is a Phillips, which I believe is either a 3/4" or 1" cassette, and is somewhat similar, though incompatible with U-Matic. I have a Sony SL-8200, and the machines used for all the conversions were Beta as well. By the way, the Europeans work with the X1 speed only, or at least at this studio. To make an overall assessment, I'd say you probably lose a generation of quality in this conversion. --B.P., Ellicott City MD

Dear Mr. Editor/Publisher:

Here's another missive in the long and continuing battle with the skullduggers at Parker Video. These are the chaps who ripped me off \$50.00, and seem also to have performed a similar service for other folk. As a result of your publishing my address in Videophile a young lady in Texas contacted me about their ripoff of her and a friend. They have had no satisfaction from the cads either. ... I suspect it will take a GROUP effort to make any dent in the sensibilities of the P.O. Inspector. Would it be possible that you could give me a list of members of this band of complainers against Parker Video and I could write each of them so as to, perhaps, coordinate a group offensive. -- Lonnie Willis, 5740 Marvin Lane, #274, Boise ID 83705

We're happy to repeat your plea and address so that the others may contact you if they wish to.

Dear Jim:

Your latest issue was a little bit of a let down. I've been expecting for some time now that somebody would give us some information on putting together a film chain. I've purposely held off getting a video camera for this reason. I'd also like to see something comparing all of the "enhancers" and "detailers". I'd like to see some information on earth stations. I can't decipher the articles in Popular Electronics and I don't want to buy somebody's book which will probably be out of date by next year.

I think Andrew Lendacky has some valid points about some of the "ego" columns in your mag. Could we have more news of what is being shown off-network in other parts of the nation? Shouldn't someone other than Ted Reinhart review his own product? I'd volunteer for the job. -- Jim Plummer, Redondo Beach CA

Jim, you sure ask a lot of questions for someone from Redondo Beach. Seriously, no one wants this magazine to be more comprehensive than do I, but I repeat -- There is only so much that a purely volunteer staff can do. We have no paid writers, product testers, or editors. We have many plans in the works and hope very much to develop them and continue to be worthy of our readers' support. There is another way to look at it -- suppose there were no Videophile? Your point about Ted's reviews is a valid one. We had already intended to reassess our procedure with respect to that.

Dear Jim:

I have subscribed to quite a few stereo and video publications in the past, and in all of their product reports I have yet to see one derogatory comment. The Videophile, on the other hand, has always printed accurate and realistic product reports in the past, and I sincerely hope you will continue to in the future. ... I find your advertising very interesting because they advertise products which all videophiles are interested in, but are very hard to find (cables, plugs, jacks, tapes, labels, accessories). Ever buy two commercial tapes from a store and then casually ask if they can supply a copyguard stabilization device? I have, and was almost thrown out twice. Keep up the good work. -- Capt. C.W., Kunsan Air Base, Korea

Hi Again!

... Thanks for the equipment report on the JVC 6700 in #22. Hope I can live without the LP speed. Probably not, but if I do get a second machine (oh, this disease is spreading) it would HAVE to be Beta format-- I think -- I had a hard enough time deciding the 1st time. -- W.S., Manistee MI

Help is at hand re: the LP speed, Wally. Read on!

Dear Jim:

Since your evaluation of the JVC HR6700 was so positive, I thought you and your readers might be interested in a modification we provide for this machine. We incorporate a 4 hour mode into the machine and thereby make it compatible with other 4 hour VHS recorders. We will shortly be offering a kit for the owners to make this modification if they are even slightly technically oriented. We are, of course, an advertiser in Videophile. -- Phil Smaller, President, Media Associates, 616 National Ave., Mountain View CA 94043 (415)968-2444

An advertiser? Yes, indeed, Phil, but this looks for all the world like a free plug. (Have a nice day!)



T.M.

**THE
VIDEO CLUB
OF AMERICA**

T.M.

a division of Magnetic Video Corporation
23434 Industrial Park Court
Farmington Hills, Michigan 48024
Phone: (313) 476-8460

January 29, 1980

Mr. Jim Lowe
The Videophile
2003 Apalachee Parkway
Tallahassee, FL 32301

Dear Mr. Lowe:

I'm writing about your references to The Video Club of America and Magnetic Video Corporation in the latest issue of The Videophile, which included a coy request that we "set aside a chunk" of our advertising budget for your magazine.

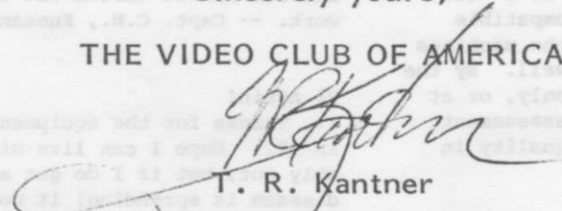
There was also a reference to The Video Club of America in "The Good, The Bad & The Ugly" section which was, to say the least, unfavorable.

Your thickly worded disclaimers aside, I suggest that you take a harder look at the legal impact of publishing unsubstantiated, anonymous gossip. This kind of shot-in-the-dark, quasi-consumerist graffiti benefits no one. Either devote the proper amount of research time to a complaint before publishing -- and then publish openly -- or leave it to the professionals.

If the legal/ethical aspects don't concern you, then perhaps the economic aspects should -- if you're as interested in advertising support as you say you are. My personal feeling is, why pay for the brush that tars us?

Sincerely yours,

THE VIDEO CLUB OF AMERICA


T. R. Kantner

TRK/s

Dear Jim,

After I read "The Greatest Home Video Recorder In The World" in issue 21, I thought you might be interested to know that Sony is marketing the SL-J7 in Europe under the SL-C7 model name. It is a PAL recorder, so is incompatible with the NTSC system. The important thing is, if it's available in Europe now, maybe it will be in the states late in 1980 or early 1981.-- K.F., APO NY

We continue to hope so, Kenyon. Several of the more avid videophiles have managed to get their hands on a J-7 via a Japanese connection. We may have a review of the machine in our next issue. Many thanks for the very attractive Sony catalog. The pictures are pretty even if I can't read Dutch.

Dear Jim Lowe,

You're doing fine work; keep it up. Only suggestion I have regards the reviews of prerecorded tapes that are sold commercially: the emphasis on "B" Westerns is unfortunate, I think, since there are so many other kinds of films available as well. I realize Reinhart specializes in "B" oaters and that's fine, as far as it goes, but I'd sort of like to see more reviews of "A" pictures, mainly in order to get some idea as to how good the quality of the videotape reproduction is: tape quality varies a good deal, I've found, not only from supplier to supplier but from film to film, since in many cases it depends on the quality of the film print from which the tape was scanned. ... Such distinctions are useful for your readers, and you provide them nicely in the films that you do review; I'd just like to see more reviews, and more variety in them.
-- Brian Garfield, Alpine NJ

Dear Folks,

The back issues I ordered arrived last week and were terrific. One thing I would like to see more of are the reviews of prerecorded video cassettes, and maybe a listing of newly released video cassettes each issue. Do you think that there's any chance Universal will ever release all of those wonderful old W.C. Fields films on video? -- J.C., Springfield PA

Dear Jim -

I do like your magazine, but would like to see you "departmentize" (my word) a bit more. ... I think you should expand your coverage in the magazine to people who now have a recorder, maybe a camera, and would love to think there is more to it than playing back tapes they already saw, or who can they swap them with for another. -- M.O'N., Merritt Island FL

Let's answer these last three together: We do hope to "departmentize" in the future. I'd love to have regular columns on such things as Pay-TV, Cable-TV, cameras, amateur TV broadcasting, satellite earth stations, etc. Now, which of you is interested in doing them for us? We would also like to have more tape reviews -- indeed, we'd like to have more of just about everything. If we can get people like you Brian, and Ken Grimwood (to name only a couple of the professional writers among our readership) to donate a little time to that very thing, it will be much appreciated. Just send us reviews of the very tapes that you have purchased and find particularly worthy of calling attention to, whether favorably or otherwise. It's the same old story, we're currently

doing about all we can with the resources that are available to us. Oh, and Jim, as to whether Universal will ever release the Fields films -- we figure that they probably will. We've learned not to be surprised at anything that Universal does or doesn't do.

Dear Jim:

Why not rubber stamp the date of when the magazine goes in the mail. This will enable readers to see how long it takes the post office to deliver. I called TV and was told that the December issue was mailed around Nov. 20. I received it Dec. 4. Be assured when I resubscribe I go 1st Class. -- M.N., Chicago IL

My entire staff has just threatened to resign if I even suggest that someone rubber stamp 5000 copies of the mag before it is delivered to the mailing service. Thanks for the sample magazine case, Martin. We concur that you should advertise it in a future issue.

Dear Jim --

I'd like to mention that I'm getting a little tired of many videophiles' interpretations of tape quality. Some people use "A", "B", "C" and "D" ratings; some use a one-to-ten scale. But since no two people are the same, it seems to me that what may be barely watchable to some, may be pretty fair quality to others -- and vice versa. I wonder if it might be worthy of your time and effort (and other TV contributors) to put together and produce/distribute/market a tape (say, an L-250) of a single film scene as it passes through multi-generation dubs. Possibly a narration by yourself to explain what is happening would be in order, and would give those of us who will probably never meet you in person a chance to get a little closer to the "organization". At any rate, I would think that such a tape could provide a single example from which to base quality ratings of others. -- Dave Crow, Littleton CO

We think this is a pretty good idea, but not one that we are likely to be able to follow through on any time soon. Perhaps we could get Marcus to update his write-up re: rating tape quality for collection purposes that was prepared way back around the time of TVN #4. Those who want a closer look at our operation will want the long-delayed 1979 Annual, which features an interview with yours truly. Also, I expect to be included in a future issue of Instant Replay, the videocassette magazine on tape.

Dear Sirs:

I love your magazine. I'd appreciate someone doing an article on how to disconnect the blackout feature on the new Sony 5400. -- J.H.F., San Antonio TX

Dear Jim:

What is the blackout (muting) problem? Is it the same one I've run into while copying from 3/4" to VHS and got a few seconds of blank tape every time the master 3/4" tape had a noisy or unsynchronized part? -- E.J.S., Endwell NY

The very same. We've run do-it-yourself instructions in #13 (Sony 8200), #17 (Sony 8600), and #21 (RCA VBT 200, VCT 200) for defeating the blackout circuitry.

The Good, The Bad, and The Ugly

The following are unsolicited remarks with respect to the indicated dealers. To be fair, we cannot ordinarily list someone as a bad egg simply on the basis of a single complaint. This policy accounts for the fact, in part, that some of the remarks you may have sent in are not reproduced here. All comments with respect to particular dealers are excerpted from readers' correspondence that we have on file. With respect to Chapter 770, Florida Statutes, relating to civil actions for libel, publication of these excerpts is in the good faith belief that said readers' comments are a true account of their experiences. Also, since it is not practical to repeat everything each issue, new readers may want to pick up copies of TV #19-23, in which the first 5 installments of GB&U appear.

A lot of dealers must be either going out of business, cleaning up their acts, or something, because our complaints have slowed to a trickle. We do, however, offer you the following:

Dear Jim:

Dealings with Brenda's Movie House have been very good. They have quickly replaced a defective copy of the The Making of Star Wars and even notified me in advance that the tape would be forthcoming.

A copy of The Manitou (Magnetic Video) proved a disappointment. It was clear enough (after adjusting the tracking all the way to one side), but as it was a Cinemascope film, much was missing due to the lack of panning and scanning. ... Too often, important parts of the film are not seen by the viewer and occasionally we are treated to conversations between two noses. -- R.N., APO San Francisco CA

We've heard enough good reports about Brenda's to be convinced that it is one of the firms that you can depend on with confidence.

Dear Jim,

I'm sure you probably get a ton of mail ... and I would venture to guess that a large part of each batch is dedicated to plaudits for the people at the Studio Film and Tape Exchange. ... Joe Mazzini, particularly, is among the rare breed of professionals who is concerned enough to anticipate the specific needs and interests of his customers, and make a concerted effort to provide personalized service to anyone he deals with. ...

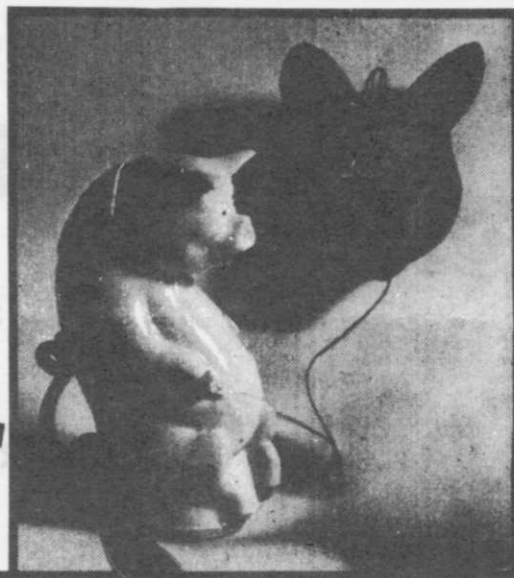
Another outfit I've had very good luck with is Pacifica Labs. A while back, I bought a Magneraser from them, and after a few months of use, the damn thing melted. I called their offices in Tarzana CA to explain the problem, and was transferred immediately to one of the VPs, who was genuinely concerned as I related my tale of woe. With no questions asked (Was the warranty still in effect? How was I using it?, etc.), I was told it would be replaced. Three days later, a new Magneraser arrived by Express Mail. -- D.C., Littleton CO

Thanks, Dave. // We also heard from A.H. in Gulf Breeze FL, who highly recommends Ted Reinhart as a source for "B" Westerns, and G.L. in the Bronx NY who was very impressed with Video Shack on Broadway in NYC.

Boutiques Find That Pigs Bring Home the Bacon



Weather vane, above, is \$65 at the Museum of American Folk Art.



Above right, pitcher, \$32.50, and string dispenser, \$16, both at Jenny B. Goode. The rocking pig is \$900 at the Laughing Giraffe.

The New York Times / Edward Hsu and Gene Maggo

By RON ALEXANDER

There is, nowadays, much more than an oink oink here and an oink oink there. Suddenly, there is everywhere an oink oink. The once-scorned swine has hobbled up the social ladder. Pigs have become popular, fashionable and big business.

Instead of being a sobriquet for police officers and male chauvinists as they were less than a decade ago, pigs are now wallowing in new-found respectability as the latest craze.

"Out of the barnyard, into the shops" could be the hog call of the moment. Pig-shaped or pig-embellished items are hogging shop space, replacing penguins, ducks and frogs as boutique favorites and even giving bears a run for their money. Pigs can currently be found on — or as — pitchers, pins, pillows, dolls, underpants, greeting cards, rubber stamps, caps, ski hats, pocketbooks, tape measures, mobiles, slippers, masks, floral arrangements, T-shirts and, of course, piggy banks (gussied up in silver plate). Prices for such collectibles range from about 50 cents (for a pig-shaped magnet) to \$900 (for a suede-covered fiberglass rocking pig).

A lion's share of the current popularity of pigs is undoubtedly due to Miss Piggy, femme fatale of the Muppets. Ceramic Miss Piggy (from a \$3.50 mug to a \$45 teapot) are impossible to avoid, and a cuddly Miss Piggy doll (\$13.50) is second only to a toy kitchen set as this year's best seller for Fisher-Price Toys.

But even retailers who are not enchanted by Miss Piggy ("A put-down of womanhood! A pig in drag! We refuse to carry her," explained Eliza-

beth Gavaris of Jenny B. Goode, the gift shop) have found it profitable to cram their shelves with some sort of pig items.

"Everyone is asking for them. We can't keep our piggy merchandise in stock," said Mary Ellis, owner of Designpoint in Greenwich Village, as a fur-clad woman clutching a pair of plump stuffed satin pigs under her arms swept out of the shop announcing, "I'm taking my pigs to Paris."

Macy's Herald Square has set aside a separate area in the book department for the selling of anything resembling pigs. And at stately Steuben, where two sizes of streamlined solid crystal pigs (\$250 and \$425) have been selling extremely well, a spokesman explained: "We are surprised indeed to find we are in the midst of a trend."

And a trend it is, although no one seems to know precisely why. To David Mercer, co-owner of the Hog Wild!, a year-old Boston shop devoted to selling pig products exclusively, the explanation, he said, is that "pigs have always had a tremendous appeal; we're simply unearthing something that's been there all along."

Angela Fremont agrees. "The pig people have finally come out of the closet," she states happily. Miss Fremont, an artist who works for the New York City Department of Cultural Affairs, has been painting pigs on her own time "ever since I became aware of the similarity between pigs and people — facial expressions, skin texture and heart structure." She has done over a hundred drawings and paintings in the last two years.

"They're so round and cheerful" is the reason Otis Kidwell Burger fancies pigs. Mrs. Burger is a

sculptor whose ceramic pigs are sold at the Museum of American Folk Art gift shop, where a sales clerk, Phillida Mirk, reports, "It's unbelievable! Someone is always asking for pigs."

Or watching them. Paul Noble, executive producer of WNEW-TV, points out that "The highest rating of Channel 5's annual pre-Christmas cartoon festival was on Porky Pig Night. Porky achieved better ratings than Bugs Bunny or Woody Woodpecker."

"Pigs smile, they're clean," says Kent Britt, a writer who lives in Silver Spring, Md. "They love to cuddle and be touched and they can be housebroken as long as they have access to the outside." Mr. Britt should know. Last year he added to his collection of over 200 pig figurines a real pig he named Fido.

Even though Fido's hoofs proved to be a problem for Mr. Britt's waterbed, he remained a beloved member of the household until he got too big (225 pounds) to fit through the pet door.

Teda Davis kept a pet pig named Shango in the backyard of her Brooklyn home for several months last year. Mrs. Davis recalls that everything was fine until the sow gave birth to a litter of 13 and neighbors complained to the Board of Health about the odor of the feed. Shango and her brood were reluctantly donated to the 4H Club. "They were part of the family," Mrs. Davis says sadly.

For those not quite prepared to have a live-in pig permanently on the premises, Chateau Theatrical Animals will be happy to rent one at \$150 for four hours.



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JVC	HR-6700	\$ 995.00	2/6 hr.
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Panasonic	PV-1500	\$ 825.00	2/4 hr.
Panasonic	PV-1600	\$ 825.00	2/4 hr.
Panasonic	NV-8200	\$1250.00	2 hr.
Panasonic	NV-8310	\$ 975.00	2 hr.
RCA	VDT-350	\$ 800.00	2/4 hr.
RCA	VDT-501	\$ 750.00	2/4/6 hr.
RCA	VDT-600	\$ 895.00	2/4/6 hr.
Sanyo	VTC-9100A	\$ 629.00	3 hr.
Sony	SL-5400	\$ 995.00	4½ hr.
Sony	SL-5600	\$1095.00	4½ hr.

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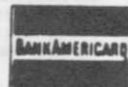
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BETA

U-MATIC

VHS



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4/1/80

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Prices and availability subject to change at any time.



BETA

U-MATIC

VHS



A Personal View

Cont'd. from p. 29

columnist) will be readily accepted, taken under the table, and definitely not reported to the "Superpowers" of this publication, all of which will be secretly detailed in my forthcoming book, *How I Learned to 'Video' While My 'Phile' Wasn't Looking!*

I'll be checking the post office box for all the letters you meant to write in 1979 but put off until 1980. Remember, the letter you write may be your OWN.

Video and other vices . . .

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



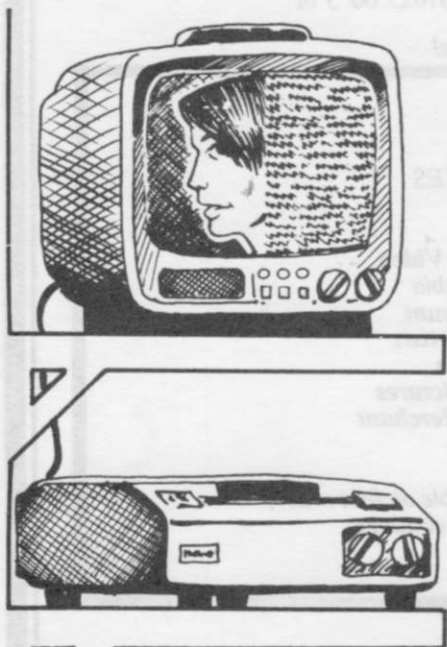
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The Videophile PROGRAM REVIEWS

Before swallowing these evaluations hook, line and sinker, please consider these few remarks and admonitions:

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

Reviewers this issue, identified by their initials, are: J.L.—Jim Lowe; D.S.—David See; A.H.—Alan Hutchinson. Their views are not necessarily those of *The Videophile*.

TAPES

Life Goes to the Movies

(20th Century-Fox/Time-Life Television, 1976)

Hosts: Henry Fonda, Shirley MacLaine, Liza Minnelli.
Executive Producer—Jack Haley, Jr.

Length/Format: 120 min./Beta

Content: The monumental documentary running 3 hours in the syndicated version crammed onto a very full 2 hour tape.

The late 30's are covered in the first segment and are illustrated with scenes from films including *The Grapes of Wrath*, *Stagecoach*, *Destry Rides Again*, and *Citizen Kane*!

World War II is the next stop, and is illustrated through both Hollywood and newsreel footage. Some of the scenes include Betty Grable pin-ups, John Wayne as a war hero on the screen, morale-building films such as *Yankee Doodle Dandy*, and Donald Duck (in a very rare videocassette appearance!).

After the war, Hollywood turns to darker, more cynical films such as Orson Welles' *Lady from Shanghai*, represented by the famous mirrored room scene.

The late 1940's and early 1950's are times for movies dealing with social problems such as alcoholism (*The Lost Weekend*) and racial prejudice (*Home of the Brave*). It's also a time to think about The Cold War (*I Was a Communist for the FBI*), and Atomic Age nightmares (*Beast from 20,000 Fathoms*, *Them*, etc.). The 1950's are also shown as the time of movies vs. TV, with Hollywood using film adaptations of famous novels and plays. Scenes include *Giant*, *The King and I*, *Cat on a Hot Tin Roof*, and *Dial M for Murder*. Hollywood's battle against TV is also seen in the drive-in theater, featuring teen-oriented films, and in "the spectaculars" such as *The Ten Commandments* and *Samson and Delilah*.

Next is a tribute to romance in the 1940's and a long segment dedicated to Marilyn Monroe, including her first screen test as well as her last moments on film.

The '60's are covered in the final segments dealing with Hollywood's newfound success with films for the Woodstock

generation, the film generation. Scenes are included from *Dirty Harry*, *The Graduate*, *Easy Rider*, *Shaft*, *Bonnie and Clyde*, and *Midnight Cowboy*. *The Sound of Music* is also covered as a very profitable escapist film.

Henry Fonda concludes the program with the statement that movies, like life (or LIFE) will go on and will continue to change as we change.

Evaluation: It's almost impossible to come up with a workable synopsis of a documentary such as this and, needless to say, the above description really doesn't do justice to the show. Much was left out of my summary because there's just too much. The film is well put together, with perhaps a little too much emphasis on the Fox films and not enough on others, such as MGM's *Wizard of Oz* or *Gone With the Wind*, which are only mentioned in passing (probably due to the inability to obtain rights to the clips). Video, audio and film print quality are excellent! Not one glitch, break-up or tracking problem throughout the 2-hour show. If Time-Life continues to turn out quality of this calibre, they'll end up putting some of the other companies to shame. The program has a real snappy "Time-Life Video" animated logo and comes in a sturdy custom plastic box. Highly recommended. —D.S.

Source: Time-Life Video.

★★★

Popeye (Fleischer Studio)

Content: The three Popeye color featurette cartoons produced by Fleisher Studio and directed by Dave Fleischer:

1) *Popeye the Sailor Meets Ali Baba's Forty Thieves* (1937)—Ali Baba's successor, Abu Hassan, is leading the Forty Thieves on a robbing spree and it's up to Popeye and Wimpy to stop them. Olive is kidnapped along the way by Hassan (played with sparkle and wit by Bluto) and Wimpy is thrown into chains, but Popeye and spinach soundly thrash all forty-one thieves and save the day.

2) *Aladdin and His Wonderful Lamp* (1939)—Olive writes a screenplay starring Popeye as Aladdin and herself as the beautiful princess. A wicked magician tricks Aladdin into retrieving the magic lamp but loses it to the poor blacksmith who before long has become a prince. The sorcerer steals the lamp back and it looks like all is lost until (you guessed it!) spinach turns the tables.

3) *Popeye the Sailor Meets Sinbad the Sailor* (1936)—Sinbad (Bluto) is master of his island until he kidnaps Olive and prompts Popeye to beat up every monster, ogre, and giant in sight to win her back (and all the rest of her, too).

Evaluation: These three cartoons, running about 15-17 minutes each, are considered by many animation fans to be the best examples of the Fleischer Brothers' work. Jack Mercer, the voice and gagman for Popeye, was never in finer form with the muttering asides that characterized the early adventures of the one-eyed sailor. The technical work on the cartoons is incredible; the Fleischers even went so far as to build miniature table-top sets to give the backgrounds added realism. The animation, while not as smooth as Disney's, fits the mood of the situation that showcased it . . . a gruff fighting man needn't perform with the grace of a Nureyev.

Video quality is not the best. This X-2 Beta copy appears to have been dubbed from another X-2 tape (at best, an SP VHS master), but is watchable. Edits between cartoons (as well as the leader) are quite sloppy with an over-abundance of hash and breakup (which would have blanked out the picture had not my X2 deck been modified). Content is A-#1 excellent, video quality is fair.—A.H.

Source: Video T.E.N.

★★★

Billy Joel Tonight (Home Run Productions, 1977)

Format/Length: Beta/59 min.

Content: A live recording of Billy Joel in concert performing some of his early songs. Included are:

- | | |
|---------------------------|-------------------|
| 1) Angry Young Man | 6) You're My Home |
| 2) Piano Man | 7) Billy the Kid |
| 3) Hand ball | 8) Miami 2017 |
| 4) New York State of Mind | 9) Captain Jack |
| 5) The Entertainer | |

Evaluation: A very entertaining concert tape with Billy Joel at his best! Video quality is good, even though the lighting conditions are not the best. Audio is also good, but contains a few of the little hums, buzzes, and other things associated with a live concert. Playback through headphones or auxilliary speaker is recommended. My main criticism of this program is the haphazard directing. Many times you find yourself watching the wrong soloist at the wrong time (example: lead guitar player in close-up during sax solo). This program was originally produced for airing on HBO. My final assessment: The music more than makes up for the problems outlined above and, for any fan of Billy Joel, this tape is a must! —D.S.

Source: Time-Life Video.

★★★

Fantastic Animation Festival (Voyage, 1977)

Format/Length: Beta/107 min.

Content: A varied and unusual collection of animated short subjects by film-makers from around the world:

- 1) *French Windows*—kalliedoscopic film set to music by Pink Floyd (cell drawings).
- 2) *Untitled*—French film dealing with man's evolution (clay animation).

3) *A Short History of the Wheel*—stream-of-consciousness film having little to do with history or wheels (cell animation).

4) *Cosmic Cartoon*—space-oriented transformations (cell animation).

5) *The Last Cartoon Man*—an animated vaudevillian takes off his head and loses it (cell animation).

6) *Cat's Cradle*—chase film in the style of *Yellow Submarine* (cell animation).

7) *Moon Shadow*—fable of Teaser and his pet, Fire Cat, narrated and sung by Cat Stevens (cell animation).

8) *Nightbird*—story of a man and the mysterious bird-woman he befriends, sad and somber (paper cut-outs).

9) *Room and Board*—a man and his unobtainable goal seen from birth to death and beyond (cell animation).

10) *Bambi Meets Godzilla*—infamous classic pitting the cute deer against the giant lizard (cell animation, B/W).

11) *Mountain Music*—film symbolizing man's progress and its effect on nature, features a very realistic forest, animals and people (clay animation).

12) *Mechanical Monsters*—classic Superman cartoon from the 1940's (cell animation).

13) *Levi's Commercial*—one of the first and best of the animated Levi's spots (rotoscoped cell animation).

14) *Seven-Up Commercial*—elaborate un-cola commercial full of special effects (cell animation and live-action).

15) *Mirror People*—an incomprehensible film, almost child-like in style (cell animation).

16) *Closed Mondays*—Oscar-winning short of a drunk touring an art museum while under the influence (clay animation).

Evaluation: Something for everyone in this feature, but very few viewers will enjoy all the shorts. My personal favorites are *French Windows*, *Moon Shadow*, *Bambi Meets Godzilla*, *Mountain Music*, and *Closed Mondays*. These last two, both produced by Will Vinton feature the most elaborate and realistic clay animation I have ever seen.

Print quality on the 35mm film used for the transfer is beautiful; however, the extra detail from this theatrical print is lost due to mastering on 3/4" cassettes. Video quality is still very good, as is the audio—good and loud.

This film is highly recommended for all animation fans.—D.S.

Source: MEDA, Inc.

★★★

The Magic Sword (United Artists, 1962)

Credits: Cast—Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm. Director—Bert I. Gordon.

Format/Length: Beta/80 min.

Story: George (Lockwood), the stepson of a kindly witch, Sybil (Winwood), is in love with the kingdom's lovely princess (Helm). Evil sorcerer Lodac (Rathbone) kidnaps the girl to feed to his pet, a two-headed dragon. When George finds out, he tricks Sybil into giving him his magical birthday gifts early. After trapping Sybil in the basement, George sets out with his gifts to save the princess. The gifts include a magic sword, a magic suit of armor, six brave warriors, and a magic horse. After a perilous dark journey plagued by giants, vampire hags, deadly swamps and deadly caves, George alone survives and ends up face-to-faces with Lodac and his dragon. Just when things look darkest for George, Sybil shows up and assists in the defeat of Lodac and his sorcery.

Evaluation: A rarely seen fantasy classic that will be enjoyed by adults and children alike. The magical nature of the story is well-handled, considering the low budget of the film. Rathbone is especially menacing in his role. Print quality is very good, but

video quality is only fair, lacking enough contrast and detail. Audio is very good. A recommended film for fantasy buffs.—D.S.

Source: Roll Your Own.

★★★

Our Relations (Hal Roach Studios, 1936)

Credits: Cast—Stan Laurel, Oliver Hardy, James Finlayson, Alan Hale, Sidney Toler, Daphne Pollard, and Arthur Housman. Director—Harry Lachman.

Story: Stan Laurel and Oliver Hardy play two sets of identical twins in this vague takeoff of *A Comedy of Errors*. One pair are mildly henpecked husbands, the other are happy-go-lucky sailors who are given custody of a diamond ring. The ring passes from hand to hand (usually the *wrong* hand), with the boys becoming mixed up with a mean saloon owner, a gang of crooks, the ship captain, and two angry wives. A scene near the end, in which Stan

and Ollie have their feet imbedded in round-bottomed concrete overshoes and spend several nerve-wracking minutes teetering on the edge of a pier, is especially funny.

Evaluation: What can one say? This is 74 minutes of hilarity . . . if you like Laurel and Hardy, you'll love this film. If you don't care for them, you'll still have a difficult time keeping the laughter down. While not as famous as some of their other flicks like *Sons of the Desert* or *Pardon Us*, *Our Relations* stands up well to the test of time and is a definite must for the fans of Stan and Babe. Content, on a L&H scale of 1-10, rates at least an 8.

Video quality of this X-2 Beta copy is excellent, but the picture tends to jump during the short subject (Charley Chase in *Southern Exposure*) used to pad out the L-375 cassette. I suspect it's simply this particular tape rather than something inherent in all copies.—A.H.

Source: Nostalgia Merchant.



Pretty Peaches (1978)

Credits: Cast—Desiree Costeau and a number of other orifices and appendages. Director—Alex de Renzy.

Format/Length: Beta/92 min.

Story: Had I made this film, the temptation to call it "Butch Cassidy and the Sundance Kid Meet Little Annie Fanny" would have been very great. Some of the scripting has a "Butch and the Kid" ring to it, and if Hugh Hefner is still looking for someone to play "Annie" in his proposed film, all he need do is toss a blond wig and some hydrogen peroxide in Miss Costeau's direction. It's a variation on the old "Perils of Pauline" motif, in which our naive, baby-faced (and incredibly full bodied) heroine, Peaches, comes down with a case of amnesia and finds herself in one bizzare situation after another, more often than not at the mercy of someone's insatiable lust. I thought I'd seen everything, but, alas the cure for amnesia attempted by "Uncle Percy" (decked out in shower cap and goggles . . . and he ends up needing 'em) leads to a scene that I guarantee will catch the attention of even the most jaded among you. (Water and power fans, this is for you.) Of course, we also have the obligatory threesome scene (Peaches' daddy with his black wife and Swedish maid), a lesbian bondage gang rape, and a grand finale "Crisco party" at which Peaches is reunited with her family, prompting her to squeal "Daddy!" and he, under the circumstances, only being able to reply "Mumph."

Evaluation: Several scenes are enjoyable, and there is some genuine humor, as when our two cowpokes come to the aid of the unconscious Peaches and loosen her clothes "for her own good." The sweet and simple Miss Costeau is a delight, and I particularly liked the way she delivered her lines a la Navin Johnson. There is enough explicit hard-core sex to satisfy those whose primary interest lies in that arena, and enough plot, with passable acting, to keep the rest of us attuned. There's some OK banjo music in the western scenes, but the rest of the sound track music is pretty bad. Nearly all the sexual encounters are of the insensitive variety (to say the least), yet my female cohort remarked, "I thought it was pretty good as far as these things go." The color picture and sound were quite good, though the stop copy system required a slight initial adjustment of the vertical hold. Overall, it's not the best porno film around, but we'd give it a "recommended" for those of you who already know you want this sort of stuff. [A word of caution to the uninitiated: You'll never be the same. Don't say we didn't warn you.—Ed.]—J.L.

Source/Price: Astronics Tele-Cine/\$99.00



SOURCES

Astronics Telecine
90 Golden Gate Ave.
San Francisco, CA 94102

MEDA
7243 Santa Monica Blvd.
Los Angeles, CA 90046

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

Roll Your Own
207 W. Mason
Santa Barbara, CA 93101

Time-Life Video
Harrisburg, PA 17105

Video T.E.N.
121 LaVeta Dr., NE
Albuquerque, NM 87108





Ted Reinhart's

Western Roundup

I'm beginning to receive some reader dissent regarding my personal selection of "the best of the movie A-West." The first three choices (*High Noon*, *Shane*, *Stagecoach*) are disputed by a number of you Western buffs. But this ole cowhand won't surrender his six-guns (and typewriter), because everything you varmints insist should be at the top of the heap happens to round out my "ten best" list. So, keep your britches on, pardners, I'm a driftn' right along to your favorites.

Following *Ride the High Country*'s fourth placing, described in last issue, I name *Broken Arrow* as a solid fifth choice (there you are, John), and *Red River* as a deserving sixth best (okay, Paul?).

Broken Arrow, released in 1950, stars James Stewart, Jeff Chandler, and Debra Paget. Under the capable direction of Delmer Daves, this is the first sound Western to show the Indian as a sympathetic human being. The emotion-packed story of interracial love and respect made this the most definitive movie ever of the Indian problem and opened up a whole new tradition for future films. The color filming of spectacular locations is one of the many plus factors contained in this movie, and Stewart and Chandler offer one of the finest casting combinations to be found in any type movie.

Red River, a 1948 product, stars John Wayne in one of his finest screen performances, demonstrating that he was a "real" actor. Montgomery Clift is featured as Duke's foster son. The two of them take a large herd of cattle from Texas to the North, because they cannot market them locally. In the course of the cattle drive everyone suffers many hardships which result in the parting of the ways of Wayne and Clift. The movie concludes with a rousing showdown between the two men. Even though shot in black and white, the Western scenery is most vivid and picturesque.

Both of these are "classics," and are quite available from many TV channels. They're worth using a couple of blanks . . . and keeping.

A number of "thank you's" are in order to persons contributing to my cause. My gratitude to those collectors who loaned me cassettes from their own collection to review. This is one hell of a way to obtain material, but when some dealers are obviously fearful to have their products scrutinized, I'll gladly accept them indirectly. A special tip of the Stetson to my pals at Blackhawk for quickly shipping me their first two Gene Autry releases. All of us who are fans of the B-West have been really excited about Blackhawk acquiring the great Autry movies directly from Gene's own personal film library. Let's keep those releases in production, Blackhawk . . . especially his Columbias.

I'm trying to get my lasso on some tradin' titles. Anybody have: *The Red House* (Robinson), *The Wild North* (Granger),

Bite the Bullet (Hackman), *The Proud Rebel* (Ladd), *That Midnight Kiss* (Lanza), and *Because You're Mine* (Lanza)??? Let me know at Edgewater Acres Resort, Alexandria, PA 16611.

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Gunfight at the O.K. Corral (Paramount, 1957) Color

Credits: Cast—Burt Lancaster, Kirk Douglas, Rhonda Fleming, Jo Van Fleet, John Ireland, Lyle Bettger. Director—John Sturges.

Story: This was one of the most successful and "blown-up" versions of the famous gun fight, even though a very inaccurate reconstruction. There are assorted events which lead up to Earp and Doc Holliday facing the Clanton family. Wyatt Earp (played by Lancaster), Doc Holliday (Douglas), and Doc's girlfriend (Van Fleet), head for Dodge City after Doc kills a man in a saloon shoot-out. While in Dodge City, Wyatt's brother, Virgil, the Sheriff of Tombstone, Arizona, asks for help in cleaning out the Clantons, an outlaw brood marauding the whole territory. Wyatt is sidetracked in helping his brother after meeting a lady gambler (Fleming) and falling for her. When the Clantons kill one of the Earp brothers, the remaining members of the family, along with Holliday, join together to make the title of this picture possible.

Evaluation: In all fairness, I did not solicit the dealer for this videocassette. It was offered as a "loan" by one of my readers. So I, therefore, cannot criticize Fotomat for my obtaining their product in this manner. This is a fairly good action western, sporting a big-name cast. The plot is "loose," and I get the impression that film footage is being filled in with "odds and ends" till the moment of truth . . . the gunfight at O.K. Corral. I think what I like most about this movie is Frankie Laine wailing out the title tune. Color quality is fantastic, and sound is superb. This is not a tape, however, that you would enjoy "re-running" time and time again.

Source: Fotomat Corporation.

☆☆☆

Trouble in Texas (Grand National, 1937) Black & White

Credits: Cast—Tex Ritter, Rita Cansino (Hayworth), Earl Dwire, Yakima Canutt, Dick Palmer, Charles King, Hal Price. Director—Robert Bradbury.

Story: Tex Ritter, a singing rodeo rider is heading toward Middleton to participate in the big \$15,000 cash prize rodeo event. Tex actually has other reasons besides the money to make him go to Middleton. His brother has been killed by a gang of rodeo racketeers, and he believes he may find them there. En

route, Tex prevents a stagecoach robbery and he there meets Rita, who is a passenger in the coach. Ritter escorts the stage to town, and receives the praise of the rodeo promoters since the prize money was on the stage and was the object of the attempted holdup. Tex later enters the rodeo competition and wins most of the cash prizes. The racketeers then rush to the bank where the money is held and, as they are making their get-away with the loot in a wagon (also filled with dynamite), Ritter catches up, fights off the crooks, transfers the money bags to White Flash, his wonder horse, running alongside, releases the wagon horses, and jumps free just seconds before the vehicle collides with a tree and blows up. Tex learns that the now dead outlaws were those who killed his brother. Tex and Rita then depart for the Rio Grande country to settle down to a life of ranching.

Evaluation: I had asked to borrow this tape from Maljack Productions for review purposes, and was ignored. This surprised me, since this firm had loaned me material previously (which was of excellent quality). A Videophile reader loaned me his copy, and upon screening *Trouble in Texas*, I understood why Maljack ignored my request. This is a terrible quality tape in every respect. Picture quality is blurred, and the sound is badly muffled. The movie itself is a fair B-Western, especially with a young Rita Hayworth cast as female lead. But I had a headache after straining my eyes watching this one (Rita, or no Rita). If you want a headache, buy it.

Source: Maljack Productions.

☆☆☆

Bulldog Courage (Puritan Pictures, 1935) Black & White

Credits: Cast—Tim McCoy, Joan Woodbury, Karl Hackett, John Cowells, Eddie Buzzard, John Elliott, Jack Rockwell, Ed Cobb, Paul Fix. Director—Sam Newfield.

Story: Slim Braddock (McCoy), a victim of the crooked Williams, has lost everything he owns. To regain his possessions, Slim begins robbing gold shipments from Williams' mine. During a fourth hold-up, Slim is badly wounded, but makes his getaway to a shack where he and his sixteen year old son have been living, only to die in the boy's arms. Fifteen years later a "grown-up" Tim Braddock (also played by McCoy), arrives in town bent on avenging his late father's death. Through trickery, Tim gains evidence which proves that his father was cheated and wronged. In a showdown, Tim faces Williams in a mine which is going to blow up at any moment. Braddock escapes just as the explosion finishes off his life-long enemy.

Evaluation: *Bulldog Courage* is by far one of Tim McCoy's best movies. It's just too bad the quality of this videocassette is not good enough to appreciate it. This is another of the "borrowed" tapes kindly loaned to me by a Videophile friend. I had previously requested this title from its original source (Maljack), but was ignored. As with the other product from this firm, I'm convinced that poor quality cassettes are not to be reviewed. My advice on this is a *no*, to what should be a very positive *yes*.

Source: Maljack Productions

☆☆☆

Melody Ranch (Republic Pictures, 1940) Black & White

Credits: Cast—Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane, George Hayes, Jerome Cowan, May Lee, Joe Sawyer, Horace MacMahon. Director—Joseph Santley.

Story: Gene Autry returns to his hometown of Torpedo as guest of honor at the Frontier Days Celebration. There he encounters his childhood enemies, the Wildhack brothers, now local gangsters, who own a saloon next to the school. When

their shooting and brawling pose a threat to the safety of the children, Gene protests and threatens to expose them during his next radio broadcast. The Wildhacks stop the broadcast and beat Gene. Humiliated because Hollywood life has softened him, Gene decides to remain in Torpedo and "get into shape." His two friends Corney (Durante), who is Gene's announcer, and Pop (Hayes), owner of the local trolley company, encourage Gene and help him to produce his radio show from its new location. Julie (Ann Miller) is sent to help Gene with his show. They had worked together before, but the girl never saw Gene in his natural setting and begins to fall in love with the cowboy entertainer. Gene avenges himself against the Wildhacks by running for sheriff, winning, breaking up their political machine, and putting them behind bars. Gene and Julie become engaged.

Evaluation: When a B-Western contains the likes of Autry, the late Mr. Durante, Miller, Hayes, MacLane, and company, you expect really big things. This movie falls a little short of "big." Basically, too much time is wasted on permitting each performer to do his or her individual "thing" . . . Gene sings a lot, Ann dances and sings a lot, Durante is funny a lot, and George (not playing "Gabby") has to have his shot at comedy. Thus, something has to suffer, and in this case it's action. The movie runs slow for a B-Western, but it is still entertaining and everyone performs quite well. Even though this was Ann Miller's tenth motion picture, she had not yet latched on to the "big time," but the moxie she displays with her hoofing indicates that she is on her way. This is one of the first Gene Autry titles from a very long line to be released by Blackhawk. Many dealers wanted the Autry rights because Gene's pictures still have great sales appeal. Visual and sound quality rate as good. [Oddly enough, what is a "minus" for some folks is a "plus" for others. It's one of my pet peeves that so many old western prints have had the wonderful musical numbers excised.—Ed.]

Source: Blackhawk Films.

☆☆☆

Robin Hood of Texas (Republic, 1947) Black & White

Credits: Cast—Gene Autry, Lynne Roberts, Sterling Halliway, Adele Mara, James Cardwell, John Kellogg, Al Bridge, Cass County Boys. Director—Lesley Selander.

Story: Gene Autry and his pals, the Cass County Boys, are down on their luck. They're broke, can't find work, and are about to be tossed out of their boarding house. In the nick of time one of the boys finds a job for the group—singing in front of a store to draw attention which should encourage business. It so happens that the store is directly across the street from the bank, and

the boys weren't hired by the store owner but none other than some outlaws who plan to rob the bank while everyone is listening to Gene and the Cass County Boys sing. The bank job is pulled off according to plan, and the crooks get away. Meanwhile, one of Gene's pals inherits an old dude ranch and the fellows decide to put it in condition and resume operations. Eventually the robbers arrive at the ranch to hide out, but what a mistake. Autry learns

their identity and the conclusion finds them brought to justice. The dude ranch operation is going well, so you assume our friends have no more financial worries.

Evaluation: After Gene Autry was discharged from the service following World War II (and a bit overweight), he resumed his movie making with Republic. After five pictures for his career-long studio, Gene decided to do his own producing and bolted Republic in favor of Columbia. *Robin Hood of Texas* was Autry's last Republic effort, and one good enough to make his employers sorry to see him vamoose. This is the typical

"streamlined" modern-times Gene Autry B-Western, but the plot is quite original and I found myself engrossed in the entire movie. This, like *Melody Ranch*, is one of the first of the Autry "package" to be sold by Blackhawk. Nothing is edited out . . . a genuine full-length. Video and audio quality are both good. It has my blessings.

Source: Blackhawk Films.

☆☆☆

A DOUBLE FEATURE

Sunset Trail (Paramount, 1939) Black & White

Credits: Cast—William Boyd, George Hayes, Russell Hayden, Charlotte Wynters, Jan Clayton, Robert Fiske, Glen Strange. Director—Lesley Selander.

Story: William Boyd (Hopalong Cassidy) goes "undercover" to help the family of his murdered friend. Posing as a very proper gentleman, Mr. William Cassidy, Hoppy becomes a guest at a dude ranch which is now being operated by his friend's widow and daughter. Hoppy learns that his friend was killed so that Robert Fiske could gain control of the ranch. Hoppy's two sidekicks arrive on the scene and help him expose Fiske for what he truly is and foil his plans to control the entire territory.

Evaluation: This is a very entertaining "Hoppy" movie. Boyd is marvelous while pretending to be the "sissy" dude. There's action-a-plenty in this mature styled western. Sight and sound quality are good.

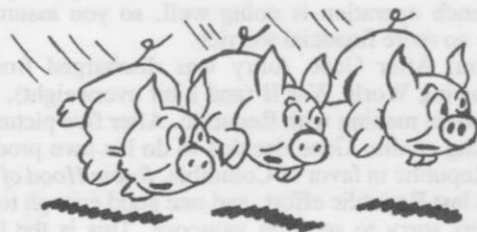
Across the Plains (Monogram, 1939) Black & White

Credits: Cast—Jack Randall, Frank Yaconelli, Joyce Bryant, Hal Price, Dennis Moore, Glenn Strange, Robert Cord, Bud Osborne. Director—Spencer C. Bennet.

Story: Two young brothers become orphaned when the wagon train in which they and their parents are traveling is attacked by outlaws posing as Indians. The youngest child (Moore) is kidnapped by the gang and raised as one of their own. The oldest brother (Randall) is rescued by a scout, who cares for the lad. Both grow into men on opposite sides of the law and ultimately face one another in a gunfight. Before harm can come to either, the brothers learn of their true relationship. Moore is killed by the same man who was responsible for the death of his real parents, but Randall follows by finishing off the person he swore as a child to get.

Evaluation: Jack Randall was one of the "unheralded" B-Western performers. His six-foot-four frame made an imposing image, he sang a good song, executed his line reading well, was an excellent rider . . . he had it all . . . all but lofty stardom. This movie is a very good Randall vehicle. Plot is not original; the good brother vs. the bad was almost a B-Western staple, but his version holds up satisfactorily. Overall quality of this cassette is good.

Source: Ted Reinhart.



The Video Connection

1920 Sylvania Ave. Ste. 101
TOLEDO, OH 43613
(419) 472-7727

VIDEO
CASSETTE

***** PRESENTS *****

WESTERN ROUND UP

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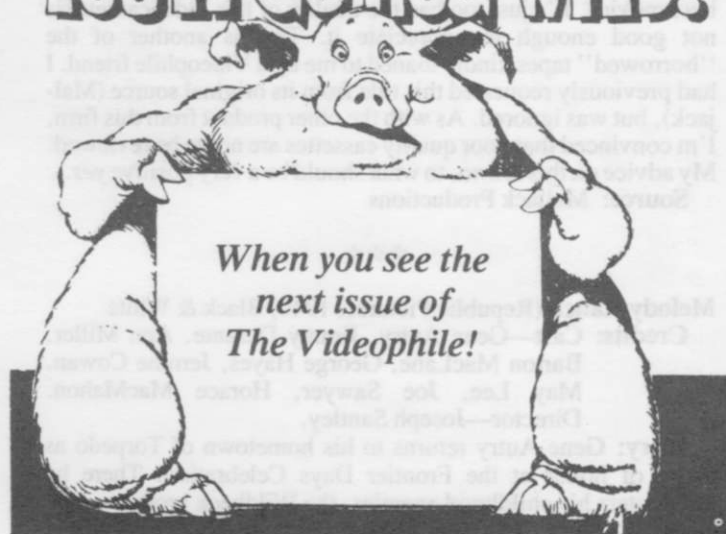
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RETENTIVITY

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GENERAL
RECORDING
INFORMATION

A TECHNICAL PUBLICATION FROM 3M COMPANY, MANUFACTURERS OF
"SCOTCH" BRAND MAGNETIC RECORDING MEDIA

The Handling and Storage of Magnetic Recording Tape

THE BASIC FACTS

Modern magnetic tape coatings can retain the information recorded on them for an indefinite length of time. The recorded information is essentially permanent and remains unchanged until it is altered by an external Magnetic Field, which is known as erasing. Erasing can be accomplished intentionally, so the tape may be re-recorded, or accidentally, by operator error or poor storage conditions.

Even though the magnetic signal does not deteriorate, the physical properties of the recording tape are susceptible to damage. Most problems encountered with recording tape performance are physical in nature. Magnetic Tape must be carefully preserved so that recovery of the recorded information is physically possible. Poor handling and storage techniques can render the best tape useless.

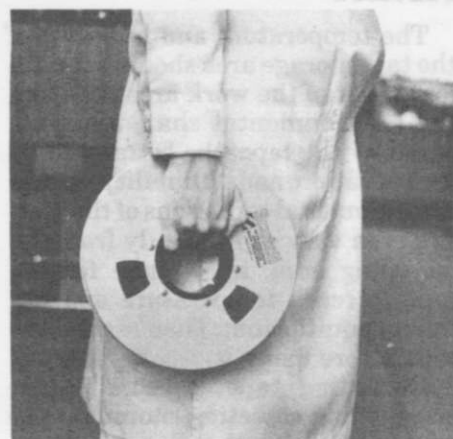
THE RECORDING AREA

The surrounding area where the tape is being used should approach, as closely as possible, a "Clean Room" environment. By definition, this area would be free of normal airborne dust and lint. Various air conditioning filtration systems are available to accomplish this. The air pressure in the room should be higher than normal. This positive internal pressure prevents the infiltration of dust through doors and windows.

The equipment area should be designed so that reasonable control of temperature and relative humidity is possible. Variations of temperature should be held to within $\pm 5^{\circ}\text{F}$, of a pre-selected value and the relative humidity should be kept constant to within $\pm 10\%$. Generally, an environment that is comfortable for the operating personnel is ideal for the magnetic tape, that is, a temperature in the lower 70's and a relative humidity of about 45%.

Smoke might not contaminate the tape, but ashes will. Therefore smoking should not be allowed directly over the machines or when handling the tape. Food and drink should also be prohibited because minute food particles are easily transferred to the tape or equipment from the operator's hands. A spilled drink will contaminate the tape and seriously affect equipment operation.

The integrity of the equipment area should be maintained by periodic cleaning of shelves and floors. When vacuum equipment is used for cleaning, the exhaust from this unit should be located outside the room. When recording on location, it may be difficult to control the surrounding environmental conditions. Contamination (dust, dirt, debris) can more easily enter the tape transport and cause tape damage. To prevent contamination, it is recommended that the recorder always be covered during storage and as much as possible during operation. Some equipment manufacturers provide a dust cover which covers the tape drive mechanism and effectively seals out contamination.



Proper handling of a video tape reel.

THE TAPE REEL

The tape reel is specifically designed for transporting magnetic tape. The reel should always be handled by the hub, which is the strongest portion of the reel. The reel flanges are designed to protect the tape edges, not to guide the tape. A reel should never be carried by the flanges. Handling the tape by the reel flanges, or dropping an unprotected reel can bend the flanges. If the tape is rubbing against the flange of the reel, either the reel flanges are bent, or the reel pedestal or guides require adjustment.

The outer portion of the hub where the tape rests should be kept very clean. Particles on the outer hub can cause distortion in the entire tape pack. For this reason, it is advisable not to affix the tape to the outer reel hub with any material.



Proper method of mounting a reel on a machine.

TAPE STORAGE AREA

The temperature and humidity of the tape storage area should approximate that of the work area. The less the environmental change experienced by the tape, the better will be its operation and reliability. If the environmental conditions of the storage area vary significantly from the recording area, allow time for the tape to reach temperature and humidity equilibrium. Then rewind the tape before using it.

Recording tape, especially cartridges and cassettes, stored on the dashboard or in the glove compartment of an automobile can be damaged by the heat generated by strong sunlight. The molded cases used for some cartridges and cassettes can be permanently distorted in high temperatures. Cartridges and cassettes use tape splices within their tape rolls which can be affected by heat. The splices may separate, and the adhesive may soften and "ooze" from



Recommended method of tape storage.

the edges of the splice and stick to adjacent tape layers. The exposed splice adhesive will also collect any contamination present in the case, causing additional problems.

The reel of tape should always be returned to its container before being placed into storage to protect the reel from dust and dirt. Closed containers should be placed into storage on edge, so the reel is in an upright position. It is generally considered good practice to clean the outer container before bringing it out of storage so that dust which has accumulated in storage will not contaminate the tape as it is being removed. Additional protection from dust and moisture can be gained by enclosing the tape in a plastic bag within the container.

ACCIDENTAL ERASURE

Protection of the tape from accidental erasure is of little concern, for two reasons. First, it is unlikely that uncontained magnetic fields strong enough to cause erasure would be found in ordinary storage or shipping conditions.

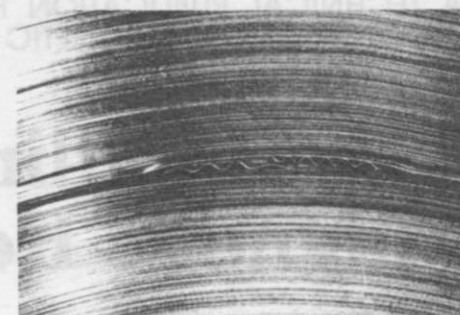
Secondly, a distance of as little as 3 inches between the tape and a strong magnetic source is adequate protection against accidental erasure. Our Laboratory tests have determined that field strengths within the tape of 50 oersteds or less caused no discernable erasure. Because field intensity decreases rapidly with distance from the source, the 50 oersted point is read at a distance of 2.7 inches from a 1500 oersted (approximate erasure level) source. Therefore the most sensible method of obtaining erasure protection is by insuring a degree of physical spacing from the magnetic source.

X-RADIATION

Laboratory tests concerning exposure of recorded tapes to X-ray have determined that the recorded signal is not affected by even severe exposure to this source of radiation. The tests involved a commonly used recording tape with several different frequencies recorded on it. The X-ray machine was operating with 200 MA at 110KV and a 6 second exposure time at a 36 inch distance was used. Testing and measuring the signal output before and after exposure indicated no signal loss or degradation.

AVOIDING POTENTIAL VIDEO TAPE PROBLEMS

Tape damage is often attributable to faulty handling techniques. Here are some of the common problems which can be avoided.

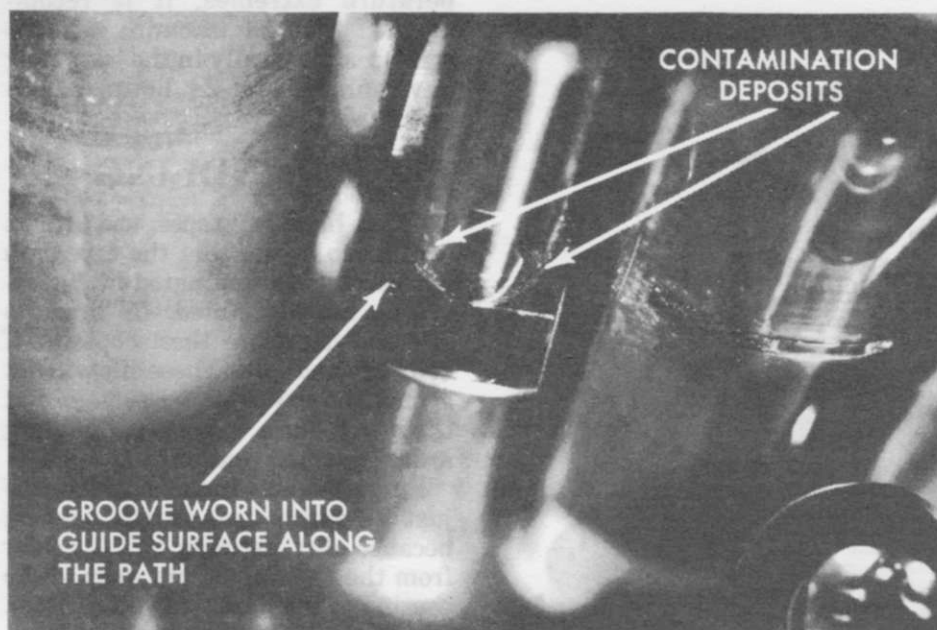


Cinched Tape. Note the complete fold over of one tape strand within the corrugated area.

If a spinning reel of video tape is stopped suddenly, interlayer slippage can occur, causing CINCHING or windowing. The surface tension existing between adjacent layers of tape can be quite low and therefore under a sudden change of torque (or spinning inertia) one tape layer will slide over the next layer. As the tape layers slide over each other, the lower strands will buckle or even fold over to equalize the pressure. If cinching occurs and is not widespread throughout the reel, the tape can probably be salvaged if immediately rewound. If the cinched condition is allowed to remain within the reel, the tape will become permanently deformed, and unsuitable for use.

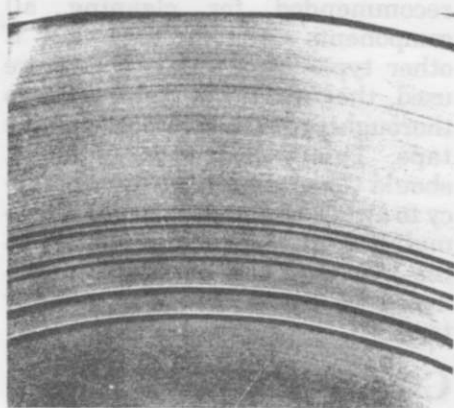
Smooth operation of the transport during "fast forward" or "rewind" is vitally important. When operating a VTR, it is advisable to allow the reels to slow down gradually before stopping or changing direction. Although tapes with "control wind video tape" are very cinch resistant and will withstand an extreme amount of hard usage, smooth transport operation must still be considered an essential part of any studio routine.

Cinching or "windowing" can also result from improper winding tension. Careful checking and adjustment of transport wind tension should be considered mandatory during normal studio operation.



Worn stationary guide. Notice the contamination deposits.

SCRATCHING can be caused by a damaged or severely worn transport component (guides, heads, etc.) by contamination from a previous reel of tape, or by dirty operating conditions. The debris (oxide particles and polyester chips) created by scratches tends to cling to the tape as it passes through the transport causing additional migratory problems.



Scattered wind. Individual tape strands are exposed and vulnerable to damage.

EDGE DAMAGE or creased edges can be attributed to scattered wind, or "stepping," which can be caused by incomplete rewinding of a tape. Exposed tape edges would not be damaged if the tape was always handled by the hub, but occasionally during shipping the reel may be dropped on its side or roughly handled which may crease or fold over the edges of the exposed tape strands. This can cause loss of output from

tracks recorded along the edge of the tape. To prevent "stepping" or a scattered wind, a tape should always be run to the end and completely rewound after a partial running.

TAPE STORAGE

Preparing magnetic tape for storage is just as important as the conditions of the storage area previously discussed. The most important element to be considered in preparing the tape for storage is the tape wind tension. Distortions in the tape backing can result from too high a wind tension. Interlayer slippage, or "cinching" can result from too low a wind tension. Two to three ounces per 1/4 inch of tape width is sufficient to render a firm, stable wind on an NAB hub or reel configuration.

It is sometimes suggested that tapes in storage be rewound at specific intervals, such as every 6 to 12 months, to relieve internal pressures. This would be recommended for tapes of marginal quality or for those with other than heavy duty binder systems. For modern day tapes with polyester backings and advanced binders, this periodic rewind might not be necessary.

A good practice, however, is to select a random sample from various areas of the library for visual inspection. The reels chosen can be examined for loose winds and dust accumulations. They should be checked for rippled edges and other signs that indicate the presence of physical distortion. If anything is found that

indicates a problem may exist, additional samples should be inspected to ascertain what percentage of the library may be affected.

LONG TERM STORAGE

Today, magnetic tape is often used to store and preserve information recorded on it. Because magnetic tape is a relatively new medium, it is impossible to prove that information recorded on it can be retrieved after a hundred years or more. However, the following suggestions, if followed, should increase the probability of recovery after extended storage time.

The recording format should be selected carefully. Because of the possibility of backing length instability, it is advisable to select the format with the least packing density. It is also advisable to pack a tape player, manuals, schematics, with the tape, in order to insure retrieval of the recorded information in years hence. Most recording formats, including the backbone of most audio language labs of a decade ago are obsolete and unplayable. A few of the players are in museums, most are in junkyards.

Once the recording has been accomplished, the tape should be prepared for storage in an area which meets the aforementioned storage conditions. In selecting the temperature for storage, the prime consideration is stability. Any change in temperature or humidity during storage can cause the tape to shrink or stretch. If the tape is to be buried, the earth temperature is normally a very constant 5°C, which is very good. Be careful not to freeze the tape because some moisture may be on the tape which could cause permanent damage when frozen.

Acclimate the tape to the chosen storage temperature for 24 hours. Then rewind the tape at two to three ounces back tension per 1/4 inch width at that length. An even wind is very important. Audio tape should be stored on the take-up reel, to reduce noticeable print through. The tape should then be sealed in an air-tight, moisture-proof container. It is recommended that the air be replaced with some inert gas to prevent oxidation of the polyester backing. The reels should then be stored on edge, supported by the hub. If the tape is not going to be buried, a fire-proof container would be advisable.



Plastic shipping/storage container. Note the reel support and the flange protection.

TAPE SHIPMENT

The widespread use of magnetic tape media often involves the shipment of the recorded tape from one location to another. Certain precautions should be followed to insure safety of magnetic tape materials in transit.

The shipping container used should provide enough strength and rigidity to protect the roll from damage caused by dropping or crushing. A water-resistant container is suggested, though it may not need to be 100% water-tight. Ideally the container should provide 1) protection for the flanges, and 2) a rotational movement of the tape reel. Rotational reel movement minimizes the possibility of tape cinching, due to sudden torque resulting from tape being dropped or roughly handled. The free-end of the tape should be secured to the next tape wrap, preferably with a pressure sensitive tape that will leave no adhesive residue when removed.

In cassettes or cartridges, where the tape is secured on two hubs, it is advisable to wind all the tape onto

one hub so the heavy leader will protect the outer wrap of tape. Then ship the cassette in a container that locks the hubs.

Tape in transit may be subjected to temperature extremes from -40°F to 120°F . To reduce the possibility of physical distortion caused by tem-



Plastic shipping/storage case for videocassettes. Note the hub locking grommets and bolt-lock closure.

perature extremes, it is recommended that all incoming tape be stabilized naturally in the operating environment for 24 hours before being used.

TAPE HANDLING

When handling tapes, use utmost caution to insure that the tape does not become contaminated by fingerprints. Simply stated, fingerprints are nothing more than deposits of body oils and salts. These oils will not attack the oxide-binder system, but they will form excellent "holding areas" for dust and lint.

Fingerprints on the backing are just as serious as on the coating because dirt deposits will transfer from the backing of one wrap to the coating of the next wrap on the reel. When a reel that has been contaminated in this matter is put into use, the tape deck itself can be affected and will spread this contamination to other clean reels of tape that are used after the dirty reel.

Frequent cleaning of the tape deck will reduce the chance of spreading contamination from one reel of tape to others in the library. A cotton swab or lint-free pad moistened with Genesolve-D (an Allied Chemical Trademark) or Freon TF (a DuPont Trademark) or similar cleaner is recommended for cleaning all components along the tape path. If other types of cleaning agents are used, they should be given time to thoroughly dry before loading the tape. This will prevent damage, should the cleaner have any tendency to attack the magnetic tape. Accumulation of tape wear products on the transport can be largely eliminated by using a high reliability tape.

CONCLUSION

This paper has addressed the basic facts regarding the proper care, handling and storage of magnetic recording media. Under proper conditions, we conclude that magnetic tape is capable of retaining information for an indefinite period of time; of greatest importance is the physical preservation of the medium.

Additional copies of this paper are available from your 3M representative or by writing to:

Magnetic Audio/Video Products Division **3M** COMPANY

3M CENTER • SAINT PAUL, MINNESOTA 55101

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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.



MINI-ADS

FOR SALE

Magnavision videodisc player model VH 8000. New, still in original carton. Best offer over \$795. G. W. Baesel, 14416 Firmona, Lawndale CA 90260 (213) 644-0197.

Tips on used video recorders, very inexpensive, and live recording for any occasion, in S.E. Mich., and in color, at extremely reasonable prices. Contact Art Vuolo at Videocasions, Box 219, Ypsilanti MI 48197 (313) 434-2712.

Sony DXC 1610, under warranty, with carrying case—\$2,600. Contact Video Memories, 2001 Palm Beach Lakes Blvd., Suite 400, West Palm Beach FL 33409. Or call (305) 689-1889.

Free Inexpensive List of Movie Items — Auto-graphed pictures; stills; lobby cards; posters; press-books; magazines; novels; playbills; used film and Broadway albums. Send SASE with 2-15¢ stamps: Sharon Polsemen, 1107 West Nolcrest Drive, Silver Spring MD 20903.

Magnavox Video Disc Player w/8 movies — *A & C Meet Frankenstein*; *Frenzy*; *Greek Tycoon*; *Slapshot*; *Psycho*; *Sat. Nite Fever*; *7% Solution*; *Sgt. Peppers Lonely Hearts*. Sale price \$900 + shipping. Don Bayer, R.D. 1, Box 240, Sheffield MA 01257 (413) 229-8926. Price Firm.

Minolta 4X Zoom Lens, C-Mount, 20/80mm, F2.8. GBC VTR/MARK XII Video B&W Camera w/16mm fixed C-Mount Lens. Both like new. \$150 each or Both for \$250.00. Milton Sandy, Jr., Box 1535, Corinth MS 38834 (601) 286-6087.

PRE-RECORDED TAPES (VHS) from my collection: Allied Artists *Fright* \$35, *House on Haunted Hill* \$30. Nostalgia Merchant *Cat People* \$40, *Citizen Kane* \$40, *King Kong* \$40. Highbridge Entertainment *Radley Metzger's Camille 2000* \$50. Channel X *Emmanuelle in Bangkok* \$50, V.S.C. *Deep Throat* \$40. Astronics *Telecine X-Rated Previews #1* \$40. Stan Sieger, 848-C Berkley St., New Milford NJ 07646 (201) 967-9740.

BETA

Would like to trade Beta tapes symphonies, plays, opera, good educational programs, PST quality. Schweiger, 9301 N.E. 6 Ave., Miami Shores FL 33138.

Imitation of Life can't be as hard to find as *Devil Girl From Mars*. Looking for either 1934 version (Claudette Colbert) or 1959 version (Lana Turner and John Gavin). Also X1/2 copies of *Martin*, *Thundercrack*, *Meat and Attack of the Killer Tomatoes*. Dave Crow, 8576 West Arbor Place, Littleton CO 80123.

Serials for trade on X2 or VHS SP. I have 50 including *Batman*, *Batman & Robin*, *Blackhawk*, *Spider's Web*, *Mysterious Dr. Satan*, *Daredevils*, *Red Circle*, *Rudar Men From the Moon*, *Tex Granger*, *Ace Drummond*. Want only excellent quality serials in trade. Dr. Richard A. Cook, 11422 Lorain Ave., Cleveland OH 44111. Telephone (216) 671-2998, evenings 237-1289.

FRENCH Language movies with English subtitles. NTSC only. Beta X-1 or X-2, especially want *Un Homme et une Femme*. Have many popular titles from cable sources for trade. Call or write Joy Durbin, 806 E. 13, Big Spring TX 79720 (915) 267-1124.

Wanted: *Rob Roy*, *Swiss Family Robinson*, *Treasure Island* (1950), *The Magnificent 7*, *Three Musketeers* (1939), *Santiago*—send trading lists—have 700 movies. John Risdall, 2218 Bicentennial Court, New Brighton MN 55112.

Wanted in Beta Format: First Season of *Soap*; episodes of *Dark Shadows* series; Mel Brooks' *Twelve Chairs*; *Lord of the Rings Midnight Express*; Nillson's *The Point*; will trade, swap lists; seek to start video club in N.Y. Metro. Write BAM, Box 317, Brooklyn NY 11209.

Important New Instructions Re: Advertising

In order to keep it simple, fair to everyone and, above all, *inexpensive* to the individual videophile, the following is our policy with respect to mini-ads. **ONLY SUBSCRIBERS are eligible to place a mini-ad, and ads may be placed for ONLY ONE issue at a time.** These are available for the extremely cheap rate of 50 words for \$2.00. However, after the first 50 words, each word will cost you an additional 10¢, and we must impose a limit of 200 words (\$17.00) per advertiser per issue. *It is permissible to place more than one mini-ad in the same issue. However, the rate charged is to be calculated on the combined total number of words in your ads. For example, two ads with 50 words each will be \$7.00 (not \$4.00)—50 words for \$2.00 and 50 words at the rate of 10¢ each.* Your name and address (within reason) equals 6 words. Telephone number equals 1 word. You may request that your ad be placed under any of the following classifications: For Sale, Beta, VHS, Just Plain Wanted, Personals, Video Discs, or Rubber Novelties. All ads *must* be related to video. Also, no mini-ads will be accepted for the sale of hardware or blank or prerecorded tapes and related items from those offering these items in quantities of more than one. Collectors may, however, place ads seeking to unload all their old tape. **NO** ads for copyrighted material **FOR SALE** will be accepted unless you have the rights to it.

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

DEADLINES: Ads absolutely **MUST** reach us by the deadline. Please, no more phone calls and speedy express deliveries after the deadline. The deadlines for the next two issues are: Issue #25 - April 7 and Issue #26 - June 1.

Wanted in Beta II or III old TV shows and features to swap. Have a current film library of over 800 titles and 95 X-rated to trade. Have ON-TV and QUBE is coming soon. Jack Richards, 1193 Immaculate Ln., Cincinnati OH 45230 (513) 232-3765.

Wanted on Beta I or II: *Interiors*, *Hair*, *Godfather* (complete TV version w/o commercials), *Clockwork Orange*, other Kubrick, *GWTV*, *The Avengers w/ Diana Rigg*. Have access to HBO -- will tape current or future features. Looking for contacts with other pay TV systems. Dennis Gallagher, 291 Thorn Lane Apt. 8, Newark DE 19711 (302) 453-0535.

Wanted, the old 1970 Twentieth Century Fox series *Nanny and the Professor*. The supermarionation *Thunderbirds* series: *Upstairs*, *Downstairs* from Masterpiece Theater with Alistair Cooke's introductions. Anything with Jean Marsh, Juliet Mills. Movies *The Changeling*, *The Eagle Has Landed*. Trade blank tapes plus local movies. Charles Kuffel, 275 Susan Lane, Rochester NY 14616.

Wanted - Russ Myers - *Beyond the Valley of the Dolls*. Will buy or trade. Also looking to trade Beta format movies. Have X-rated and Showtime tapes to trade. Contact Ernie Kellogg, 426 W. Clinton St., Elmira NY 14901 (607) 734-0276.

WANTED BETA II. High Quality versions of the following: *The Undead*, *Dracula AD 1972*, *The Satanic Rites of Dracula*, *The Girl Can't Help It*, *Jazz On A Summers Day*, *Some Like It Hot*, *The Pink Panther*, *The 1975 2 1/2 Hour HBO Concert of Bette Midler*, *The Crimson Pirate*, *The Bounty Hunter*, *The Brighton Strangler*, *Private Hell 36*, *L'eau a la Bouche*, *Le Beau Serge*, *The Queen*, *Trash*, *Women In Revolt*, and *The Blue Movie*. Geary Johnston, Townhouse Apts. #1521, 726 Cotton St., Shreveport LA 71101 (318) 221-8551 after 5pm EST.

BETA X-2: I want *The Alamo*, *Carpetbaggers*, *Exodus*, *The Chase*, *Cast a Giant Shadow*, *The Big Trail* - All uncut and complete! Have 40 John Wayne features and want the remaining 135 films he made. Have many classic and current favorites to offer in trade. Fred Landesman (213) 892-3368, 8328 Woodley Place, Sepulveda CA 91343.

Beta Format Wanted: *Valley of the Dolls*, *Beyond the Valley of the Dolls*, *Planet of the Apes*, *Beyond the Planet of the Apes*, *The Exorcist*. XXX Features: *Oriental Babysitter*, *Soft Places*, *The Journey of "O"*, *Little Girls Blue*, *Teen-age Sex Kittens*, *Private Afternoons of Pamela Mann*, *Chorus Call*, *Inside Jennifer Wells*. I am particularly interested in hearing from people in Canada and U.S.A. Dana Sonier, P.O. Box 806, Amherst N.S., Canada (902) 667-9785.

WANTED: *Watership Down*, animated features and cartoons, James Bond, and Little Orphan Annie movies. Top quality, uncut copies only, please. Have hundreds of titles to trade. Richard Olson, #1 Rail St., New Orleans LA 70124.

BETA FORMAT wanted to trade or buy - good to excellent copies of: *The Exorcist*, *The Aliens*, *The Body Snatchers*, *Valley of the Dolls*, *Beyond the Valley of the Dolls*, *Planet of the Apes*, *Beyond the Planet of the Apes*, *Escape from the Planet of the Apes*, 2001 - *A Space Odyssey*, *Close Encounters of the Third Kind*, *Reefer Madness*, *Cheech and Chong - Up in Smoke*. Especially looking for people in Canada with whom to trade XXX-rated tapes. I have: *Sex World*, *China Girl*, *Autobiography of a Flea*, *Resurrection of Eve*, *Inside Marilyn Chambers*, etc. Interested traders and collectors, especially in Canada, write: P.O. Box 806, Amherst, N.S., Canada. Phone: (902) 667-9785.

Beta Format Wanted—*Bogart*, *Lorre/Greenstreet*, *Dead-End Kids* uncut movies on X-2 videotapes, posters, books wanted. Also X-Rated adult movies wanted. Have access to HBO, Atlanta's WTBS, Chicago's WGN, Kansas City's KBMA, Wichita's KAKE, Madison Square Garden Sports, and 10 other stations. Let's trade! Tim Hessee, 715 Thurston, Manhattan KS 66502.

Wanted on Beta (any speed): *Where's Poppa*, *The Dain Curse* (TV mini series), *SF*, *Mystery*, *James Bond*, etc. Also would like to get in touch with folks having cable access. Will buy or trade. Jerry Shifrin, 18713 Ginger Ct., Germantown MD 20767 (301) 972-2148.

Beta 2—Interested in getting copies of first season *Man (or Girl!)* from UNCLE Shows. I have all 8 Quark episodes; others. Swap lists, anyone? Gary Peterson, 3236 N. Oak Park Ave., Chicago IL 60634.

Want to establish correspondence with Beta I or 2 Videophile who has access to Vancouver, B.C. Cablevision Channel 19. Lothar Merker, P.O. Box 595, Clearfield UT 84015.

ST. LOUIS AREA VIDEOPHILES UNITE! If you're intrested in trading for stuff on the air before you got a recorder, or finding someone who didn't push the wrong button on the recorder that night, maybe we can help! We also maintain contacts with other cities. St. Louis Video Fandom c/o John F. Donigan, R.R. 1 Box 377, E. Carondelet IL 62240 (618) 286-3557.

Wanted Beta II: *Sleuth*, *The Haunting*, 2001, *Tommy*, *Phantom of the Paradise*, *Bedazzled*, *Between Time and Timbuktu*, *Head*, *Scarecrow* (PBS), *Time After Time*, *Twelve Chairs*. Alias Smith and Jones series with Pete Duel. No butchered to fit time slot prints. Would like to swap TV Guides and want lists. Excellent reception on all Chicago channels. Nancy Johnston, 8947 Bellefont, Morton Grove IL 60053.

Beta X-2 Wanted: *Angels Over Broadway*, *The Captive Heart*, *Isn't It Shocking?*, *The Last of the Mohicans* (1936), *The Macomber Affair*, *Panic in the Streets*, *The Stars Look Down*, *The Twelve Chairs*. Barbara Leff, 70 W. Burton #1804, Chicago IL 60610 (312) 337-4780.

Videophiles interested in animation, especially WB & MGM cartoons. Tex Avery, Bob Clampett, Jay Ward, etc. Have over 20 hrs. to trade. Also wanted Burns and 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.

Opera buffs now forming opera exchange club. Write for information. We will have access to many outside USA tapes. We will be nonprofit on a cooperative basis, phone 213-973-6888 eves or write Geo Blair, 13707 Doty Ave., Hawthorne CA 90250.

WANTED uncut in Beta II: *Coach*, *Fast Company*, *Group Marriage*, *Truck Stop Women*, *Deathsport*, *The Unholy Roller*, *XXX Rollers*, *Forty Carats*, *The Love Machine*, *Beneath the Valley of the UltraVixens*, *Ilse—Shewolf of SS*, *Hell's Angels* (1940), *Slaughter*, *The Hot Box*. J.M. Dolan, 5302 Pagewood, Houston, TX 77056 (713) 965-0853.

WANTED: All trading lists. Send your list and I'll send mine. Have lots to trade. J.M. Dolan, 5302 Pagewood, Houston, TX (713) 965-0853.

VHS

FOR SALE: RCA VCT-200, excellent condition, modified to record guarded tapes, \$650. Information on modifying your own machine, \$4. Bert Kuschner, 3340 Turtlemound Rd., Melbourne FL 32935 (305) 254-1824

JAMES BOND WANTED: I am looking for good to excellent VHS copies of all the James Bond movies. In return I will trade one (1) brand new blank videocassette for each movie. I also have cable with HBO. Also I am looking for the following movies: *The Night Stalker*, *The Night Strangler*, and individual episodes from the *Night Stalker* TV series. In addition I am looking for an individual in the Los Angeles area who would be willing to tape programs from Selectv and Z Channel for me. Please contact: John F. Coughlin III, 609 Monroe St., Saginaw MI 48602 (517) 752-5825 after 6p.m.

Looking for the following on VHS: 1976 *Rose Bowl* (UCLA vs. Ohio State), any games of the NBA 1977 Championship series (Philadelphia vs. Portland), and any episodes of *The San Pedro Beach Bums*, *The Richard Pryor Show* and *Make Room for Daddy*. Please contact Anthony Fanty, 1034 Snyder Ave., Phila. PA 19148.

Wanted on VHS Uncut SP only: *Kentucky Fried Movie*, *Jabberwocky*, *Life of Brian*, *Monty Python* TV episodes, *Psycho*, *Dawn of the Dead*, *Texas Chainsaw Massacre*, *Rocky Horror Picture Show*, any *Planet of the Apes*. Also interested in current feature films and XXX titles. Have much to trade. Brett Miller, 128 Dooley Ct., Salt Lake City UT 84102.

VHS uncut good quality tapes wanted of Barbra Streisand and 1959 film *Journey to the Center of the Earth*. Randy Emerian, 5824 East Hamilton Ave., Fresno CA 93727

Wanted: Video recording (VHS format) of the movie *Hair*. Can offer to swap from large collection of pre-recorded (all ratings) and home recorded movies or to purchase. Contact J. Oxhorn, 377 Adams Lane, Paramus NJ 07652 (201) 265-4919.

Wanted VHS uncut versions: *Superfly*, *Tarzoan X Rated Cartoon*, *What do you Say to a Naked Lady*, *Fritz the Cat*, *Heavy Traffic*. I have for trade: *Tonight Show 17th Anniversary*, '79 *World Series Highlights* with *Pirates Welcome Home Party*. Randy Jordan, 4531 Ludwig Rd., Murrysburg PA 15668 (412) 339-4965.

Adult XXX Wanted: *All Night Long*, *Cry for Cindy*, *Desires Within Young Girls*, *Heavenly Desire*, *Foxy Lady*, *Legend of Lady Blue*, *Ecstasy Girls*, *Jade Pussycat*. Send your list and I'll send mine. Write Halleck Peterson, 10554 Deatur Ave. So., Bloomington MN 55438.

Novice interested in trading XXX-Rated VHS tapes with other like minded Videophiles. Also interested in information or help in putting my 8mm films on tape. John Devine, Box 487, Greenwood Lake NY 10925.

Needed desperately: QUBE, Select-TV, Channel Z, HBO, Channel 100, STAR and Hollywood Home Theatre. Subscribers who want to swap movies with a Showtime subscriber please contact Bill Earle, 2951 Springdale Lane, San Ramon CA 94583 (415) 828-1239.

Wanted: Science Fiction on VHS - *Amazing Colossal Man*, *Creeping Unknown*, *Invaders from Mars*, *It! Terror from Beyond Space*, *Twenty Million Miles to Earth*, *War of the Colossal Beast*, *Creature Walks*

Among Us. I have: *War of the Worlds*, *Invasion of the Body Snatchers*, *The Day the Earth Stood Still*, *Close Encounters*, *Earth vs. Flying Saucers*, *Night of the Living Dead*, *Them*, *The Thing* and others, plus I have many Amos 'N Andy to trade. What have you got? Let's swap lists. Frank Kirkaldy, 6776 N. Jean, Chicago IL 60646.

Student TV team makes VHS movies in Social Studies/Speech Program for "exchange." Contact: Dan Fulton, Teacher Gr. 6,7,8, c/o Lakeview School, 2801 Clairmont Ave., Birmingham AL 35205.

Wanted on VHS: *Chopper One*, *Dakotas*, *Dobie Gillis*, *Movin' On*, & *Whirlybirds*. Have for trade or loan: *Fury*, *Have Gun Will Travel*, *Outer Limits*, *Superman*, *Twilight Zone*, & more. All tapes shipped UPS. Paul Bernstein, 382 N. Mill St., Saukville WI 53080 (414) 284-2013.

WANTED: VHS SP ONLY: (preferably recorded on SP only equipment) *Champions: A Love Story* broadcast January 13, 1979 on CBS. Also the 3hr. *Battlestar Galactica* pilot. Will trade or buy if price is right. Send list & SASE to R. Swensen, 225 N. Maplewood Dr., Berrien Springs MI 49103.

VHS Format Wanted (But if you have, I'll take any format). Looking for the following fights: Ali-Foreman, Ali-Frazier 3, Foreman-Frazier 1 & 2, Zarate-Gomez, Johnson-Franklin 1. Also looking for NBA-ABA All-Star Game (1974?), 1976-77 Celtics-Phoenix 5th Playoff Game, any games from Portland-76er 1977-78 championship and films *Pitney Swope* and *Zulu*. I have Ali-Frazier 1, Foreman-Lyle, Ali-Liston 1, Holmes-Weaver, Foreman-Young, Johnson-Franklin 2, many, many others. (A friend owns a VCR dealership). Anyone in Philadelphia willing to tape 76er games, please contact M. Ali, G.D. Shirley St., Post Office, Nassau, Bahamas (809) 323-2118.

Wanted on VHS: Thai movies with the original Thai soundtrack (with or without English subtitles). Write: Bill Coffer, 17 Cottonwood, Biloxi MS 39532.

Wanted DESPERATELY on VHS format, for an SP speed machine. ANY HITCHCOCK FILMS! I especially want *Strangers on a Train*, *Rear Window*, *Vertigo*, *North by Northwest*, and *Psycho* (complete); however, I would like notice on ANY of Hitchcock's films. ALSO WANTED: Hitchcock-directed TV shows (Alfred Hitchcock Presents), and *Sleuth*. Charlie Fulton, 756 Luzerne St., Johnstown PA 15905 (814) 539-5117.

Wanted, original uncut copies of 633 *Squadron* 1964, *Shout at the Devil* 1976, *Vertigo* 1958, late 60's TV. Graham Kerr's *Galloping Gourmet*, Anthony Quayle in *The Strange Report*. First quality only - state best price - first letter. Goodman, 227 Watson Suite C, Monterey CA 93940.

Wanted on VHS: *Cobra Woman*, *Ali Ba Ba*, & *Forty Thieves*, *Arabian Nights*, *Go Go Mania*, *T.A.M.I. Show*, *Rock Rock Rock*, *Pete's Dragon*, *Island at the Top of the World*, *Three Caballeros*. Have Marquee Pay TV and many movies for trade. C. Smith, 1060 San Marino #10, Salinas CA 93901.

WANTED: *The Time Machine* with Rod Taylor, full length version for VHS 4hr. Premium for print on SP mode. 77 Argosy Ct., Pittsburg CA 94565 (415) 439-7367.

Wanted VHS Format: *Swashbuckler*, *Magnificent Seven*, *Taming of the Shrew*. My list for yours. S. W. Wilkens, 4621 Hogan, Corpus Christi TX 78413.

Wanted SP or LP: *Halloween*, *Foul Play*, *Vertigo*, *Rear Window*, *Rope*, *Trouble With Harry*, *Man Who*

Knew Too Much (1956), *Play It Again Sam*, *Close Encounters*, *Rocky Horror*, *How To Succeed With Sex*, *Beach Ball*, *Harold and Maude*, *High Anxiety*. I need other Hitchcock titles and would like to correspond with Hitchcock buffs. John Hornsby, P.O. Box 1404, Covington LA 70433 (504) 892-7412.

Tired of that prerecorded XXX tape you purchased? Want to expand your tape library without spending any more money? Write and tell me the titles, manufacturer and quality of your tapes. I'll respond with my offer and list of 200 titles. VHS Format Only. P. Gordon, P.O. Box 825, Framingham MA 01701.

Wanted, *Love Camp Number Seven* in VHS, an R rated movie made in the early 60's. I can duplicate, have video enhancer unit and four VHS decks. Kenneth A. Olkon, P.O. Box 610631, 14140 N.E. 16th Court, North Miami FL 33161 (305) 891-7718.

Opera Buffs now forming opera exchange club. Write for information. We will have access to many outside USA tapes. We will be nonprofit on a co-operative basis. Phone (213) 973-6888 eves or write Geo Blair, 13707 Doty Ave., Hawthorne CA 90250.

Wanted on VHS: *Back Street* with James Gavin and Susan Hayward. Will trade anything for it. Bruce Epstein, 9023 St. Andrews Dr., Seminole FL 33543.

WANTED: Someone in Baltimore, Madison, WI, Rockford, IL, or ? to record *The Man from U.N.C.L.E.*. Have Z and ON-TV movies and Los Angeles television to trade. Brevette, 1730 Purdue Ave. #3, Los Angeles, CA 90025 (213) 479-0380.

WANTED DESPERATELY: The movie *Zacharia* starring Don Johnson. I will do almost anything to get this movie. I have over 300 movies and 150 television shows to trade. Brian Gray, 5711 S. Gary Place, Tulsa, OK 74105.

TV WANTED: *The Man from U.N.C.L.E.*, *The Best of Ernie Kovacs* (PBS), *Fawcett Towers*, *Your Show of Shows*, *The Richard Pryor Show* (NBC), *Van Dyke & Co.*, *The Muppet Show* with special guest Peter Sellers. Los Angeles television, Z and ON movies to trade. Brevette, 1730 Purdue Ave. #3, Los Angeles, CA 90025 (213) 479-0380.

WANTED uncut in VHS-SP: *Coach*, *Fast Company*, *Group Marriage*, *Truck Stop Women*, *Deathsport*, *The Unholy Roller*, *XXX Rollers*, *Forty Carats*, *The Love Machine*, *Beneath the Valley of the UltraVixens*, *Vigilante Force*, *Slaughter*, *The Magic Christian*, *North Dallas Forty*, *Seniors*, *Texas Detour*. J.M. Dolan, 5302 Pagewood, Houston, TX 77056 (713) 965-0853.

FILMS WANTED: *The Wrong Box*, *The Time Machine*, *O Lucky Man!*, *And Now My Love*, *Allegro Non Troppo*, *The Harder They Come*, *Casino Royale*, *Monty Python Meets Beyond the Fringe*, *Kentucky Fried Movie*, the films of Jacques Tati, miscellaneous Peter Sellers. Have Z and ON and Los Angeles programming to trade. Brevette, 1730 Purdue Ave. #3, Los Angeles, CA 90025 (213) 479-0380.

WANTED: All trading lists. Have lots to trade. Send your lists and wants and I'll send mine. J.M. Dolan, 5302 Pagewood, Houston, TX 77056 (713) 965-0853.



JUST PLAIN WANTED

Wanted in Beta Format: *Little House* episodes from first two years; *Alice Through The Lookingglass* (PBS), *Jonathon Livingston Seagull*, *The Music Lovers*, *Sweet Movie*, *Ten Who Dared* (1960), *Fantasy on Skis*, *The Eye of The Storm*, *Solaris*, *Alice in The Cities*, *Starless River*. Lee H. Skinner, Box 14944, Albuquerque NM 87191 (505) 293-5723.

Goldfinger with James Bond. Need to complete series. Prefer VHS but can use either Beta. N.B. Wathen, 4603 W. 78 Terr., Prairie Village KS 66208 (913) 381-3562.

WANTED, desperately, in either Beta I, Beta II, or VHS SP format: uncut full-length *The Wild Bunch* (1969, Peckinpah), or as close to uncut and full-length as possible. Am NOT interested in the edited-for-TV version. B. Garfield, Box 376, Alpine NJ 07620.

Either Format: *Invasion of Body Snatchers* (orig.), *Casablanca*, *Woody Allen*, *A Bridge Too Far*, any Bruce Lee, *Mr. Bill*, *The Prophecy*, *Rocky I*, *Dave Bonner*, 4 Munroe St., Somerville MA 02143 (617) 628-3657.

Interested in tapes of Sinatra, Garland, Beatles, The Doors, Jimi Hendrix, Janis Joplin, Elvis, Streisand. Write: Scott Sayers, P.O. Box 10512, Dallas TX 75207.

Just Plain "Wanted" - any format - hobbyist seeking current movies; western classics; good-excellent quality. Bill Masterson, 15511 Sherman Way #16, Van Nuys CA 91406.

VHS & BETA: Still looking for well over a hundred old TV series, numerous films (all categories, including comedy, B sci-fi, horror, gore, exploitation, camp, etc.), cartoons, marionation, etc. The following is a very brief listing of material I have for trade. TV Series: *Outer Limits* (uncut); *Man/Girl From UNCLE*; *Time Tunnel*; *Secret Agent*; *Thriller*; *Night Gallery*; *Burns & Allen* (uncut); *Untouchables*; *Invaders*; *Bilko*; *Honeymooners*; *Wild Wild West*; *Champions*; *Car 54*; *Twilight Zone*; *Dobie Gillis*; *Amos 'N' Andy*, etc. Uncut Movies: *2001: A Space Odyssey*; *Sleeper*; *Woodstock*; *Jaws*; James Bond films, etc. Shorts: *Laurel & Hardy*; *3 Stooges*; *Edgar Kennedy*; *Leon Errol*. B sci-fi: *Invaders From Mars*; *Tarantula*; *50 Foot Woman*; *Angry Red Planet*, etc. Gore: *I Drink Your Blood*; *2000 Maniacs*; *Blood Feast*; etc. Marionation: *Thunderbirds*; *Fireball XL-5*. Cartoons: *Milton the Monster*; *Mighty Hercules*; *George Pals Puppets*; etc. I also have many promotional rock shorts, old TV commercials, horror/sci-fi trailers and much, much more. Will send my complete trade and want lists upon request. Send me yours and a current TV Guide. If necessary, I will accept blank tapes in trade. 95% of my collection consists of original vg-exc. quality recordings. Michael Burgujian, 15-35 146th Place, Whitestone NY 11357 (212) 746-4473.

Want desperately--VHS format--*The Alien*, *Encounters of the Third Kind*, *Shane*, *High Noon*, *Destry Rides Again*. Will trade or make other arrangements. Contact: Vince Cardinal, 3610 Kelway Avenue, Charlotte NC 28210, home (704) 554-1088; business (704) 366-9512.

Beta/VHS: We are seeking contacts with serious, reliable videophiles for mutually rewarding trades. We "specialize" in rare Beatles, Elvis, Steve Martin, in addition to vast selections of 60's rock groups, early TV classics and major motion pictures (silent vintage and current, also including W.C. Fields and Disney). Hundreds more! Send your lists and especially cable/pay TV schedules (M, Z, ON, WHT, QUBE), please! "SEMCO Videophiles," 158 Miller St., Elizabeth, NJ 07201.

Beta or VHS trade list. Send your list. I'll send mine. Clint Eastwood movies wanted. D. Abbott, CFPO 5000, Belleville, Ont. K0K 3R0 CANADA.

Sanyo V-Cord II owners: Have large selection of movies and TV shown on V-Cord II format. If you have a V-Cord II, write to Steve Edelson, Chemical Bank, 20 Pine St., 15th Floor, New York, NY 10005.

Help! High school teacher of Popular Culture needs single episodes of wide variety of 1950's, 1960's TV shows for use in classroom. Uses own VHS, as school doesn't own VCR. No trade capability, but will work out equitable arrangement. Help teach jaded teens! Write George Belden, Maple Heights High School, 5500 Clement Drive, Maple Heights, OH 44137.

Wanted: Jeanette MacDonald/Nelson Eddy movies, old opera broadcasts (especially with Beverly Sills), old Motorola "Teleplayer" tapeplayer tapes. Quality and format can vary. Prefer Beta 2. Will trade tapes or make other arrangements. Carolyn Ferrito, 6727 Katherine Ave., Van Nuys, CA 91405 213-786-1009 after 4:30.

Looking for a mint copy of NBC's *Echoes of the Sixties* show, aired in August of 1979, to make a Beta dub from. Doesn't matter what format your master is on. I can dub from anything. Help! Contact Ray Glasser, 28800 Chagrin Blvd., Apt. 226, Cleveland, OH 44122. 216-464-4837.

Wanted desperately on VHS or Beta—uncut copies of *Child Under a Leaf*, *Such Good Friends*, *5 Easy Pieces*, *Bluebeard*, *Swept Away*, *Puzzle of a Downfall Child*, *Doctors' Wives*. Will trade or make other arrangements. Have around 160 titles to trade. Mark Waterbury, RR2 NO4 Riv-R-land Estates, Jefferson, SD 57038. 605-232-4813.

Wanted any format—Part 4 entitled *Faith in Numbers* of PBS *Connections* series. Have other *Connections* programs for trade. Also want any NASA and DOD space films. Richard Dixon, 508 Latania Palm Dr., Indialantic FL 32903. 305-724-2163 evenings.

Need (Beta or VHS) *Lion in Winter*, *Becket*, *My Fair Lady*. Will trade. Also have extensive Shakespeare and opera and can get practically anything. Also want *Lucan* pilot, *Rope*, *Hickey & Boggs*, *Me Natalie*, *Goodbye Columbus*, *Gay Decievers*. George Blair, 13707 Doty St., Hawthorne, CA 90250. Home 213-973-6888 office 537-2664.

Please help! Am looking for top quality uncut copies of *Amarcord*, *Brother Sun Sister Moon*, *Where's Poppa?*, *Love Among the Ruins*, *Belle of Amherst*, and old Bette Davis movies. Write or call Millie Sidoroff, 1125 Cabrillo Ave., Burlingame, CA 94010. 415-342-3611 after 6 p.m.

Rock VHS or Beta wanted: *Summer of Seventy*, *Scorpions* RCA promo, Johnny Winter, Janis Joplin documentary, *Jimi Plays Berkeley*. Will trade VHS or Beta for any rock films I don't have. I have 45 rock films to trade, others . . . Please send lists. Thank you. The Jimi Hendrix Archives, c/o Tom Richards, PO Box 67, Fairport, NY 14450. 716-425-2480.

Beta and VHS cleanout sale of my XXX collection. Excellent quality. 25 titles. First come, first serve. \$40.00 each. Money will be returned if tape is sold. Call to reserve or for list of titles. *Debbie Does Dallas*, *Sex World*, *Candy*, *Story of O*, etc. Rick Miley, 14935 Overbrook Dr., Southgate, MI #112, 48195. 313-285-2780.

Will exchange lists, Beta/VHS. Want: Adventure, travel, documentaries/recent WW II and X-rated films. Also wanted: *Wild Geese*, *Papillon*, *Nutcracker Suite* (ABC special with Gilsey Kirkland). Have HBO and DiscoVision. Erik Avis, 10018 Gunridge, Kingsville, MD 21087. 301-256-5885.

Wanted: Beta 2 and VHS: Old TV series—*Highway Patrol*, *My Little Margie*, *Our Miss Brooks*, *The Real McCoys*, *Ben Casey*, *Dragnet*, *Rescue 8*, etc. Also any TV outtakes and bloopers. Current movies also wanted. Send me your list and I'll send mine. Mark S. Phillips, 980-3 Wadsworth Rd., Medina, OH 44256.

Wanted Beta or VHS: TV series episodes: *Mod Squad*, *Movin' On*, *Route 66*, *Ben Casey*, *Rescue 8*, *Whirlybirds*. TV shows: 4-26-76 *Rich Little Show* and any 1975-76 *Merv Griffin Show* with David Soul. Paul Michael Glaser. Movies: *Star Trek—The Motion Picture*, *Fiddler on the Roof*, *Magnum Force*, *Moonraker*, *Love at First Bite*. Trade or make other arrangements. Carol Huffman, 1804 Barron Lane, Ft. Worth, TX 76112. 817-451-7380.

Uncut quality copies (Prefer Beta II, but any format OK) Disney's *So Dear to My Heart* and *Jungle Book*, *Vanishing Point*, *Paper Moon*, *The Window*, *Will Rogers Story*, *Easy Rider*, any Smothers Brothers, *Run for Your Life* or *Kung Fu* TV episodes. Have Showtime and other uncut movies for trade. Bob Kugler, 7656 Broadview Rd., #113, Parma, OH 44134.

Beta and VHS XXX wanted: *Superwoman*, *Getting Off*, *Easy*, *The Young and the Foolish*, *Pretty Peaches*, *Fantasy World*, etc. Have lots to trade. Mark S. Phillips, 980-3 Wadsworth Rd., Medina, OH 44256.

Wanted in any format: Personally shot in concert footage of any rock bands. I have much footage to trade (Blondie, Knack, Springsteen, Devo, etc.) or will consider purchase. Any Springsteen video desperately wanted! Also wanted: *Outer Limits*, *Twilight Zone* and *One Step Beyond* episodes. Will trade for same. Movies wanted, good copies only: *Renaldo and Clara*, *Don't Look Back*, *Journey through the Past*, *Rust Never Sleeps*, *Quadrophenia*, *Rocksucker Blues*, *The Trip* and any good rock films. Have many of same to trade. Send lists to: Fred Matt, 4536 Mimosa, Bellaire, TX 77401. 713-665-4112.

ANY FORMAT, uncut: *The Magic Christian*, *Cocksucker Blues*, *Slaughter*, *Coach*, *Seniors*, *Texas Detour*, *Sunburn*, *Fist of Fury*, *Goldfinger*, *Thunderball*, *Great American Girl Robbery*, *Welcome to Arrow Beach*, *The Hot Box*, *Truck Stop Women*, *Fast Company*, *Group Marriage*, *Golden Girl*. J.M. Dolan, 5302 Pagewood, Houston, TX 77056 (713) 965-0853.

WANTED DESPERATELY: The movie *Zachariah* starring Don Johnson. I will do almost anything to get this movie. I have over 300 movies and 150 television shows to trade. Brian Gray, 5711 So. Gary Place, Tulsa, OK 74105.

PERSONAL

Opera buffs now forming Opera Exchange Club. Write for information. Will have access to many outside U.S.A. tapes. We will be nonprofit on a cooperative basis. Phone 213-973-6888 evenings or write George Blair, 13707 Doty Ave., Hawthorne, CA 90250.

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A typical issue of **THE VIDEOPHILE** carries all the latest news on forthcoming equipment, the video disc systems, large screen projection-type TVs, the copyright situation, (our editors testified on 6 different occasions in the MCA/Disney/Sony "Betamax" lawsuit), reviews of prerecorded tapes, tips on self maintenance or modification of your VCR, and well . . . it just goes on and on. Each issue features advertising from a wide variety of dealers who regularly offer tape and equipment at the lowest discount prices that

you are likely to find. Also page after page of classified advertising from home videophiles seeking contact with each other. You can place your own ad at an embarrassingly low cost.

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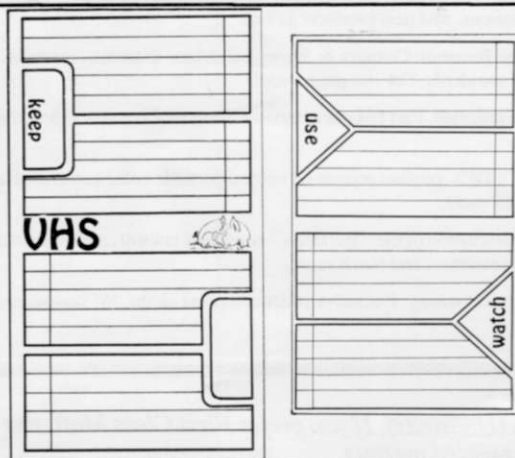


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- #13: How to defeat the muting circuit in the Betamax SL-8200 (or Zenith), Bob Burns' first column for "VHS" folks, Rambling Marc battles Universal attorneys, and reports on pay cable systems, lotsa questions and answers, great America 2Night cover.
- #14: First color cover. Report on new products at Summer Consumer Electronics Show, L-500/Sony SL-8200 counter/index time chart, lots of info re: VHS format including Q's & A's, Report on the Sony SL-8600, TVN goes to two conventions, The Ultimate Video Room, much more!!
- #15: How to clean the heads on a Betamax, QUBE update, How to dub from/to a VHS recorder, First installment of Ted Reinhart's reviews, "Skew Error" explained, We dream of the Betamax future, VHS and Beta formats brashly compared, 3 pages of letters, Q's & A's, etc.
- #16: First issue of THE VIDEOPHILE, featuring our annual roundup of over 80 sources for prerecorded videocassettes, An exclusive erview with video pioneer "Madman" Muntz, Reports on our visits to two video shows, news, letters, much, much more in its 88 pages.
- #17: VHS and Beta Counter/Index time charts, "Time Base Correctors" and dropouts explained, How to defeat the muting circuit in the Betamax SL-8600, lots of tips, advice, letters, questions and answers, book reviews and tape reviews too, 80 pages.
- #18: Our 1st Annual Video Disc Issue, featuring reviews of the Magnavox disc players, The MCA DiscoVision discs, and an Interview with John Findlater, president of MCA's DiscoVision division. Also news of the "Betamax" copyright trial, backyard earth stations, and new products galore.
- #19: Featuring our interview with Harlan Ellison, "The Man Who Hates Television," Reviews of the Betamax Changer & Winegard indoor antennas, more on the copyright lawsuit, Winter Consumer Electronics Show, and an in-depth look at international TV standards. Fat 104 page issue!
- #20: Our "What's Legal?" issue, including an interview with the Chief of the film industry's atipiracy program, Part I of our extensive Summer Consumer Electronics Show report, 5 portable recorders reviewed and compared, and lots more in 88 pages.
- #21: Another big one! Third Anniversary issue, contains our 1980 directory to over 100 models of 1/2" VTR's, product reports on several portable color cameras, Part 2 of the Summer Consumer Electronics Show report, lots of Q's & A's, and (of course) much, much more.
- #22: Featuring our reviews of the new longer-playing VHS and Beta recorders, News about the happy conclusion of the "Betamax" copyright lawsuit, and an unbiased ("hee-hee") evaluation of the other available video publications. Also reviews of home video accessories, and much more.
- #23: Our 3rd annual roundup of over 150 sources for prerecorded videocassettes, Where the video disc went wrong, Exclusive product reports on the 26" Sony console and video editing systems, lots of questions and answers, and much more.

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