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JULY 1988

VIDEO

magazine

FIX IT YOURSELF

VCR Repairs That Can
Save You Up To \$200

MID-PRICE VCR BUYER'S GUIDE

VIDEO INTERFACE

How Macs & Amigas
Harness Camcorders,
VCRs and TVs

VIDEOTESTS

NEC S-VHS VCR
Sony 8mm
Camcorder



Introducing the Sony get out of it depends o



AV Laser. What you n what you put into it.

The new multi disc
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video discs, compact
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The Sony AV Laser™ player
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that made CDs such a hit and
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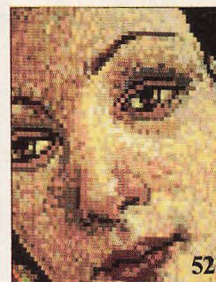
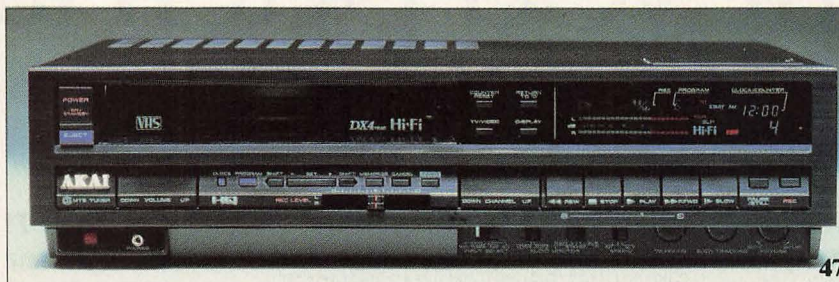
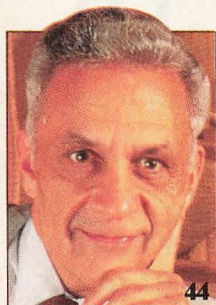
Performances that
are immortal in more
ways than one.

Of course, with the AV Laser,
one of the reasons you
get so much out of it



VIDEO

magazine



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Cover:
Is your VCR sick?
With a handful of
tools and patience,
you can be your own
deck doc. Photograph
by Jay Brenner.

Video Magazine
Volume XII
Number 4

Be our Guest... for Danger, Deception and Drugs.

We're at your service with an intense and shocking adventure.

It all starts when Marco Veniera (**JOHN SAVAGE**) goes to Bogota, Colombia to find his brother, Luca (**ROBERT DUVALL**) who supposedly committed suicide.

In his search, he meets fiery and exotic Irene Costa (**RACHEL WARD**), who leads him into the depths of the Amazon jungle.

But it's every man for himself. And brotherly love turns to hate in a violent and unexpected conclusion.

Your customer is our customer.



CHANNEL ONE

An ounce of prevention

We've gone out on a limb this month with a cover story on what many VCR owners may see as taboo: do-it-yourself VCR repairs. But after months of reader complaints about the expense and aggravation you've suffered trying to get your decks repaired for a reasonable cost in a reasonable length of time, we felt it was time to help you do more than contact Better Business Bureaus or publish angry letters about individual manufacturers.

So, for you who are willing to exercise a little courage and a lot of care, "Deck Doctor" should help you give your VCR a long, trouble-free life and minimize possible repair hassles.

At the same time, we ask you to remember the adage, "an ounce of prevention is worth a pound of cure." This means taking proper care of your VCR in the first place. And learning to troubleshoot for the obvious before you even think the word "repair."

Reputable electronics service centers will tell you, for instance, that most VCRs returned within 30 days of purchase need no repair. Either the owners haven't figured out how to hook them up properly or they don't know how to use the function controls. If you think this might happen to you, take your newly-purchased VCR out of its box *in the store* and have the dealer demonstrate it before you take it home. You'll see how it hooks up, how it operates and how well it works. If the store is unwilling to do this for you, take your business elsewhere.

As for real repair problems, those caused by carelessness or abuse are the most common. Service centers say that up to 80 percent of all VCR disorders are mechanical in origin and that half or more are caused by mishandling and could have been avoided. Very few have to do with faulty circuitry.

In older top-loading machines, for instance, people tend to be too forceful in putting the top down. As a result, the carriage that puts the tape into play position becomes misaligned. Even with front-loaders, people try to "force-feed" or forceably remove cassettes instead of letting the mechanism do what it's supposed to. Small children are sometimes to blame for trying to force a second tape in on top of the first. Dirt and foreign objects (anything from cookies to safety pins) are the next most likely culprits. Keeping the VCR in a clean, safe place is the obvious cautionary measure.

Beyond this, most people treat a VCR "as if they had a car and never changed the oil," says New York service store manager Jack Byalick. Furthermore, says Byalick, when their VCR develops a problem, they refuse to acknowledge that they, or someone in their household, might be the cause. He advises taking all possible precautions to treat your VCR well—including having it serviced annually, if only for a complete cleaning.

But for all of you who pride yourselves on being handy and are willing to acknowledge all causes of malfunctions—even those that are home-grown—summon up your courage, take "Deck Doctor" in hand and see if you can fix your VCR yourself.

Judith Sawyer
Editor-in-Chief



A COMEDY OF TRULY LOONY PROPORTIONS

A not-so-crazy mental patient (Dan Aykroyd) makes an ingenious escape, impersonates his psychiatrist and takes over a celebrity shrink's call-in radio show—with insanely funny results!

A MICHAEL RITCHIE FILM
A LAWRENCE GORDON PRODUCTION
DAN AYKROYD CHARLES GRODIN
"THE COUCH TRIP"

DONNA DIXON RICHARD ROMANUS
DAVID CLENNON ARYE GROSS
and WALTER MATTHAU as "Becker"

CO-PRODUCED BY GORDON A. WEBB EDITED BY RICHARD A. HARRIS
DIRECTOR OF PHOTOGRAPHY DONALD E. THORIN, A.S.C. BASED UPON A NOVEL BY KEN KOLB
SCREENPLAY BY STEVEN KAMPFMAN & WILL PORTER AND SEAN STEIN
PRODUCED BY LAWRENCE GORDON DIRECTED BY MICHAEL RITCHIE

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National Editorial & Sales: 460 West 34 Street,
N.Y., NY 10001; (212) 947-6500

West Coast Sales Office: 16661 Ventura Blvd.,
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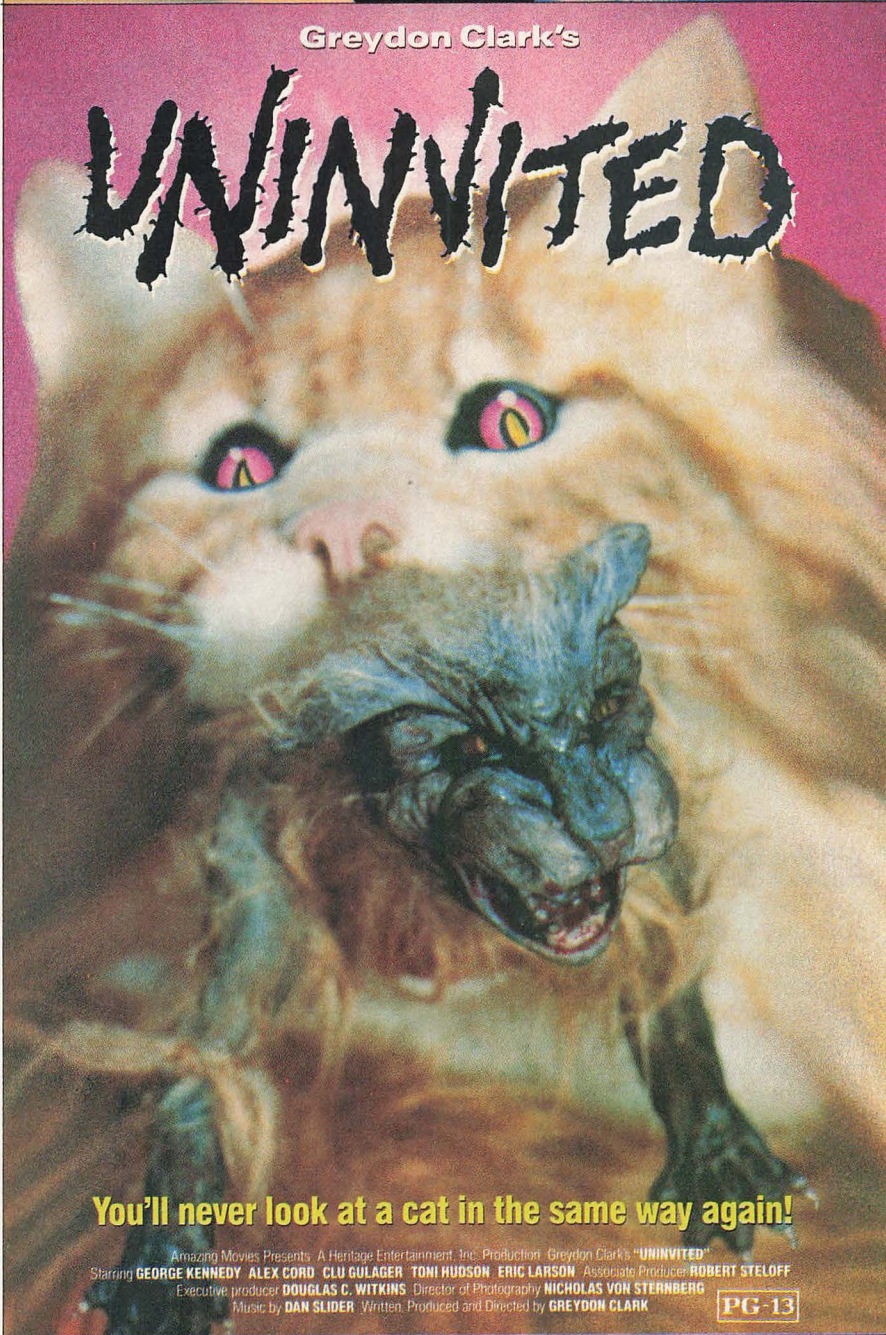
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Greydon Clark's

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You'll never look at a cat in the same way again!

Amazing Movies Presents: A Heritage Entertainment, Inc. Production: Greydon Clark's "UNINVITED"
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Music by **DAN SLIDER** Written, Produced and Directed by **GREYDON CLARK**

PG-13

Stars **GEORGE KENNEDY** (AIRPORT, DELTA FORCE, THE DIRTY DOZEN) • **ALEX CORD** (JUNGLE WARRIORS, STILETTO, AIRWOLF) • **CLU GULAGER** (RETURN OF THE LIVING DEAD, NIGHTMARE ON ELM STREET: PART 2) • From **GREYDON CLARK** (Producer and Director of FINAL JUSTICE, WITHOUT WARNING, JOYSTICKS, WACKO)



1987/92 minutes • Science Fiction/
Horror • Catalog #1008 • Suggested
retail price \$79.95 • (Slightly higher in
Canada) • Available on VHS and Beta

Available July 27



LATE NEWS

Future features

Consumers can look forward to a bounty of products with innovative features in forthcoming months. Among them are: VHS and VHS-Compact camcorders from Sharp with 12:1 zoom lenses...a hi-fi VHS VCR, also from Sharp, with a locking button on the remote to stop anyone from accidentally changing the recorder's settings...multi-disc laser players from Sanyo that can play both sides of a disc without the need to turn the disc over...a "Home Sitter" control on JVC TVs that turns sets on and off at selected times to make a house look occupied while owners are away...a Panasonic camcorder with a loudspeaker and an LCD viewfinder...and Super-VHS-Compact camcorders with AFM stereo audio.

A thunderclap called THOR

The Tandy Corporation has stunned the electronics world by announcing it has developed a technology that uses compact discs to record as well as play back fully-digitized audio, video and data signals. Tandy says the system, dubbed THOR-CD, will be erasable, re-writable and, for audio, compatible with existing CD play-

ers. However, industry skeptics question Tandy's ability to deliver on its promise of a THOR-CD recorder/player for about \$500 within two years. Panasonic and Hitachi, among other companies, have already displayed prototype erasable disc systems, which they are still trying to perfect for professional markets.

Tandy's entry is aimed squarely at consumers. Although Tandy is secretive about its approach, industry experts speculate it uses a new dye-polymer disc material other firms are also investigating. One laser would write the disc by raising microscopic bumps on the polymer's surface while a second laser would erase it by smoothing out the bumps. THOR, by the way, stands for Tandy High-intensity Optical Recording.

Rewriting the rating game

Rating companies may soon be able to tell advertisers not only who watches which TV shows, but who watches which videotapes and which commercials as well as how many zip past commercials on both pre-recorded and time-shifted tapes. However, AGB Television Research says its new Finger-Printing process requires tape distributors to put an identification code (for decoding by AGB's people meter) on each cassette—a big potential hur-

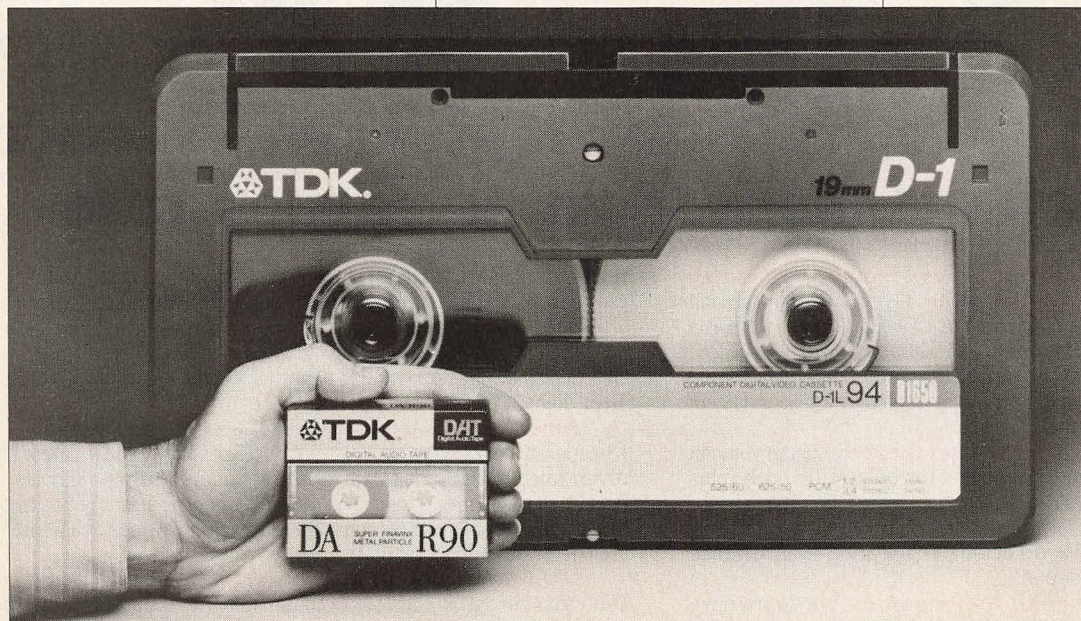
dle. Nevertheless, predicts AGB President Michael J. Poehner, "It could be the turning point in making videocassettes an accepted advertising medium."

Fast Scans

Upward Bound: Blank videotape prices are on their way up. Major tape suppliers—including Maxell, Sony, Panasonic, Fuji, TDK, Maxell and BASF—are raising prices by five to 20 percent. Other companies will follow—if the leaders don't back down.

Video 101: By next year, college students will account for a quarter of the video market, spending \$1 billion to rent movies and another \$800 million to buy pre-recorded treats, according to a survey by Rock World, a college music video network.

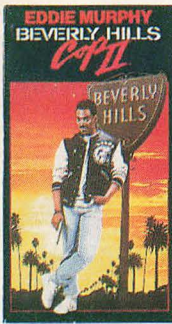
Fingertip Facts: The Electronic Industries Association is distributing a trio of info-packed booklets with tips about maintaining video and audio equipment (No. 1), choosing accessories (No. 2) and hooking up components (No. 3). The cost of each *Consumers Should Know* title is the price of postage: 25, 45 and 65 cents, respectively. To order, send a stamped, self-addressed envelope to the EIA at Box 19100, Washington, D.C. 20036. ■



Tape's New Shapes

Two cutting-edge newcomers, TDK's tiny digital audio tape for consumers and D-1 digital videotape for professionals, illustrate the next wave in signal processing. The videocassette, available as yet only for special uses, is 8.25 inches high by 14.5 inches long, and records up to 90 minutes of material.

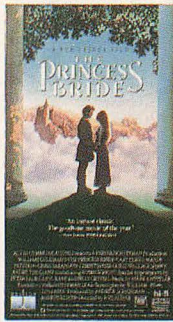
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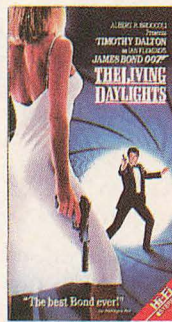
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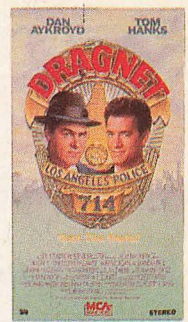
THE PRINCESS BRIDE
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THE LIVING DAYLIGHTS
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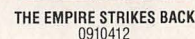
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TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
WHITE NIGHTS	1814382	COCOON	3553882	THE SEVEN SAMURAI	3108212	MEET ME IN ST. LOUIS	2529402	RUNAWAY TRAIN	2757012
JEWEL OF THE NILE	3571602	RAISING ARIZONA	3634082	ARTHUR	6024332	ARTHUR	6024332	JANE FONDA'S NEW WORKOUT	5112042
WAR OF THE WORLDS	2094292	STREET SMART	3443092	ALL QUIET ON THE WESTERN FRONT	1026162	RIKKI-TIKKI-TAVI	7908162	THE HUSTLER	0939142
PROJECT X	3636062	MISSING IN ACTION	2624022	THE NATURAL *	1649132	SHORT CIRCUIT	3607012	THE LONGEST DAY	0577032
A ROOM WITH A VIEW	3615012	CAT BALLOU *	1545002	DOUBLE INDEMNITY	2101042	GUNFIGHT AT THE O.K. CORRAL	2063002	STAR TREK II: THE WRATH OF KHAN	2013352
THE LOST BOYS	6315072	ANGEL HEART	7956092	JAWS 4: THE REVENGE	2230082	SWEET CHARITY	2181072	THE MAGNIFICENT SEVEN	0534472
RUNNING SCARED	2758002	PILLOW TALK	1031272	THE SHINING	6103292	GUESS WHO'S COMING TO DINNER? *	1819092	PEGGY SUE GOT MARRIED	3629132
COBRA	6201202	POUND PUPPIES	7902042	THE BELIEVERS	6554072	PSYCHO	1013372	THE ALAMO *	0583212
<div> <p>THE TEN COMMANDMENTS 2026302</p> </div> <div> <p>BEN-HUR 2603232</p> </div> <div> <p>HOLLYWOOD'S GREATEST</p> <p>THE AFRICAN QUEEN 0511362</p> <p>CLEOPATRA (1963) 0579432</p> <p>DR. ZHIVAGO 0026342</p> <p>PATTON 0043332</p> <p>MUSICALS</p> <p>WEST SIDE STORY 0505672</p> <p>SEVEN BRIDES FOR SEVEN BROTHERS 2518192</p> <p>MY FAIR LADY 3507512</p> <p>THE SOUND OF MUSIC 0039472</p> <p>CAMELOT 6027482</p> <p>GIGI 2508292</p> </div> <div> <p>SINGIN' IN THE RAIN 2554222</p> </div>									
A NIGHTMARE ON ELM STREET	3288232	STAR TREK: THE MOTION PICTURE	2035212	GREMLINS	6082242	AN OFFICER AND A GENTLEMAN	2021192	HEAVEN CAN WAIT	2068052
THE JOLSON STORY	1849032	A NIGHTMARE ON ELM STREET III	3432022	BLIND DATE	1953052	52 PICK-UP	3423032	LITTLE SHOP OF HORRORS (1986)	6297092
WITNESS	4114052	NOTHING IN COMMON	6505072	INVASION OF THE BODY SNATCHERS	2589212	TIGHTROPE	6051392	GREASE	2074072
M*A*S*H	0055382	NATIONAL LAMPOON'S EUROPEAN VACATION	6096282	PEE WEE'S BIG ADVENTURE	6098342	HOLIDAY INN	1035152	SUPERMAN III	6040742
BODY HEAT	6020112	COMMANDO	3555032	TRADING PLACES	2017232	OKLAHOMA!	0054472	THE GODFATHER PART II	0018422
BIG JAKE	0971212	AN AMERICAN IN PARIS	2533442	ALIEN	0002572	POLTERGEIST	2687062	THE THIN MAN	2640022
PURPLE RAIN	6048012	MIDWAY	1006022	BONNIE AND CLYDE	6072182	NOTORIOUS!	0567392	QUO VADIS	2681022
THE WAY WE WERE	1529262	THE VERDICT	0760182	SPIES LIKE US	6116322	CRITICAL CONDITION	4309002	WAR GAMES	0828342
LESS THAN ZERO	3655022	SUPERMAN II	6015182	KELLY'S HEROES	2671042	<div> <p>THE WIZARD OF OZ</p> </div> <div> <p>FAMILY FARE</p> <p>THE ADVENTURES OF HUCKLEBERRY FINN 2541362</p> <p>THE GOONIES 6081252</p> <p>THE GREAT MUPPET CAPER 0550382</p> <p>AN AMERICAN TAIL 2184042</p> <p>SESAME STREET PRESENTS: FOLLOW THAT BIRD 6117232</p> <p>NATIONAL VELVET 2652072</p> <p>CHARLOTTE'S WEB 2095102</p> <p>THE BOY WHO COULD FLY 5146042</p> <p>THE VELVETEEN RABBIT 7900062</p> <p>CARE BEARS MOVIE II 1862132</p> </div>			
BRIGADOON	2542272	OVER THE TOP	6298082	THE HANOI HILTON	6307072				
ALEXANDER THE GREAT	2762042	ORDINARY PEOPLE	2039352	THE STING	1005032				
2001: A SPACE ODYSSEY	0025192	THE MAN WHO KNEW TOO MUCH (1955)	2132072	MR. SMITH GOES TO WASHINGTON	1577192				
TO KILL A MOCKINGBIRD	1022282	BREAKFAST AT TIFFANY'S	4116032	ALL ABOUT EVE	7656022				
A CHORUS LINE: THE MOVIE	3193432	AROUND THE WORLD IN 80 DAYS	6036212	THE BRIDGE ON THE RIVER KWAI	1606302				
THE COTTON CLUB	3100602	FLASHDANCE	2018222	LAWRENCE OF ARABIA *	1514312				
THE EMERALD FOREST	3145592	HEAT	3066032	GANDHI *	1533042				
STAR WARS	0564652	ON THE WATERFRONT	1636202	THE SONG OF BERNADETTE	7591002				
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EDITED BY IRA ROBBINS

GAZETTE

Alan Alda joins the singles scene

Perhaps the reputation of actor-director-writer Alan Alda as the ideal urbane,

"There are two kinds of love," he observes. "The first is new and urgent and sometimes takes the bumps in the relationship as roadblocks. But long-distance love sees beyond the roadblocks. It has to take over in a marriage or there is no marriage." For *A New Life*, the story of a middle-aged

loose again. Then I realized that my face saved me a little—people would talk to me because they recognized me. *Then* I could ask them questions. I had so many questions because I was just like the guy [I play] in the movie. I didn't know what goes on out there, just as he didn't know. Now, is



First You Write: Screenwriter Chris Columbus debuts as a director in 'Adventures in Babysitting.'

"My parents hung out with me on Saturday nights until I was old enough to be left alone." So that angle of *Babysitting* wasn't the draw for him. "I'm fascinated," he explains, "by the city vs. the suburbs—people from the suburbs going into the city. When I moved to New York, I was amazed just walking down the street, taking in the atmosphere."

—Jami Bernard

Shots in the dark

You've progressed well beyond camcorder basics and have the home videos to prove it. Friends and family don't have to be your only audience: annual video festivals across the country want your tapes for upcoming competitions.

Over 1,000 videomakers from 30 different countries submit tapes each year to the **Tokyo Video Festival**, sponsored by JVC. The contest is open to amateurs and professionals, and past entrants have ranged in age from 10 to 70. Videos on any subject and of any length should be submitted by September 10. Top prize winners will receive \$2,500 and a trip to Japan for the awards ceremony. Entry forms are available from JVC dealers.

Sony sponsors **Visions of U.S.**, one of the largest nationwide home-video events. Work can be entered in four categories—fiction, non-fiction, experimental and music video—and should run no longer than 30 minutes. There's a special award for productions by videomakers 17 or under. Judging is by film and music pros; prizes include video equipment. (Visions of U.S., Box 200, Hollywood, CA 90078; 213-856-7622.)

The American Film Institute runs the **National Video Festival**, a showcase

for independent video artists. Tapes of any length on any subject are due by mid-July. (Info on format restrictions and submission fees: 2021 N. Western Ave., Los Angeles, CA 90027; 213-856-7787.)

Videos produced and/or directed by women are featured in the **Women's Film and Video Festival** in Chicago. There are no length or subject limits, but entries must be on half- or three-quarter-inch VHS tape. (Women in the director's Chair, 3435 N. Sheffield Ave., Chicago, IL 60657; 312-281-4988.)

Several companies sponsor specialized contests for videomakers. Aegis has the **Desktop Video Contest** for Amiga computer owners who use Aegis programs to create desktop video. There are amateur and pro categories for tapes of up to five minutes. Entry forms are available at Amiga dealers or from Aegis.

If your video runs six minutes or less you can enter it in the **Video Shorts Festival**, held in Seattle, Washington. The entry deadline is mid-October. (Write to: Video Shorts Festival, 932 12th Ave., Seattle, WA 98122; 206-628-0838.)

The makers of *Come 'N Get It* dog food are running a **Canine Film Festival**. The deadline for entries (five minutes or less) is August 31; videos will be judged on pet performance and technical production. The first prize is \$20,000, so get your dogs in gear. (Send an SASE to *Come 'N Get Famous Contest*, 10 Universal Plaza, Suite 2600, Universal City, CA 91608.)

—Hilary Dunst

Disappearing act

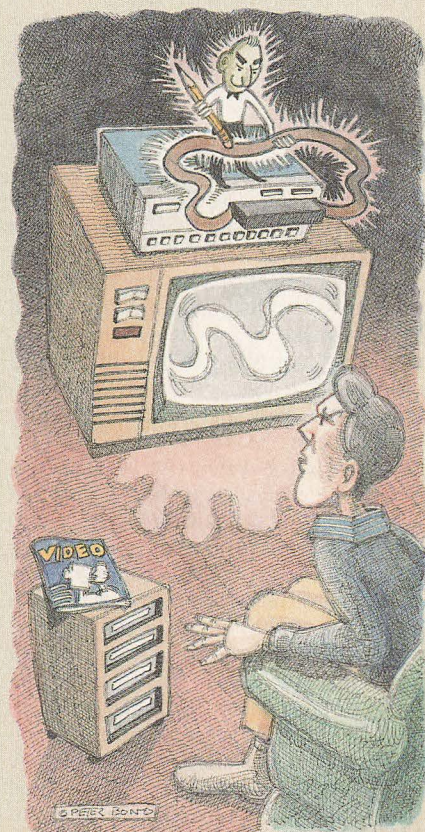
The latest thing developing in the research lab of Polaroid is a "self-destructing" video-cassette. The design is such a closely guarded secret that comparisons to *Mission: Impossible* are not completely out of line. The image on the cassette would vanish after a fixed number of plays, allowing retailers and film studios to track rentals and divvy up profits more accurately. In a perfect world, it would lower tape prices.

Albert Conti, the engineer who has presided over the "Starlight Project" since it began in mid-'87, is trying to drum up interest among movie and video studios, but he demands signed confidentiality

agreements before parting with any information. "There is competition—I can't reveal the details," says Conti, who will only confirm that the device would look like an ordinary cassette and "would not damage the VCR" once the tape was played out. A Polaroid spokesman theorized "it would either be a mechanical erasing device or an electronic signal that would cause the tape to erase."

While Polaroid will not manufacture the cassette "unless we believe it will fill a need," industry reaction has ranged from caution to indignation. "This does not sound like the most elegant answer to some challenges we face," allows Jon Peisinger, president of Vestron Video. "It's a plan that seems to be fraught with greed and lack of foresight," says Steve Savage, a co-owner of New York's New Video chain. "It would result in higher rental prices. Studio execs can't sleep at night, worrying about their share."

—Jami Bernard



Video sorcery: 3 new challenges

Last year's hottest Nintendo-system videogame was the company's own *The Legend of Zelda*, a challenging role-playing adventure that depends more on strategy than quick reflexes. *Zelda* became the first cartridge to sell over a million copies since the rebirth of the videogame industry.



Hack and Slash: You and a partner battle your way through an intricate dungeon in 'Gauntlet.'

Here are some challenging sword-and-sorcery-type adventures to tide you over until the arrival of *Zelda II*.

In *Karnov* (Data East, \$40), your character is, weirdly enough, a former circus strongman who can shoot fireballs. Karnov travels along a bizarre (actually, it's pretty ugly) landscape while trying to avoid evil characters who shoot back and throw rocks at him. Certain treasures found along the way—bombs, ladders, wings and shields—make Karnov's job easier. The ultimate goal is to slay a huge dragon and collect a lost treasure. *Karnov* gets repetitious after a while, and you can't save your game for later.

Wizards & Warriors (Acclaim, \$35) offers a similar challenge. Kuros runs and jumps through a series of forests (there are important clues *inside* the trees), caves and castles in search of a captured princess. The villains aren't as tough as those in *Karnov*, but they are much peskier. *W&W* also features gorgeous graphics which give the course an eerie beauty.

The most difficult new game is *Gauntlet* (Tengen, \$45), based on Atari's arcade hit. As one of four characters—a warrior, an elf, a wizard or a valkyrie—you hack and

magic potions and, ultimately, clues that allow access to the final rooms of the maze. *Gauntlet* can be played solo or with a partner (which makes it much easier). The game also features a password system that lets you begin at a previously saved position.

—Lou Kesten

Chan is missing

Not playing at a theater near you—any movie by Asia's number-one box-office star, Jackie Chan, heir apparent to Bruce Lee's multi-million-dollar kung-fu throne. Despite the prestige of playing the New York Film Festival last year, Chan's *Police Force* went the way of all his 20-odd U.S. releases: straight to video. The tapes sell briskly to fans of action-adventure: titles such as *Drunken Monkey in the Tiger's Eye*, *Fearless Hyena*, *Project A* and *Half a Loaf of Kung Fu* are considered classics.

"If you like science fiction, superheroes realized onscreen, then kung fu cinema is for you," says Richard Meyers, co-author of *From Bruce Lee to the Ninjas*.

The 34-year-old Chan began his career, like many Asian action stars, as a Bruce Lee clone. He went on to create a new genre of comedy kung fu—kinetic, disarming, exhilarating—in which he writes, directs and performs his own stunts.

Outtakes included at the end of his videotapes usually show him being carted off to the hospital on a stretcher. While filming *Armor of God*, he leapt off a castle wall, missed his mark and fractured his skull. After recovering from brain surgery, he did three more takes of the same scene. In *Police Force*, Chan plays a detective assigned to protect a drug kingpin's reluctant girlfriend. (Not all women

would be so reluctant: two fans have tried to commit suicide in Chan's home to gain his attention.)

Still, success in American movies eludes him. His English is tentative, although he has appeared in *Cannonball Run I and II* and *The Protector*. "It's going to take some far-seeing young American producer to recognize what Jackie can offer here," says Meyers.

—Jami Bernard

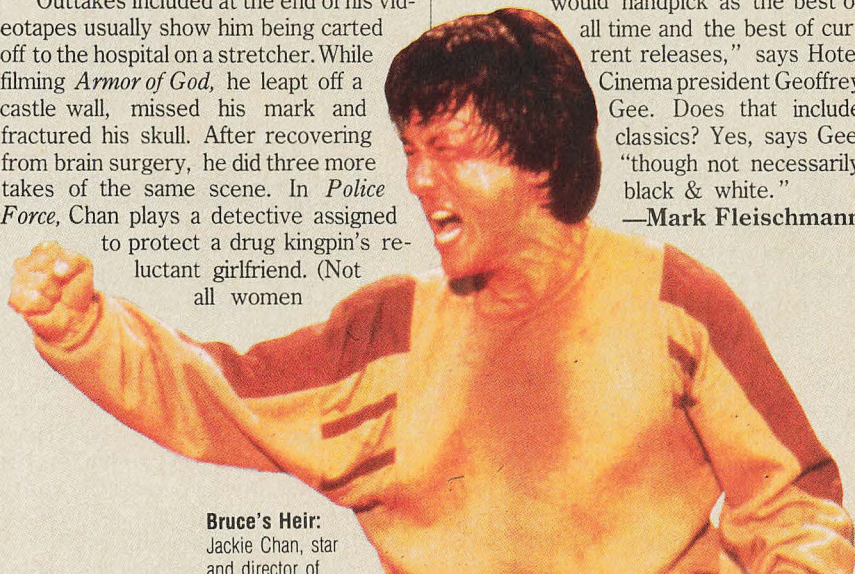
Pre-recorded room service

You're in a strange city. There's nothing much happening, so you decide to check out the video dispenser in the hotel lobby. What will it be? *Platoon*? *La Bamba*? *Roxanne*? You punch in your room number and the bin number of a tape; the \$5.95 fee, covering a 24-hour rental and the videocassette player already in your room, will be automatically added to your bill.

This scenario is transpiring in four California hotels where Hotel Cinema Corp., in a venture with software label IVE, is testing the British-made Vertx machine. The VCPs that have been installed come from the usual suspects: Totevision, Funai, Shintom. Programming takes a definite blockbuster orientation—"the ones you would handpick as the best of

all time and the best of current releases," says Hotel Cinema president Geoffrey Gee. Does that include classics? Yes, says Gee, "though not necessarily black & white."

—Mark Fleischmann

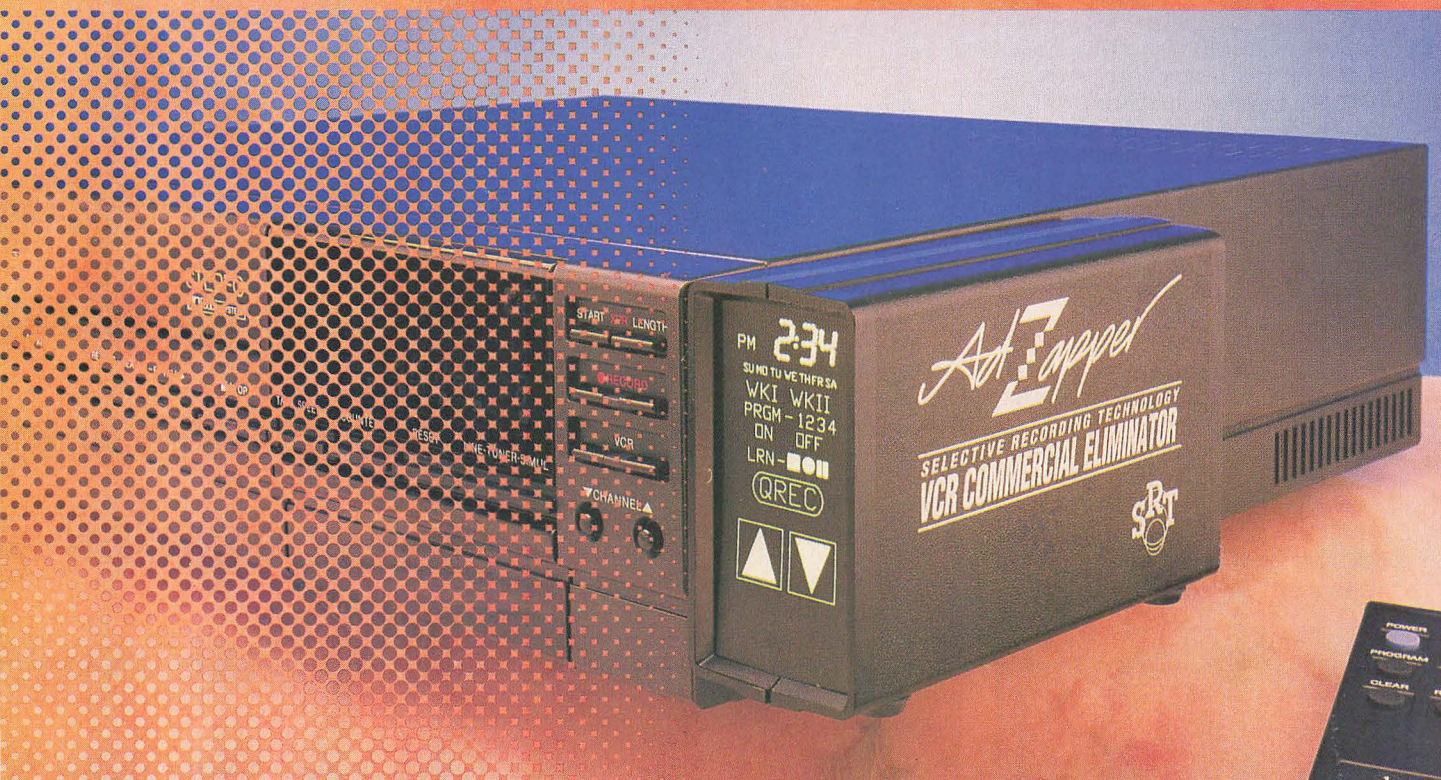


Bruce's Heir: Jackie Chan, star and director of

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West Coast Notes

Kiefer Sutherland: lost boy finds a promised land

Two years ago, he was an obscure teen actor with a famous father. Then Kiefer Sutherland started tearing up the screen—as the mean gang leader in *Stand by Me*, a vampire in *The Lost Boys* and a murderous cop in *The Killing Time*—making an indelible impression with his flair for the demonic. He was no longer “Donald Sutherland’s son,” but a very talented 20-year-old who couldn’t be confused—or hardly even compared—with other emerging actors in his age group.

Sutherland is now demonstrating his range. In an about-face, he portrays a sensitive, isolated youth in *Promised Land*, a film of disillusionment in contemporary middle America, and a likable eccentric in the Canadian *Crazy Moon*. Sutherland worried how he would be received in *Promised Land*. “It’s completely opposite from what people have been saying I do well.” The



The Two of Us: Kiefer Sutherland (right) and Robert Downey Jr. in the high-school drama ‘1969.’

movie was given only a limited release, but Sutherland proved charismatic even as a nebbish. He restrained himself in *Bright Lights*, *Big City*, playing alongside Michael J. Fox, who helped him get the part.

“I have great respect for Michael. We come from the same country,” says Sutherland, who grew up in Toronto with his mother. “To a certain degree, he represented what *could* happen if you got your

Funicello in the Sun: Annette came out of semi-retirement to make ‘Back to the Beach.’



shit together and went to America.”

Unlike many older actors who flinch at the thought of being seen on home video instead of on the big screen, Sutherland embraces the technology that has given movies greater longevity. “Let people make the choice of where they want to see it,” he says.

Sutherland will soon be seen in *1969*, a drama about two high school students coming of age in a year of turbulent social change, and *Young Guns*, a Western about Billy the Kid, with Emilio Estevez, Lou Diamond Phillips and Charlie Sheen.

Schlock market outlook bearish

Imagine an eight-story Beverly Hills hotel where all the rooms have become sales suites. With international buyers negotiating in English, Spanish, French, German, Japanese and Swedish, movie rights are sold in hallways, in overfilled elevators and in stairwells at the American Film Market, which takes place annually in Los Angeles. This year, buyers of theatrical and video rights showed less interest in blood, gore and bare bodies than in the past. The age of schlock is apparently waning at video stores worldwide, say industry experts, as the video marketplace matures. What it will mean for consumers is a better selection of quality projects with “name” stars at the video store.

Annette on the beach

The sun is hot and you’re feeling lazy. If you can’t make the trek in person, maybe you’ll feel like watching it on tape. Check out *Back to the Beach*, Annette Funicello and Frankie Avalon’s contemporary cinematic tribute to summers (and films) past. Funicello, who came to national attention in 1955 on *The Mickey Mouse Club* and then starred in a series of Disney movies and beach pictures, went on to marry a talent agent and raise a family. She went into semi-retirement two decades ago.

“I always knew that once I got married and started having a family my career was going to fall by the wayside. It was my choice. I’m a real old-fashioned Italian lady,” she says. “I prefer being at home with my husband and kids to attending any premiere or fancy affair.” Home is a house in the San Fernando Valley (she has never lived by the beach) as well as a horse farm in Bakersfield, owned by her second husband, rancher Glen Holt. Through it all, she’s remained friends with Avalon.

Regarding *Back to the Beach*, Funicello says, “Youngsters can enjoy it. They love the fact that Pee-Wee Herman is in the film. Teenagers can enjoy it because of the great surfing footage. And parents who were Frankie and Annette fans when we did the old ones—well, it’s nostalgic for them. There’s something for everyone.”

Prison took away her freedom, but not her dreams.

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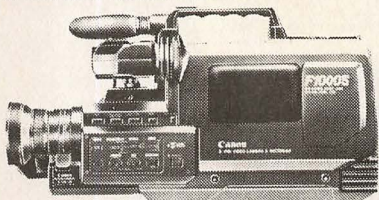
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NEW PRODUCTS



Magnavox camcorder reduces jitter

Magnavox's CVJ360 VHS camcorder incorporates an electronic image stabilizer, which reduces jitter in tapes shot while walking or riding in a vehicle. The lens is mounted with a servo control that moves it in proportion to and out of phase with the movement of the camcorder.

The camcorder's half-inch CCD image sensor is sensitive to light as low as 10 lux. A flying erase head provides smoother edits, and the high-speed shutter shoots at 1/250, 1/500 or 1/1000 of a second. Other highlights include an f/1.6 10x power zoom lens, full range autofocus, audio/video dubbing and a 2/3-inch electronic viewfinder with onscreen indicators.

Price: \$2,400.

For additional information, circle No. 142 on Reader Service Card.

Sony introduces color Watchman

Sony's FLD-320 2.7-inch LCD TV, the first color set in the Watchman line, also features an AM/FM



But Reverend Ray's been

Panasonic TVs boast new tube design

Panasonic's new line of tabletop and console TVs feature aberration reducing triode (ART) picture tubes, which are designed to provide clear, natural-looking pictures with minimal edge distortion. Advanced velocity modulated scan circuitry helps define dark-to-light transitions in pictures more clearly. Each set's audio highlights include a four-speaker stereo system, a graphic equalizer and variable audio output jacks for connection to a stereo system. Users can adjust all audio and video settings from the remote control using onscreen menus and graphs. The remote can also learn infrared codes from other devices.

Table models in the Prism line include



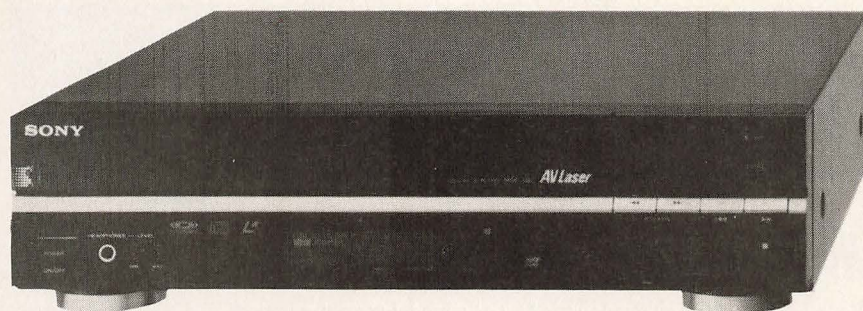
Sony processor adds digital effects

Sony's XV-D300 digital video processor connects to any camcorder, VCR or videodisc player to add a variety of special effects. Its digital tricks include nine-screen multi-strobe, picture art, mosaic, variable-speed flash motion (strobe), still and zoom. The XV-D300 comes with its own infrared remote.

Price: \$299.

For additional information, circle No. 145 on Reader Service Card.

Magnavox adds S-VHS decks with hi-fi stereo



Sony AV Laser plays CDs, CD-Vs, LVs

Sony's MDP-200 AV Laser player features two drive systems: one turns the spindle for three-inch and five-inch CDs and five-inch CD-Videos, while the other turns the spindle for eight- and 12-inch LaserVision discs. The player offers up to 425 lines of horizontal resolution and can be programmed for up to 16 different videodisc chapters or 99 music selections. Automatic chapter search offers direct access to any video segment. Other highlights include automatic power on and off, a disc protection system to reduce the likelihood of warpage, and memory stop, which memorizes play location within a disc when power is turned off and resumes playback from that point when the player is turned on again. Power goes on automatically when any key is pressed.

Price: \$950.

For additional information,
circle No. 147 on Reader Service Card.



Panasonic Prism line includes projection TVs

Panasonic's four new Prism projection TVs each use a hybrid internal magnetic focus gun that reduces spot size during very bright scenes, improving resolution. A large-aperture main lens, combined with a focusing lens in the electron gun, improves focal accuracy at the center and around the edges of the picture. Other enhancements include an impregnated cathode tube, a five-element glass and acrylic lens system, black level correction and chrominance and luminance noise reduction circuitry.

Each Prism projection model comes with a remote control that can learn the infrared codes for other video and audio components. The remote operates all audio and video features and adjustments using onscreen bar graphs. Audio highlights include stereo speakers, a graphic equalizer, and Dolby and A/V surround sound. Models include the 51-inch PTK-5190S and PTK-5196S and the 45-inch PTK-4590S and PTK-4596S.

Prices: not available.

For additional information,
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Q & A

BY RODERICK WOODCOCK

Derivative gear

Q I recently purchased a new Sony 27-inch monitor/receiver from a local appliance store. When I later looked through a Sony catalog, I couldn't find the model listed. Another dealer told me I bought a "derivative" model, which Sony only makes for large buying groups. Is this a standard practice in the video industry, and did I sacrifice any quality when I purchased this model?

Jay Friedman
Centerville, Ohio

A Larger buying groups, such as department stores, often get a "customized" version of a TV or a VCR that's functionally the same as another model sold by the manufacturer to a variety of other stores. Large stores or chains like to give their products an edge against other retailers, and when they buy hundreds or thousands of units of a specific model, they can obtain such concessions from the company.

The quality of these TVs is the same as that of non-customized models. Neither Sony nor any other company would jeopardize its good name by selling an inferior model through a specialized retail outlet. But the model may differ from a similar set in some small feature. You'd have to compare the specifications listed in the instruction manuals to know the difference.

Infrared menace

Q I have a Sony AVH-555 audio/video selector through which I route all my audio/video gear. Most of the functions can be controlled with an infrared remote, which stopped working all of a sudden a few months ago. I kept meaning to take it in for repair, but I never got around to it and just started to operate the switcher manually. Last week, for no apparent reason, the

Video Magazine welcomes your questions. Please include a phone number, but not a self-addressed, stamped envelope as the volume of mail does not permit personal replies. All letters may be edited for clarity and space. Address correspondence to Q & A, Video Magazine, 460 West 34 Street, New York, NY 10001.

remote started to work again! I can't figure it out. Should I leave things the way they are, or still take it in for repair?

Michael Folsom
Honolulu, Hawaii

A I've heard of intermittent infrared operation like this before. In fact, many other microprocessor-operated functions have been known to behave like this for inexplicable reasons. If it's inconvenient to take the unit in for service, I would just leave well enough alone. But don't be surprised if it conks out again. As long as you can still operate the selector (albeit without the convenience of a remote), you may want to live with it as is.

Fun with your new heads

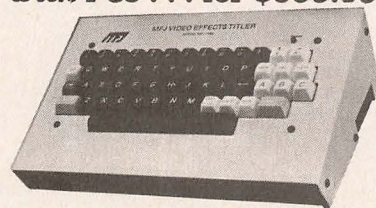
Q I've seen several ads for videocassette rewinders that claim they will reduce wear and tear on the video heads inside a VCR. I thought tape didn't touch the video heads in VHS machines during rewinding. Is there something I don't know?

D. Kitchen
Omaha, Neb.

A Until recently, your assumption would have been correct. But some recent models now feature "full loading" of the tape, where it threads around the drum when a cassette is inserted and remains that way until it's ejected. New machines from Akai and Toshiba offer this design, and others will likely follow. Almost all Beta decks use the same method, loading the tape against the heads for all modes. Some 8mm decks and camcorders work the same way; others return the tape to the shell for regular tape winding.

Whether there's any appreciable head wear when the tape runs across the heads is open to debate. In the shuttle mode, the tape isn't under the same tension as it is during high-speed search or play, and a slight "air bearing" between the tape and the heads helps to minimize head wear. But even if some head wear takes place, I'd easily trade that for the convenience of full-loading, which speeds up VCR operation and improves the accuracy of some other functions, such as tape editing. Of course, if you're still concerned, you can always buy the rewriter to take the wear and tear off both the heads and motors. ■

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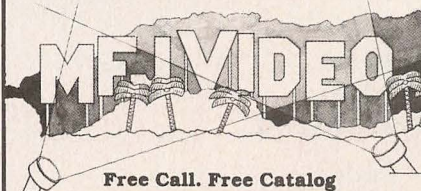


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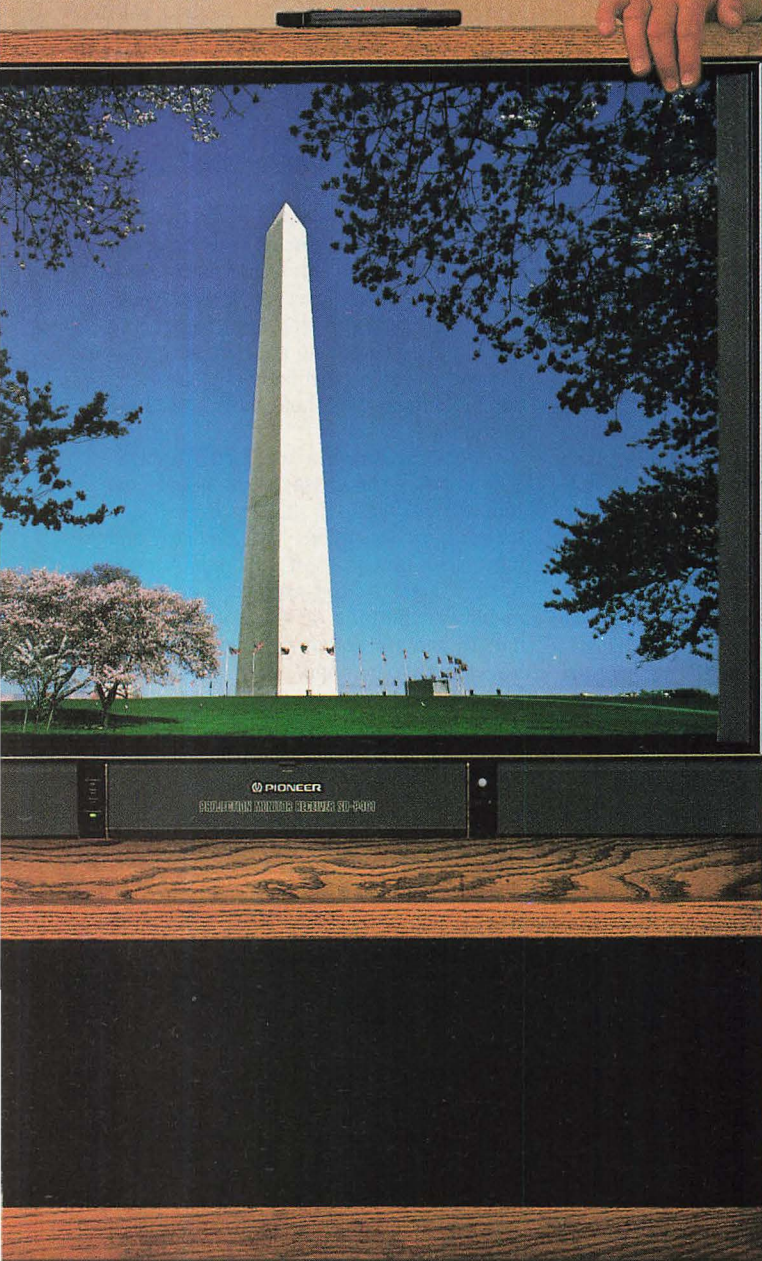
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Brilliance.



VIDEOTESTS



Noise Solution: NEC's DS-8000U VCR adds digital noise reduction, drop-out compensation and special effects to Super VHS resolution.

VIDEOTEST NUMBER 449

NEC Super VHS VCR

NEC's first digitally-enhanced VCRs ("Videotests," Jan., Mar. and Aug. '87) used digital technology for noise reduction rather than glitzy features like picture-in-picture. The DS-8000U Super VHS model continues that trend, offering three levels of noise reduction with luminance and chrominance signals processed separately. It records and plays S-VHS signals at the SP and EP speeds on S-VHS

tape and VHS signals on any tape. It also plays standard recordings at the LP speed. Thanks to the noise reduction, S-VHS recordings, especially at EP, show even less grain than usual.

Digital circuitry is also employed for freeze, still, 1/3x slow motion and natural slow motion (SP only). The tape shuttle system lets you step through 13 options from full-speed forward search to full-speed reverse search with speeds for jet search, picture search, 2x, play and 1/3x in either direction with still at the midpoint.

VHS index search lets you go to a ninety-ninth mark in either direction, while index scan plays three seconds at each mark. Both real time and natural counters are

available so there are many ways to get to the selection you want. Other features include hi-fi audio, onscreen display, segment and delayed segment recording (DSR), HQ processing and a remote control with a display that lets you compose a complete timer entry before transmitting it to the VCR.

Description. The top third of the DS-8000U hosts the cassette hatch and buttons for S-VHS and shuttle reverse and forward. In the middle are displays and buttons for power, eject and open. A touch of the "open" button exposes a compartment with buttons on the door for hi-fi/normal and stereo/left/right audio output, TV/simulcast/line input, MTS/SAP tuner,

NEC DS-8000U S-VHS VCR With Digital Noise Reduction

DATA

Suggested Price:
\$1,499

Weight:
19.4 pounds

Dimensions (h/w/d):
4 x 17 x 14-3/4 inches

Power Consumption:
45 W

Tape Format:
S-VHS, VHS

Tape Speeds:
SP, EP, record; SP, LP, EP, playback

Video Heads: 4

Slow Motion: 1/3x

Speed Play: 2x

Rapid Search:
SP—4x, 8x and 11x (no pix); EP—9x, 21x and 33x (no pix)

Cue & Review:
SP—4x and 8x; EP—9x and 21x

Fast Forward/ Rewind Time:
about 5 minutes for T-120 in counter mode, about 10 minutes in real time counter mode

Remote:
IR wireless with LCD display, TV/off/VCR switch and buttons for power, eject, light, clock

adjust, program, correct, transmit, confirm, timer record, onscreen, record, safety, segment record, DSR (recall), VCR/TV (TV/video), re-wind/search, fast forward/search, reverse shuttle, forward shuttle, stop, play, pause/still, natural/normal slow, digital NR, strobe, digital memory, real search, index search, counter re-set, counter memory, counter real/normal, tracking + and -, hi-fi/normal, record mode (timer), Stereo/SAP (ant./aux.), stereo/left/right (mute), volume + and -, channel up and down, and a

10-digit keypad that doubles for days of the week, Sunday to Saturday, Monday to Saturday and Monday to Friday, and triples to select SP, LP, EP, week 1, week 2, week 3, every week, AM and PM

Counter Digits:

4/hr.min:sec

Program Start Locator/Index/Cue:
VHS index search system

Linear Audio: mono

Hi-Fi Audio: stereo

Tuning Method:
frequency synthesis

Channel Selectors:
programmable scan on

VCR, scan plus direct access on remote

Preset Method:
auto preset plus add and erase

Broadcast Tuning Range:
2 to 13, 14 to 83

Cable Tuning Range:
4+, 2 to 13, A to W, AA to WW, AAA to WWW, AAAA to LLLL, A-5 and A-4 to A-1

AFT: always on

Timer:
8-event/21-day

Other Features:
still frame, separate eject, counter memory, auto rewind, MTS stereo, SAP

Absent Features:

flying erase head, frame advance, remote pause, audio dub, video dub

Accessories:

remote control with batteries, S-video cable, audio cable, 75-ohm cable with VHF/UHF splitter, 300- to 75-ohm adapter

RESULTS

Horiz. Resolution:

S-VHS—400 lines;
VHS—250 lines

S/N, Video Luminance, Unweighted:
S-VHS—41.3 (43.7) dB,
SP, 39.4 (41.8) dB, EP;
VHS—37.5 (42.1) dB,
SP, 34.6 (41.0) dB, EP*



VIDEOTEST NUMBER 450

Magnavox 3-inch LCD TV

Magnavox's CH 1000 3-inch LCD TV is about the size of a fat wallet, ideal for carrying in an inside jacket pocket. It comes with a simulated leather case, the flap of which can act as a viewing hood. The TV, called Personal View, is available in red or black.

It tunes broadcast channels two through 69 and accepts video and audio signals through an optional cable. An adapter lets you substitute an external antenna for the built-in rod. You can listen to the audio through a supplied earplug which disconnects the internal speaker. The active matrix LCD screen requires light to shine through from the back, so you can view it with the screen flipped up if the ambient light is intense enough. An internal fluorescent light illuminates the screen otherwise, halving battery life to two hours. It may be powered by five alkaline batteries, a supplied AC adapter, an optional rechargeable battery pack or an optional car adapter. An optional backlight unit provides rear illumination with the screen in the open position if the unit is powered by the AC adapter.

Description. The LCD screen occupies the upper half of the CH 1000. Just below are channel markings

for VHF and UHF, with an onscreen bar to identify channel position. When a station is correctly tuned, the bar disappears after a few seconds. The lower front panel has a perforated grille over the speaker.

A telescopic rod antenna folds across the top and should be extended and positioned for best reception. Under the antenna are thumbwheel controls for brightness, color and tint. Along the left side are a loop for a carrying strap and jacks for external power, earphone and audio/video input.

The right side has an external antenna jack and the main control panel with slide switches for power and VHF/UHF, a button to recall the channel tuning bar and thumbwheels for volume and tuning. For tabletop viewing the CH 1000 comes with a stand that holds it at a comfortable angle.

continued on page 78

SP/EP, record, rewind (search), play, fast forward (search), stop, pause/still, digital picture memory, real time search, index search, channel down and up (set + and -), counter reset (clear), counter memory, counter real time/normal and TV/VCR.

On the inner wall of the compartment are tuning buttons for TV/CATV, auto preset, skip/preset and add/erase, followed by a sharpness control, - and + tracking buttons, a hi-fi tracking/off/VU meter switch, horizontal left and right record level sliders, a video/S-terminal line input and an edit button.

In the center are the noise reduction controls followed by DSR, segment record and timer buttons for adjust, record, *continued on page 78*

S/N, Video Luminance, Weighted:

S-VHS—47.4 (49.4) dB,
SP: 45.4 (49.7) dB, EP;
VHS—43.5 (46.2) dB,
SP: 40.9 (45.7) dB, EP

S/N, Chroma AM:

S-VHS—43.5 (48.7) dB,
SP: 41.3 (46.9) dB, EP;
VHS—45.3 (49.8) dB,
SP: 42.6 (48.1) dB, EP

S/N, Chroma PM:

S-VHS—41.3 (46.8) dB,
SP: 39.9 (45.9) dB, EP;
VHS—41.9 (47.8) dB,
SP: 39.7 (46.0) dB, EP

Audio Frequency Response:

hi-fi—20 Hz-20 kHz,
-0.5/-1.6 dB; linear, -3

dB—80 Hz-12 kHz, SP;
80 Hz-6.3 kHz, EP

Dynamic Range, Hi-Fi: 91.2 dB

S/N, Audio: 41.1 dB

Audio Distortion:

hi-fi—0.4%;
linear—1.3%

* Figures in parentheses are for digital noise reduction level III

RATINGS

Picture Quality:

very good

Audio Quality:

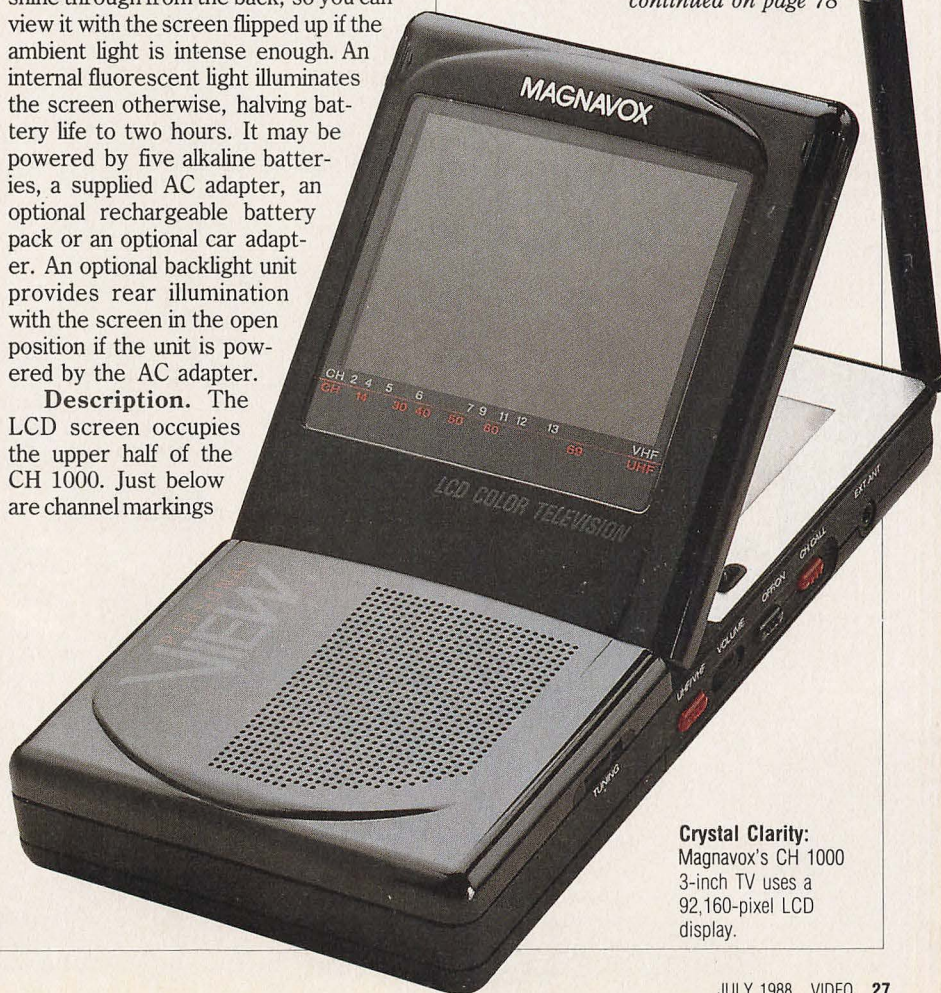
excellent

Operation Ease:

very good/excellent

Overall Performance:

very good/excellent



Crystal Clarity:
Magnavox's CH 1000 3-inch TV uses a 92,160-pixel LCD display.

Pick up a new Sony ED Beta and get better

It's the kind of definition that gets second looks from everybody.

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What's more, to insure what you record has the best possible video and audio, ED Beta uses our newly developed, metal particle tape. Which allows for extremely high-density recording.

In short, ED Beta is a format best appreciated by those of you with a very well-developed sense of video.

The machine made for home workouts.

Everything we mentioned above and more is packed into the new Sony EDV-9500 ED Betamax® Professional Editing VCR.

It has our exclusive tape stabilizer system, so time-base error can be reduced significantly.

And editing features unavailable for home use

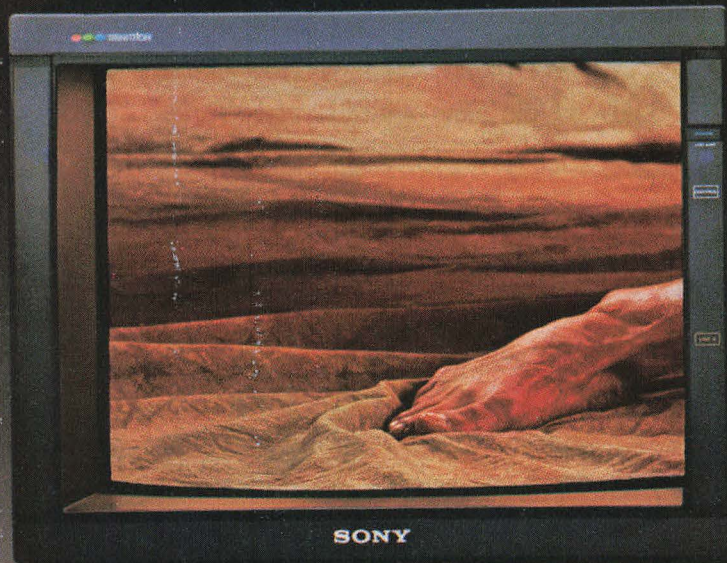
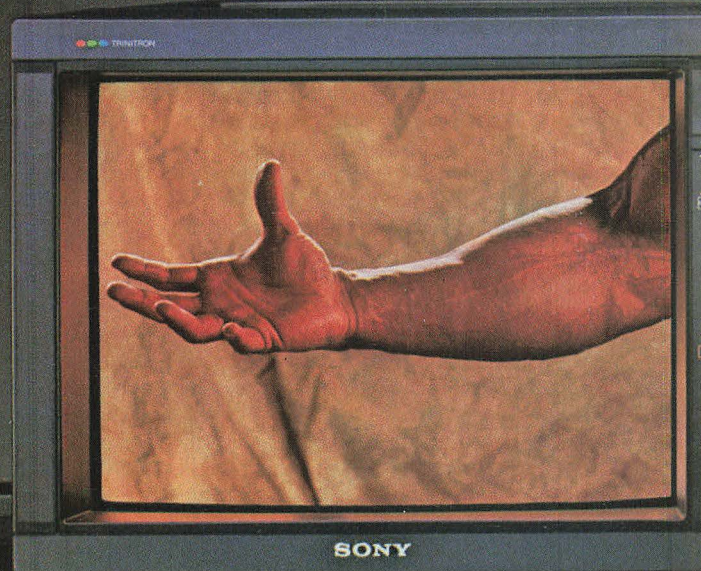
until now. Like pre-roll editing accurate to within ± 3 frames. An 8-segment programmable assemble edit with random sequence capability. And a direct Jog/Shuttle dial with digital freeze-frame for jogging the tape while in play.

We've also included dual Flying Erase™ heads. An on-screen linear time & frame counter. 2 S Video inputs and outputs. And 2 sets of Video/Audio inputs and outputs for easier editing and use with any camcorder.

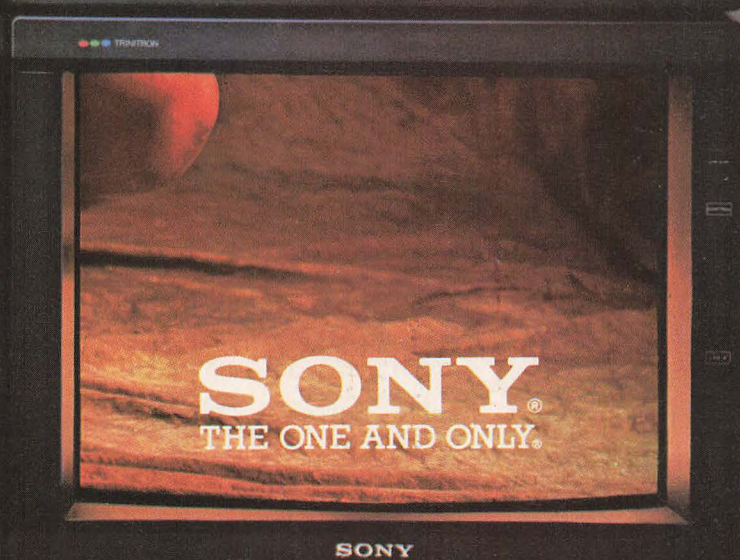
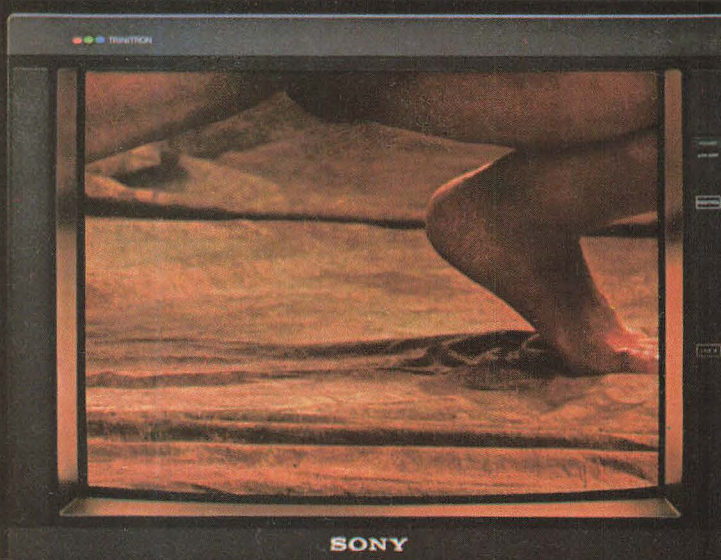
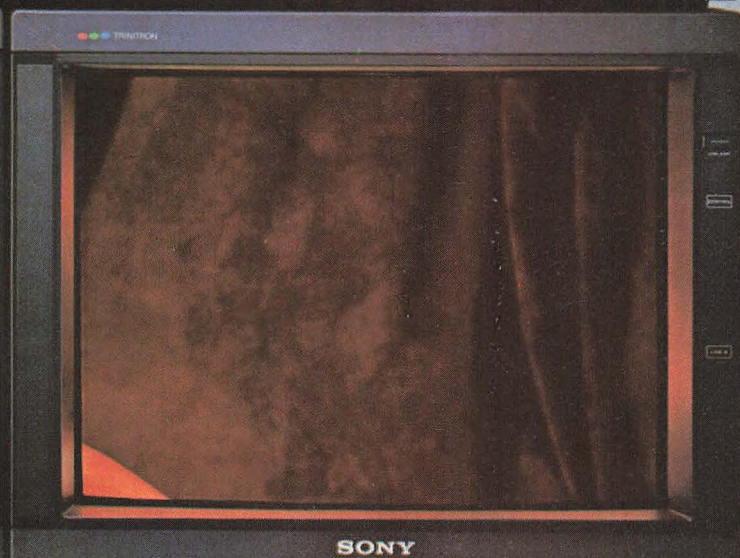
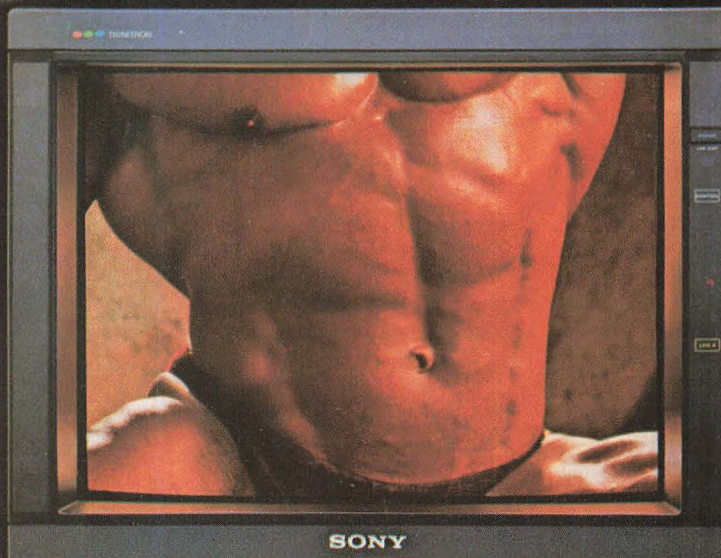
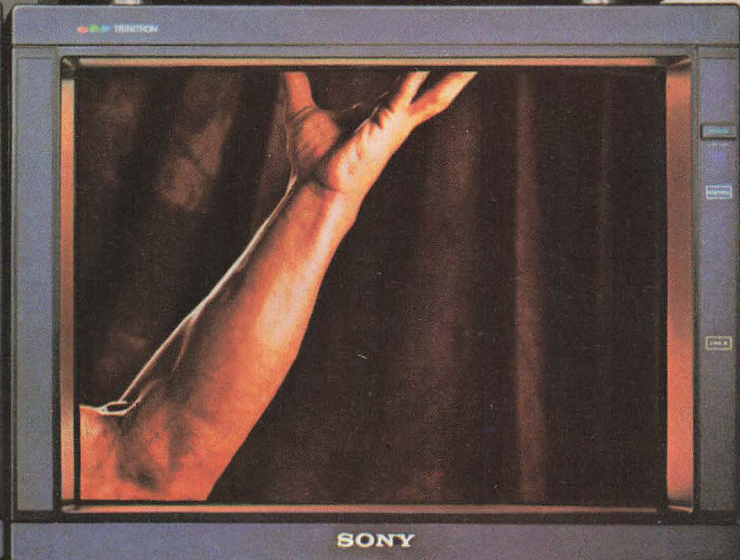
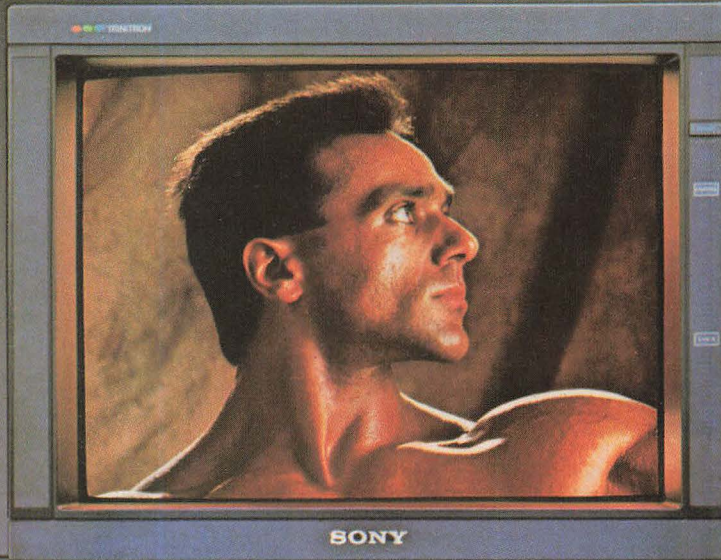
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definition instantly.



VIDEOTESTS



VIDEOTEST NUMBER 452

Sony Video 8 Pro camcorder

Sony has taken its CCD-V110 Video 8 Pro ("Videotests," Dec. '86) one step closer to perfection with the CCD-V220 Video 8 Pro. The new model adds PCM (pulse code modulation) stereo sound with meters for each channel, a one-point stereo microphone with a switchable low cut filter, and manual level controls that operate only when external microphones are used. Line-level left and right PCM inputs with automatic gain control are also provided for dubbing high-quality sound to the Video 8 Pro's PCM tracks.

The 220 also has a pushbutton-selectable narration mic near the operator's mouth that records to the mono AFM track without affecting the PCM sound and a jack for an external narration mic. Left and right line level outputs, a mono output and a PCM/mix/standard (AFM) switch round out the audio improvements.

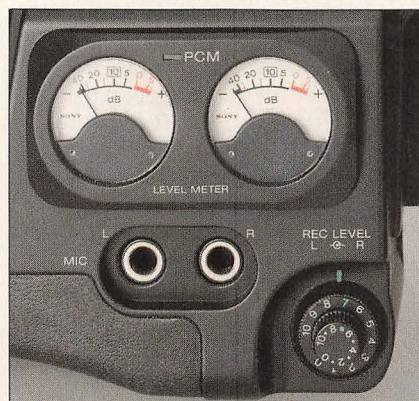
Video quality has been improved as well. The 2/3-inch image sensor is now a precision CCD with 420,000 pixels gross (380,000 effective). Its improved sensitivity is helped by an f/1.2, 8x zoom lens, for a rated minimum illumination of 4 lux. Horizontal resolution of the camera portion is about 400 lines but the recorder portion remains at about 260. Shooting is made more flexible by a high-speed shutter, a processor loop, variable speed zoom; auto/manual iris, focus and white balance; and interval and frame recording. Editing and post-production features include audio dubbing, an editing connector, a flying erase head, a character generator, wipes, fades, date/time insert and an edit switch.

Description. The added features make the CCD-V220 23 ounces heavier than its predecessor. The 8x (instead of 6x) zoom lens and the larger stereo mic also increase dimensions slightly.

On the left side are the sliding power switch, the interval timer and buttons for the titler, which produces two lines of ten



Sound Shooter: Sony's CCD-V220 8mm camcorder features digital stereo audio recording and playback.



Jacks on the Box: A close-up view of the 220's stereo inputs and record level meters and knobs.

large characters and a third line of smaller characters, six on the left and eight on the right. Characters are available in white, blue, green, cyan, red, violet and yellow.

A third row of buttons controls one-shot autofocus in manual focus mode, fader/wiper, date, time, main title, subtitle and record review. A fourth row has slide switches for auto/manual focus and auto/indoor/outdoor white balance, a rotary control for iris with open, closed and click-stopped auto positions, and a click-stopped rotary shutter switch with positions for 1/60- (normal), 1/100-, 1/250-, 1/500-, 1/2000-, and 1/4000-second.

The narration mic is a little farther back with the push-to-narrate button directly below on the shoulder rest. All the buttons

are distinctive enough to be recognized by touch. Also on the left are the manual focus ring, the zoom ring with macro button and the electronic viewfinder, which has a focusable magnifier, a flip-up hood and a tilting viewing head.

On the right are the cassette hatch, display area and buttons for VTR power, eject, counter reset, memory and insert and switches for counter/real time display and edit. In a covered compartment are buttons for rewind, play, fast forward, stop, pause/still and frame advance and a sliding button for record.

On the shoulder rest is a slider for audio dub. Farther forward are left and right mic jacks with a dual-concentric level control for external mics and dual VU meters. Sprouting from the right is the main stereo mic with a low-cut filter switch.

The handgrip swings forward to one of three positions: straight forward, straight down and angled, at 45 degrees. The run/pause button falls under the thumb, and the tele/wide angle rocker falls under the index and middle fingers and allows variable zoom speed depending on the pressure put on it. Side compartments house the clock battery and stereo monitor ear plugs. An adjustable strap wraps around the hand and has a clip to hold the lens cap.

The comfortable carrying handle on top has an accessory shoe. Behind it are a battery compartment and a battery release. At the back of the camcorder are thumbwheels for still and frame adjust, the

Be your own...

DECK DOCTOR

VCR repairs that can save you up to \$200 in service costs.

"That'll be \$85, please," says the lady at the service counter in a dull monotone, pushing the invoice under your nose. Your eyes pop as you read the red ink in the Total Due box and begin to protest, "But I only brought my VCR in for preventive maintenance and head cleaning!" The lady at the counter arches her eyebrows. "Oh, that makes a difference," she explains. "This bill doesn't include head cleaning. That's an extra \$35."

If you've ever taken a VCR to be serviced, you know how expensive even the most basic repairs can be. Service centers must charge \$25 to \$35 just to examine a VCR and estimate repair fees. With technicians demanding more money these days, shops must keep their prices up to make a reasonable profit.

Is there a way around the service center blues? You bet. About 90 percent of all VCR malfunctions can be prevented or solved by routine cleaning and maintenance procedures. You can do some yourself and save from \$50 to more than \$200. Although repairing VCRs isn't for everybody, if you have a knack for things mechanical, you owe it to yourself to try. Here's what you need to know

to keep your VCR in the best possible condition.

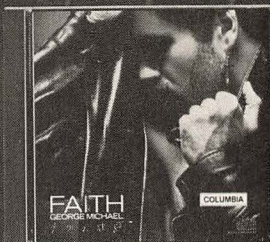
But first, a word of caution. Unless you are an authorized repair technician for the brand you own, taking it apart to perform the maintenance procedures outlined below will probably void the warranty. Most VCRs have a warranty period of a year; you may as well take advantage of it.

Opening a VCR also exposes you to hazardous voltages.

This current can kill you.

Unless otherwise specified, all the procedures described below should be performed with your VCR switched off and unplugged. Finally, you should not perform any of the maintenance steps described in this article unless you feel confident in your ability to do so and observe all safety precautions. Take your time and think about every

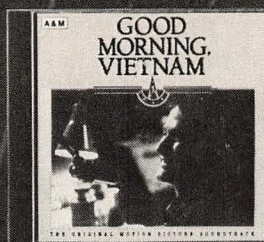




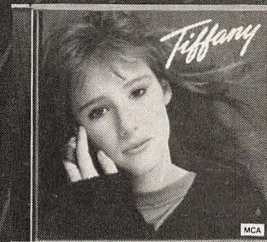
362228. George Michael—*Faith*. (Columbia)



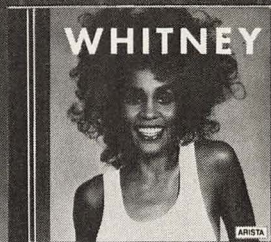
364695. Wynton Marsalis—*Baroque Music For Trumpets*. (CBS Masterworks)



366443. Various Artists—*Good Morning Vietnam*. (A&M)

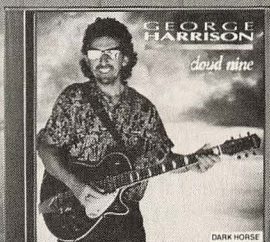


361402. Tiffany. (MCA)

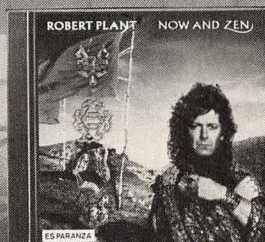


356154. Whitney Houston—*Whitney*. (Arista)

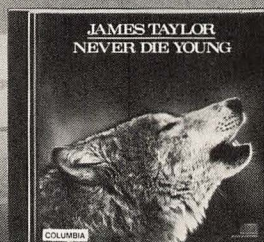
A Sound Investment



365494. George Harrison—*Cloud Nine*. (Dark Horse)



366716. Robert Plant—*Now and Zen*. (Es Paranza)



365189. James Taylor—*Never Die Young*. (Columbia)



364018. Foreigner—*Inside Information*. (Atlantic)

354449. U2—*The Joshua Tree*. (Island)

336396-396390. Billy Joel's *Greatest Hits*, Vol. 1 & 2. (Columbia)

339226. Gershwin: *Rhapsody In Blue*; more. Thomas, Los Angeles Phil. (Digital—CBS Masterworks)

342097. Barbra Streisand—*The Broadway Album*. (Columbia)

343665. Debussy: *La Mer*; *Nocturnes*—Michael Tilson Thomas. (Digital—CBS Masterworks)

343715. Vivaldi: *Four Seasons*—Maazel cond. (Digital—CBS Masterworks)

344184. Copland: *Billy The Kid/Rodeo Ballets*—Slatkin, St. Louis Sym. (Digital—Angel)

344622. Anita Baker—*Rapture*. (Elektra)

345199. Beethoven: *Overtures*—Bavarian Radio Orch., C. Davis. (Digital—CBS Masterworks)

346544. Kenny G—*Duo-tones*. (Arista)

346957. Steve Winwood—*Back In The High Life*. (Island)

347492. Glenn Miller Orchestra—*In The Digital Mood*. (Digital—GRP)

347567. Gershwin's *Song Book & Other Music For Piano Solo*—Leonard Pennarie. (Angel)

348318. The Police—*Every Breath You Take—The Singles*. (A&M)

348458. Dvorak: *Cello Concerto*—Yo-Yo Ma; Maazel, Berlin Philhar. (Digital—CBS Masterworks)

354902. Fleetwood Mac—*Tango In The Night*. (Warner Bros.)

355164. Vladimir Horowitz *Plays Favorite Encores*. (CBS Masterworks)

355172. Ravel: *Rapsodie Valses/Pavane/Alborada*, etc.—Previn, Royal Phil. (Digital—Angel)

348649. Pachelbel Canon & Other Digital Delights—Davis, Toronto Chamber Orch. (Digital—Fanfare)

348987-398982. Linda Ronstadt—*Round Midnight*. (Asylum)

349134-399139. Beethoven: *Sonatas Piano & Violin*, Vol. 2—Stern, Istomin. (Digital—CBS Masterworks)

349985. Johnny Mathis/Henry Mancini—*The Hollywood Musicals*. (Columbia)

350587. Kathleen Battles *Sings Mozart*. (Angel)

352534. Holst: *Planets*—A. Davis, Toronto Symph. (Digital—Angel)

353771. Bolling/Rampal: *Suite #2 for Flute & Jazz Piano Trio*. (Digital—CBS)

354514. Jody Watley. (MCA)

354951. Mozart: *Flute Quartets*—Rampal, Stern, Accardo, Rostropovich. (Digital—CBS Masterworks)

354985. Billie Holiday—*From The Original Decca Masters*. (Digitally Remastered—MCA)

355115-395111. Prince—*Sign 'O' The Times*. (Paisley Park)

347955. Huey Lewis & The News—*Fore!* (Chrysalis)

355362. Whitesnake. (Geffen)

355578. Hanson: *Symphony No. 2 ("Romantic")*, Barber: *Violin Concerto*. Oliveira; Slatkin, St. Louis Sym. (Digital Angel)

356279. Gloria Estefan And Miami Sound Machine—*Let It Loose*. (Epic)

356329. Randy Travis—*Always & Forever*. (Warner Bros.)

356667. Heart—*Bad Animals*. (Capitol)

357640. Wynton Marsalis—*Standard Time*. (Columbia)

356501. Benson/Klugh—*Collaboration*. (Warner Bros.)

357087. Grateful Dead—*In The Dark*. (Arista)

357350. Duke Ellington Orchestra—*Digital Duke*. (Digital—GRP)

357368. Hiroshima—*Go*. (Epic)

357657. Beethoven: *Piano Concerto No. 5*—Murray Perahia. (Digital—CBS Masterworks)

365825. Billy Ocean—*Tear Down These Walls*. (Live/Arista)

357871. Tchaikovsky: *Waltzes*—S. Commissiona and Houston Symphony. (Digital—Pro Arte)

357889. Copland: *Billy The Kid; Appalachian Spring*; etc.—Bernstein, NY Phil. (Digitally Remastered—CBS Masterworks)

358127. Kronos Quartet—*White Man Sleeps*. Volans; Ives; Bartok; etc. (Digital—Nonesuch)

359927. Debbie Gibson—*Out of the Blue*. (Atlantic)

360016. Spyro Gyra—*Stories Without Words*. (Digital—MCA)

361022. Tchaikovsky: *Symphony No. 6*—Claudio Abbado, Chicago Symph. Orch. (Digital—CBS Masterworks)

361048. Diane Schuur and the Count Basie Orchestra. (Digital—GRP)

361139. R.E.M.—*Document*. (I.R.S.)

361147. Rodgers And Hammerstein's *Carousel*. Barbara Cook; Samuel Ramey. (Digital—MCA Classics)

367102. Joni Mitchell—*Court and Spark*. (Asylum)

358929. Elton John Live In Australia. (MCA)

358937. Handel: *Music For The Royal Fireworks*—Yehudi Menuhin, Royal Philharmonic Orchestra. (Digital—MCA Classics/RPO)

359018. Pat Metheny Group—*Still Life (Talking)*. (Geffen)

359075. Aerosmith—*Permanent Vacation*. (Geffen)

359695. Sarah Vaughn—*Brazilian Romance with Milton Nascimento*. (CBMA)

359711. Brahms: *Piano Quartet, Op. 25*—Murray Perahia, Members Of The Amadeus Quartet. (Digital—CBS Masterworks)

361170. Yes—*Big Generator*. (Atco)

361279. World's Greatest Overtures—Strauss, Suppe, more. (Digital—Pro-Arte)

Classics of the 50's, 60's and 70's

138586. Bob Dylan's *Greatest Hits*. (Columbia)

219477. Simon & Garfunkel's *Greatest Hits*. (Columbia)

231670. Janis Joplin's *Greatest Hits*. (Columbia)

244459. Santana's *Greatest Hits*. (Columbia)

246868. Jim Croce—*Photographs & Memories—His Greatest Hits*. (Sajia)

256560. Cat Stevens *Greatest Hits*. (Columbia)

260638. Chicago's *Greatest Hits*. (Columbia)

269365. The Band—*The Best Of The Band*. (Capitol)

286914. Fleetwood Mac—*Rumours*. (Warner Bros.)

287003. Eagles—*Their Greatest Hits 1971-1975*. (Asylum)

291278. The Doobie Brothers—*Best of the Doobies*. (Warner Bros.)

291526. Emerson, Lake & Palmer—*Brain Salad Surgery*. (Atlantic)

292243. Jackson Browne—*The Pretender*. (Asylum)

292284. James Taylor—*Sweet Baby James*. (Warner Bros.)

293597. Led Zeppelin—*Houses Of The Holy*. (Atlantic)

308049-398040. Creedence Clearwater Revival *Featuring John Fogerty*—Chronicle. 20 greatest hits! (Fantasy)

319996-399998. Motown's 25 #1 Hits *From 25 Years*. (Motown)

327742. The Best Of Kansas. (CBS Assoc.)

341073. A Decade of Steely Dan. (MCA)

342501. The Byrds *Greatest Hits*. (Columbia)

351957. Yes—*Fragile*. (Atlantic)

343657. Chuck Berry—*The Great Twenty-Eight*. (Chess)

345157. Jethro Tull—*Aqualung*. (Chrysalis)

346445. Beach Boys—*Made In U.S.A.* (Capitol)

348110. Buddy Holly—*From Orig. Master Tapes*. (Digitally Remastered—MCA)

349803. Van Morrison—*Moondance*. (Warner Bros.)

350645. Rolling Stones—*Sticky Fingers*. (Rolling Stones)

353102. Jimi Hendrix—*Are You Experienced?* (Reprise)

357616-397612. The Best Of The Doors. (Digitally Remastered—Elektra)

358887. Grateful Dead—*Workingman's Dead*. (Warner Bros.)

364935. Traffic—*John Barleycorn Must Die*. (Island)

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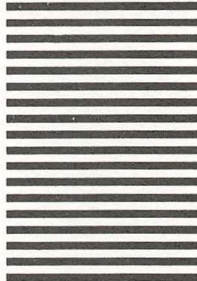
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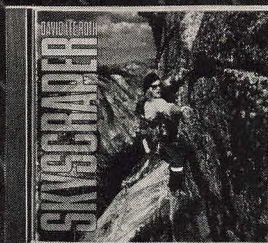
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365130. David Lee Roth—
Skyscraper. (Warner Bros.)



361519. INXS—Kick.
(Atlantic)



361675. Sting—...Nothing
Like The Sun. (A&M)



360115. Bruce Springsteen—
Tunnel of Love. (Columbia)



DECK DOCTOR

*You can clean, oil,
inspect, adjust
and replace many
basic parts.*

If Your VCR Eats A Tape

The chances a VCR will refuse to eject a tape often seem to increase in direct proportion to a tape's value. Plop in a cheap \$5 tape to record a rerun of *Moonlighting*, and your VCR will act like a perfect angel. But insert a copy of *Ghostbusters* or any other pre-recorded video costing \$20 or more, and your VCR will digest it as a main course. A VCR may eat a tape for a variety of reasons, but most instances are caused by a worn or dirty part in the transport mechanism. The most common culprits are a worn or glazed idler tire, a worn or stretched capstan belt and a worn or broken supply reel brake.

The idler tire turns the take-up and supply reels. When a deck is in play or fast-forward, the idler tire shifts against the take-up reel. In rewind, the tire presses against the supply reel. Over time, the tire can wear out, crack or glaze, reducing its friction and decreasing its effectiveness in turning reels. If the VCR is playing a tape, the idler tire may not spin the take-up reel fast enough to keep up with the tape passing through the deck. The overflow spills into the VCR and causes a serious jam.

If your VCR is eating tapes, first examine the idler tire. Look for rough spots, cracks or a glazed appearance. Try applying Re-grip cleaner (see main text). If that doesn't work, replace the tire. You can obtain a replacement tire directly from the manufacturer or from a mail-order company like MCM Electronics (858 E. Congress Park Dr., Centerville, OH 45459-4072, 513-434-0031). You can reduce wear on the idler tire by investing in a tape rewinder.

In most VCRs, the capstan motor powers the entire transport mechanism except for the video head drum. Various belts, accessible through the bottom of the deck, transfer power from the capstan motor to other places. If one or more of the belts becomes dirty, old or stretched, tapes can jam. Visually inspect the belts for age by gently twisting them. Cracks are a sure sign the rubber is exhausted. Replacement belts, which you order by diameter and size, are available either from the VCR's manufacturer or from mail-order companies.

VCRs use a metal band lined with felt as a back-tension brake. This brake is manually controlled by a lever that extends into the tape path near the supply reel. If the tape slackens as it comes out of the cassette, the brake tightens around the supply reel, restricting its motion. If the tape becomes too taut, the brake loosens, freeing the supply reel.

If the felt in the brake wears out, you risk tape spillage because the supply reel may spin freely. You can fix the problem by removing any last traces of felt from a worn brake and applying new felt, or by replacing the entire brake with a new unit.

Should you be unable to get a cassette out of a machine, remove the top cover from the VCR and carefully extract the jammed tape. If the tape is seriously crinkled or stretched, it should not be played, as it can damage the video heads.

—GM

step before proceeding. If you don't feel you have the time or talent for the task, you are better off taking the VCR to an authorized repair shop.

TAKING A VCR APART

To get inside your deck, first remove it from your video system and find a clear place to work. Loosen two or more screws and remove the top of the cabinet. The screws are usually at the rear and sometimes on the side of the deck. The bottom panel, which you don't need to remove unless you are servicing the transport mechanism, is detached by removing the screws on the bottom.

Do not loosen every screw you see, especially those on the bottom center of the cabinet because they may anchor internal components. If a screw seems to hold an internal component, retighten it and try another. The cabinet screws on some VCRs have arrows or paint marks to indicate they should be removed. If the screws on your VCR are so identified, remove only these. With top-loading VCRs remove the top plate before removing the cabinet cover. The top plate is held in place by two screws.

Save the screws in a cup. If they are of different sizes, note where each came from. You may wish to use a compartmented plastic box (like a tackle case) to save all hardware. The compartments will help you keep washers, grommets, spacers and other small items clearly organized. If necessary, write a list of the parts you remove and the order in which you remove them. Inspect the parts as you remove them to determine if they are aligned or oriented a certain way. Indicate this on your sheet so you can duplicate the steps when you put the machine back together.

With the screws removed, lift off the VCR top. Be careful not to disturb internal components or wires. You may need to slide the cover back if it tucks under a lip in the front. Now take a few moments to acquaint yourself with the inside of the deck. Note the position of the video head drum, the loading and threading mechanisms, the main circuit board, the auxiliary

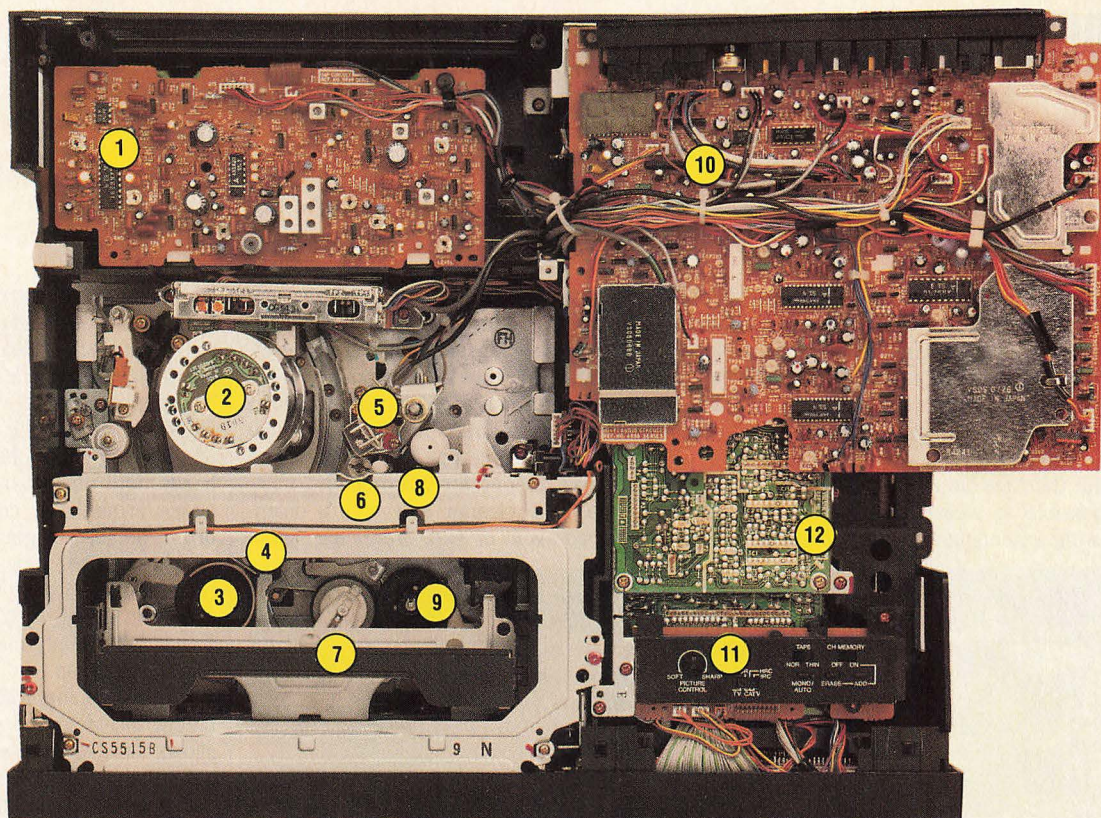
Gordon McComb's latest book is Trouble-shooting and Repairing VCRs (Tab Books, 1988).

Top View

VCR with the SAP circuit board lifted to reveal the head drum.

Key parts include:

1. SAP circuit board.
2. Video head drum.
3. Supply reel.
4. Back tension brake.
5. Audio heads.
6. Capstan.
7. Idler tire.
8. Pinch roller.
9. Take up reel.
10. Hi-fi audio board.
11. Channel tuning compartment.
12. Volume board.



boards for the front panel, belts, tires, pulleys and the routing of the cables. Avoid touching anything, especially the head drum, unless you must. You may want to slip a tape into the deck and watch it load and thread. Note the action of all the parts.

A word of caution: Avoid operating the VCR in any position but upright, especially during threading. The tape may spill out and jam, and the resulting stress on motors and mechanical parts may lead to their premature failure.

While the top (and/or bottom) of the deck is off, be wary of the power supply board or power supply section on the main PCB. *The filtering capacitors* (which usually look like tall cans) *retain some current even when the deck is turned off and unplugged.*

Bear in mind there is little, if any, adjustment or calibration you can—or should—do inside the deck. Potentiometers on the circuit boards are factory set and an oscilloscope or special test circuitry is needed to properly adjust them. The nature of VCRs is such that there are few internal controls you can safely tweak.

INTERNAL MAINTENANCE

Clean the interior with a soft painter's brush or a photographic bulb brush. For hard-to-reach places or stubborn dust, use a can of compressed air. If the deck has a lot of dust and grime, remove them with a cotton swab dipped in alcohol or a non-petroleum based cleaner, such as Freon TF.

Cleaners or degreasers in aerosol cans may be used, but the spray is hard to control. It's better to spray the cleaner onto a cotton swab and dab that on the places you wish to clean. Wait at least three minutes for all the cleaner to evaporate before turning on the power.

Record and playback heads eventually become dirty due to an accumulation of

oxide coating shed from the tapes, or as a result of direct contact with dirt, ash or other contaminants on the tape surface. Dirty video heads create excessive drop-outs—salt-and-pepper flecks that appear in the picture.

The easiest, fastest way to clean video heads is with a commercially manufactured cleaning cassette. Using it is simple: If the

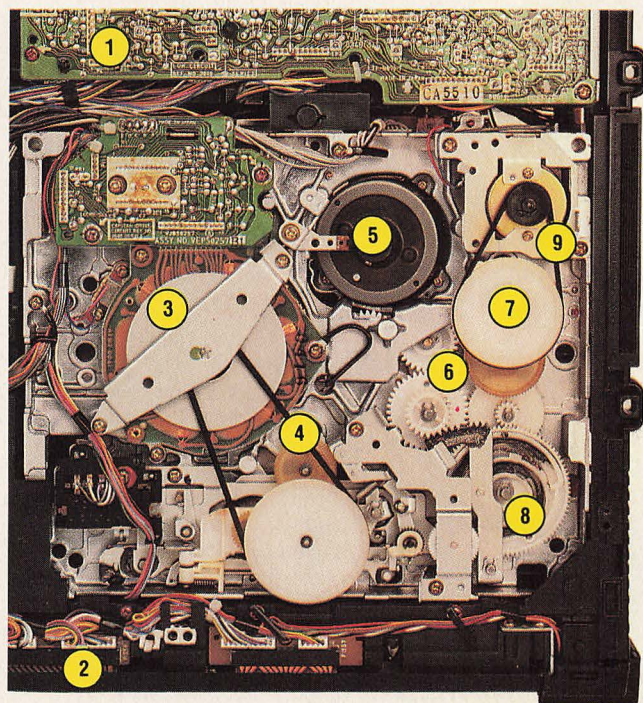
Bottoms Up

View of the tape transport mechanism with the bottom panel removed.

Key parts include:

1. Luminance circuit board.
2. Front panel.
3. Capstan shaft flywheel.
4. Capstan belt.
5. Head drum motor.
6. Threading mechanism.
7. Threading pulley.
8. Loading gear.
9. Threading belt.

Photos illustrate a typical VHS VCR. Your model may differ slightly.



DECK DOCTOR

*You should give
your VCR a
checkup every 6
to 12 months.*

cassette calls for it, apply cleaning fluid, pop the cassette into the machine and "play" it for the recommended time (usually less than 20 seconds). Some head-cleaning cassettes (particularly the "dry" kind that do not use cleaning fluid) work by abrasive action, so you'll want to avoid using the tape until you really need it. It's possible to wear down a video head by using a cleaning cassette, so follow direc-

tions carefully.

Manual cleaning requires an alcohol/Freon cleaning solution and chamois- or sponge-tipped swabs. Both are available at most electronics and video stores. Don't use a cleaning solution designed for audio heads. They sometimes have lubricants that aren't needed for video heads.

Apply the cleaner *only* with a chamois-tipped swab or pad. *Never use cotton*

swabs, as the lint can come off and become entangled in the head mechanism. You may also use a piece of clean, virgin chamois cut into a convenient one-by-one inch square. Thoroughly wet the swab and *gently* rub it sideways against the head. *Never* use an up-and-down motion; that can snap the heads right off. Most VCRs have several heads around the circumference of the drum; be sure to get them all.

One way to safely clean all the heads is to apply the swab to the side of the head drum and rotate the top of the drum with a finger. Apply only moderate pressure on the cleaning pad.

After cleaning, *wait at least five minutes* before inserting and playing a tape. This allows the cleaner to evaporate. If you play a tape while the heads are still wet, they will get dirty again and the oxide residue will be even harder to remove. Throw the cleaning swab or chamois away after use. Although it may still seem clean, it's not.

While you're cleaning the video heads, also thoroughly clean each metal part that comes into contact with the tape. You can use the cleaner on hard plastic parts (oxide build-up is especially noticeable on these), but not on soft rubber parts. These require a special rubber cleaner, available at most electronics stores.

TRANSPORT PROBLEMS

The transport threads the tape around the heads and shuttles it back and forth. Apart from dirty heads, most VCR problems are related to the transport mechanism. If your VCR is "eating" tapes, or not threading or playing them correctly, the odds are good that the trouble lies in one of the rubber belts, rollers or tires in the transport system.

Visually check the rubber tires and belts in the reel spindles, the idler tires in the tape loading mechanism (gears are sometimes used here) idler tires and the capstan pinch roller. Much of the transport

What You Can Fix... And What You Can't

Following is a list of maintenance and repair tasks you should and should not attempt. It is not absolute by any means. Your level of expertise and the service materials and tools you have or can obtain will greatly influence the kind of work you can do on your VCR. If you are sure a problem lies in a component that must be replaced, and its replacement does not require critical adjustments, ask the VCR's manufacturer for a parts list. Identify the faulty component and order a replacement. You will probably be asked to pay for it in advance.

You Can:

- Clean and inspect the video heads and the stationary erase, audio and control track heads.
- Clean the exterior and interior to remove dust, nicotine and other contaminants.
- Clean or replace belts, rubber rollers and dirty or broken switches, including front panel switches.
- Inspect and replace springs.
- Lubricate gears, shafts and other moving parts to prevent them from grinding.
- Replace or resolder broken wires.
- Test for proper operation of the capstan, the take-up reel and the loading mechanism motors, and replace them if necessary.
- Replace the main printed circuit board (PCB), auxiliary boards (for which special handling is required) and common electronic components (resistors, capacitors, diodes) on the PCB, but only if their original values are known.

You Should Not:

- Disassemble the video head drum.
- Replace video heads.
- Adjust the heads and guide rollers inside the deck.
- Adjust trimmer potentiometers on the main PCB without a schematic and an oscilloscope

suppleness. An oily film on the rubber can indicate the VCR was lubricated excessively and that oil from mechanical sections has migrated to other components. The oil must be removed to restore proper traction. With experience, you'll learn to tell the difference between strong, healthy rubber parts and weak, sickly ones.

Rubber idler tires and pinch rollers can develop flat spots, especially if the VCR has not been used for some time. This can cause the tape to jam or the picture to jitter or flash. Replace rubber parts that look flat.

You can replace worn belts yourself. Obtain the service literature for your VCR, identify the part by its number and order it from the manufacturer. Belts and idler tires can often be ordered simply by measuring the rubber's diameter and size. Dental picks, available at most electronics and surplus outlets, let you more easily remove and install belts that are hard to reach.

Rubber rollers and belts that are slipping can be cleaned with a special cleaner called Re-grip, also available at electronic supply stores. Apply it to the belt or roller with a cotton swab or sponge applicator. Wait a few minutes, then vigorously wipe it

off with a cotton swab. Use a disposable fingernail file to sand the old, top layer. Scrape the flat of the board across the rubber in even, gentle strokes. Don't stroke more than once at any spot or you may flatten the tire or roller.

Avoid using solvent-based cleaners on rubber parts, as these chemicals can prematurely dry the rubber or, worse, melt it. Never apply any lubricant to a tire, roller or belt, as this defeats its purpose. If the rubber squeaks, it's an indication something is improperly aligned, or that the rubber needs cleaning or replacement.

Tires, belts and rollers press against plastic and metal parts. After years of use, rubber can cake up on these parts, reducing traction. While you are cleaning the idler tires, belts and pinch roller, also clean the surfaces these parts contact. Use alcohol or a non-petroleum-based solvent to clean the part. Caked-on rubber can be removed with an orange-stick from a manicure set. Pay particular attention to the capstan shaft, the reel spindle rims, the idler tire driver, the capstan motor pulley (on the underside of the deck), the capstan shaft flywheel (on the underside of the deck) and the threading/loading pulleys.

The supply and take-up reels have

brakes that prevent free movement during recording and playback. Worn brakes can cause the tape to spill and jam inside the VCR, ruining your new copy of *Top Gun*. Some VCRs use several different brakes: a band-shaped brake on the supply reel to compensate for tape slack, a brake on each reel to stop the spindles from turning after fast-forwarding or rewinding, and brake pads on both spindles to control the torque of the reels, preventing undue tape tension and backlash.

Inspect the condition of the brake pads if the tape slips or skips when you operate the VCR controls. The band brake uses a strip of felt. Be sure the felt hasn't worn off. The other brakes usually use rubber for the pads. Inspect the rubber and use Re-grip to rejuvenate it, if necessary. Clean the contact surfaces of the reel spindles with alcohol to get rid of any deposits.

CONTROL PANELS

The operating controls seldom need preventive care, unless the VCR has been subjected to heavy doses of dust, dirt, damp air or cigarette smoke. You can clean most of the controls with a brush or compressed air. The panels in most decks use

continued on page 95



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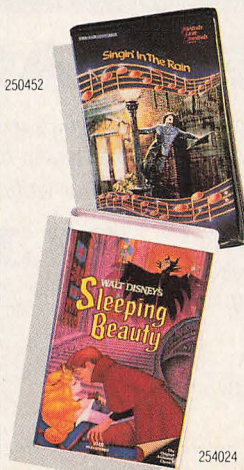
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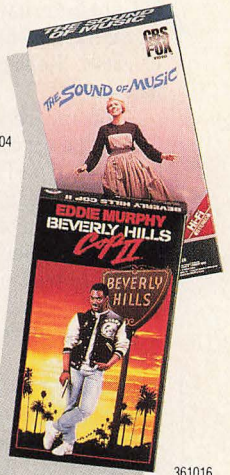


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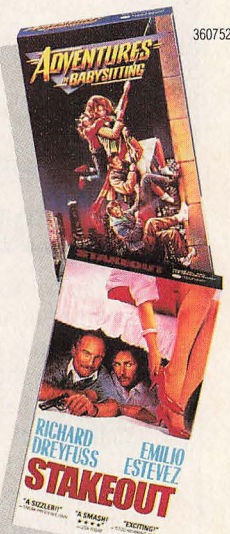
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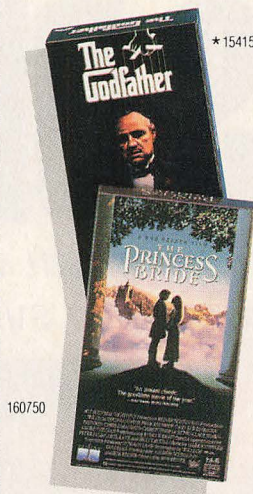
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BY MARTIN PORTER

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Amar Bose's search for sonic realism may forever change our perception of video system loudspeakers.

You go to the mountain when you visit Dr. Amar Bose. Literally. Perched atop the only peak in Framingham, Mass., on an expensive rock of real estate with a tremendous view, are the headquarters and factory of the Bose Corporation, one of America's leading purveyors of loudspeakers. These days, however, Dr. Bose concerns himself not only with home hi-fi, but with sound delivery on television, in cars, in movie theaters—and even on the runways of aircraft carriers.

Video has been especially good for Bose. His Video Roommates are popular add-on speakers for a new generation of MTSTVs and hi-fi VCRs. The Bose/Zenith TV/hi-fi collaboration has also been successful, as their new line of Point Two speakers geared for both TV and music.

Projects that go back to the early days, like the 901 Direct/Reflecting loudspeaker, are still around too. The 901 revolutionized sound reproduction for the home by shipping select signals through the front grille cloth and reflecting the rest off the back wall.

There's also Bose's Acoustic Wave. In-

Speaker of the House:

Amar Bose leans against a model 901 loudspeaker in a anechoic chamber at Bose headquarters.



'TV sound is no further advanced today than hi-fi was in the '50s'

troduced in 1984, it's a stylish boombox that provides outstanding low-frequency sound in a small container. Too costly to fly high in the marketplace on its own, the basic technology—a compact, twisted resonant tube with an enclosed speaker—has been adapted for use in a range of subsequent home products: the Zenith/Bose Digital System 3 MTS television line, the Acoustimass speakers (puny-looking speaker pairs, with an under-the-couch profundo bass box) and, most recently, a movie house sound system called the Cannon, noted for its seat-rumbling delivery.

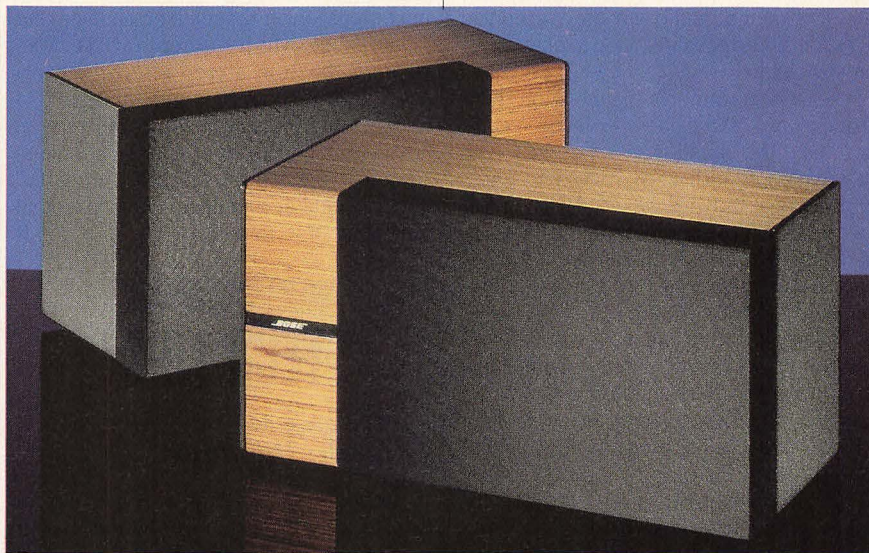
A tour of the Bose facility shows products in various stages of development. One wing is devoted exclusively to brainstorming, with several rooms just for listening.

Bose has plenty of tips for audiophiles—the result of a lifetime's worth of research on the perception of sound. You'd expect no less from a 58-year-old former violinist and engineer who began designing speakers 30 years ago because he hated the way his hi-fi sounded. He's especially eager to discuss sound for TV. Take his story about why television was invented with bad sound.

"In the early '50s," Bose recalls, "RCA conducted an experiment. They put ordinary people into a room, gave them a hi-fi with two knobs and told them to adjust the knobs to the way they liked the sound. The subjects adjusted the sets to sound like the three-inch radio loudspeakers with which they had all grown up. RCA concluded the public didn't want hi-fi. That's why, when they introduced TV, they gave consumers the same three-inch speaker with which consumers were already familiar."

Bose argues that the test consumers didn't really like the three-inch speakers, they just didn't know better. "Once somebody begins to appreciate sound that's closer to live performance, he doesn't easily settle for less," notes Bose. Nor, maintains Bose, are the TV and hi-fi businesses alike. He points out that hi-fi was built by a generation of hobbyist-entrepreneurs whose expanding basement businesses were ripe for multimillion-dollar Japanese takeovers. Television, which was a big

Martin Porter is the author of The Complete Guide to Home Video Movies (Pocketbooks).



Bose Boxes: Shelf-sized 6.2 speakers, part of Bose's Point Two line, are designed for TV sound and music.

business from the start, has remained so.

Now audio has caught up, and Bose believes his collaboration with Zenith on a self-contained quality hi-fi stereo TV is an approach that competitors will soon follow, just as Bose's car stereo deal with General Motors/Delco brought JBL and Infinity into similar arrangements with Ford and Chrysler.

Nevertheless, Bose admits that the hi-fi receiver/TV connection is the simplest way to glean quality sound from ordinary TVs, and he has strong opinions about how it should work. For instance, when asked how much power is needed for an audio-for-video system, Bose replies, "Power is strictly a function of how loud you want to play the system and how good the speakers are." As for speaker placement, Bose unabashedly states, "In a concert hall, you can tell what's coming from the left and the right, but this business of positioning the individual instruments in a living room is nonsense."

"The principal benefit people get from audio/video is improved sound quality, not left/right motion," says Bose. "When stereo first came out, researchers at MIT asked people to compare music playing on one speaker with the same music playing on two speakers in mono. People were shocked to realize that two speakers in mono also offered a significant gain. Left/right motion isn't as important as overall signal improvement."

Then what of surround sound? "I see it as a gimmick," says Bose. "I don't think surround will occupy much more of a position in the future than quad stereo did in the past. It suffers from the same problem: if you don't have the right software, surround sound creates a very strange effect, something you never get in real life."

Bose is equally unimpressed with MTS. "The development of television sound is no further advanced than the hi-fi business was in the '50s," he asserts.

Still, Bose has straightforward advice about buying loudspeakers. His first rule is that "spec sheets just aren't true. If you buy on specifications only, you'll pay a lot of money and not necessarily get a better product." Bose admits that it is very difficult for anyone, including himself, to pick speakers out of a store.

HI-FI HINTS

What kinds of things go wrong at retail? Take the example of a typical shopper heading to a local store to listen to a wall full of speakers. What he or she doesn't know is that when speakers are stacked together, they interact. If you play one pair of speakers and put your hand near another, you can feel it radiating by itself. "You're actually listening to a symphony of speakers," says Bose.

The shopping dilemma is also caused by limitations in human sound perception. Unless someone has a background in mu-

sic, Bose says, their ears will trick them into buying an inferior product: "If you give a layman a choice among three or four different sound systems, he will almost always pick the system in which he will have the least interest two months down the line. The loss of interest will be reflected in his playing music at lower volume."

Videophiles also buy speakers these days, says Bose, and if they don't audition them for their ears the way they scrutinize TVs for picture quality, they simply aren't buying right.

Bose didn't buy his mountain on theorizing alone. "We made one decision early on: make the sound that is closest to the real situation with zero regard to initial impressions," says Bose. Made-in-America loudspeakers are still widely sold internationally, especially in Japan. Is Bose's approach what keeps the American loudspeaker market strong?

"There's actually less acoustical engineering knowledge in American companies than in the Japanese," claims Bose. "The Japanese, however, tend to do exactly what the textbooks say and those are out of date by about 30 years."

"By contrast, many in this country are convergent thinkers. They will change the mass of a cone, play with its parameters

and the chances are they will come up with something good, especially if they have musical knowledge. We need more of that kind of tinkering. It's not enough to know the science. You have to couple science with psychoacoustics, electronics and music, and move forward."

Moving forward is obviously on his mind. Bose talks about "stereo everywhere" and "even better sound" as the next steps, even though he maintains that "most people who have stereo aren't experiencing the true stereo effect." He remains bullish about the future and plans to do everything in his power to nurture an "expansion in consumer sound consciousness that will fuel the industry's growth." That should keep him king of his mountain for a long time to come. ■

TECH TIPS

Glow in the dark

If you watch TV in a dimly lit room, and are tired of groping for the right button on your remote control, try marking the stop, play

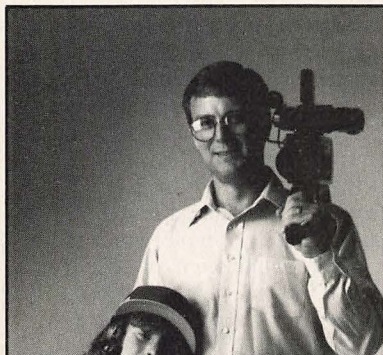
and still frame buttons with luminous stickers, available from stationery stores. Cut out a triangle for play, a square for stop and a circle for pause. The same trick can be used for the controls on a camcorder and the distance markings on its lens.

Don't touch that rewind

There are three good reasons not to rewind camcorder tapes while you're in the field: (1) it wastes the battery, (2) you risk accidentally re-using the tape if you don't immediately label it, and (3) winding when the temperature is especially hot or cold can damage the tape.

Quick on the draw

At what focal length should you set the lens on your camcorder when carrying it around? If you get in the habit of leaving it at the wide-angle position just before powering down or activating the standby mode, you'll be more likely to catch spontaneous scenes. Nine times out of ten, you'll end up using a wide angle setting over a telephoto, and you'll save time by not having re-rack the zoom lens.



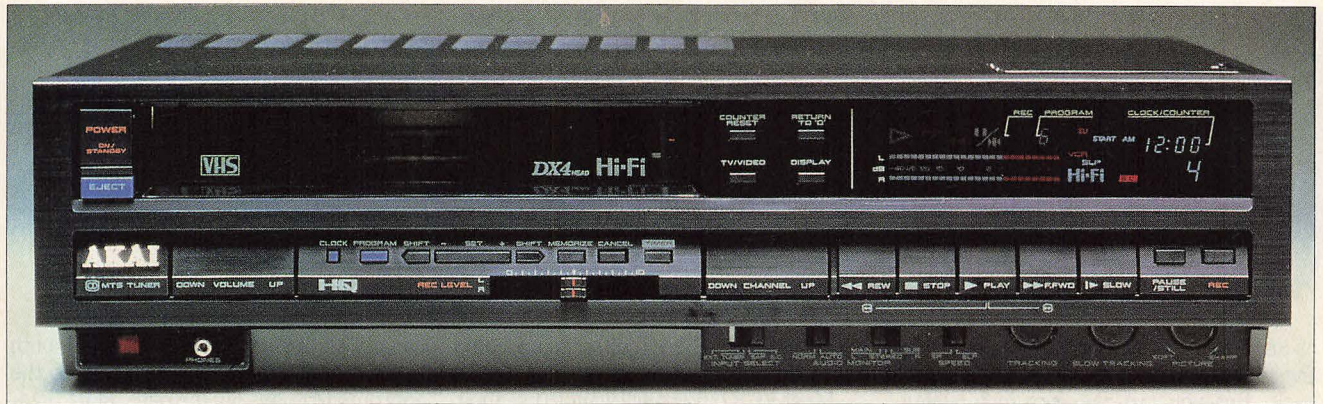
Recording audio from a distance isn't a long shot anymore

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Hi-Fi Minus High Price: Akai's V-565-U, for \$699, offers hi-fi stereo, MTS and onscreen programming that can be set with its remote control (below).

A TOUCH OF CLASS

Mid-price VCRs add high-end special effects and audio.

The social middle class may be disappearing, but when it comes to home video, the middle class—VCRs priced between \$500 and \$700—is bulging at the seams. While inexpensive VCRs keep getting cheaper and high-end machines more expensive, the middle zone is filled with dozens of decks, many of which represent the best values in the video marketplace.

You won't find Super VHS in the middle range, mind you; it always takes a few years for the state of the art to trickle down to less expensive gear. You will find, however, the leftovers from yesterday's leading edge—features introduced on costly, high-end models only a few years ago. Most mid-price VCRs have four video heads for improved special effects like search and still frame. Other add-ons include hi-fi audio, MTS stereo decoding, onscreen programming and index search. And a few models even add digital circuitry for special effects like picture-in-picture.

With over 70 current models of VCRs priced in the middle range (see accompanying chart), it's not easy to pick the best deal among them. At first glance most look virtually identical to each other, with the familiar flat black finish and 4-by-17-by-14-inch dimensions. But don't be blinded by industrial design. When you visit the video store, be sure to test-drive as many models as possible to get a good idea of exactly what options are available for the price. Also, remember that the prices quoted here are suggested list prices. Most of these models will cost less at retail.

While digital technology is still largely confined to VCRs at the high end of the price scale, the trickle-down theory has brought a few digitally-enhanced decks into the \$500 to \$700 area. Toshiba's \$610 M-4285, for example, offers the increasingly popular picture-in-picture effect. PIP lets you watch a live television broadcast and a videotaped program simultaneously by superimposing a smaller screen on any corner of the full screen. The action on the inset screen can be switched to the full screen from the remote. The M-4285's other attractions include two-speed slow motion, picture search and 4-event/14-day programming.

PIP has become more and more widespread on moderately priced VCRs, including models from Craig, Fisher, GE, Hitachi, Quasar, RCA, Sharp and Samsung. Panasonic's PV-3770 and PV-4770 both offer PIP as well as "TV memory," which provides noise-free still frames from tape or broadcast. Both are mono units, while the latter also features four video heads, onscreen programming and double-speed playback. The 3770 costs \$525, while the 4770 sells for \$600.

Betaphiles can get the most for their money with Sony's SL-810D SuperBeta deck. This \$550 model offers digital freeze frame, strobe, 1/4-speed slow motion, mosaic and solarization. This mono unit also features an edit switch, a linear time counter and a full-function remote control.

Maybe all this digital hoopla doesn't impress you. If audio is



TOUCH OF CLASS

Mid-price VCRs now offer digital effects, hi-fi audio and MTS stereo.



Discount Dubber: Hitachi's VT-1450A, for \$530, offers MTS stereo, audio/video dubbing and noise reduction.

as important to you as video, you may find these decks' lack of stereo sound a drawback. But you can also buy high-quality audio for a reasonable price.

Akai's V-565U-B, for \$699, features a souped-up audio package that includes hi-fi stereo, MTS decoding, a 10-watt-per-channel amp and audio dubbing capability. Two of the deck's four heads are dedicated to special effects such as variable speed slow motion, and it also features a comb filter, a tracking control and 6-event/14-day onscreen programming.

Fisher's FVH5550, for \$600, dedicates two heads to its hi-fi stereo and also features MTS and second audio program. Special playback modes include 9x and 24x EP picture search (5x and 8x in SP), double-speed playback, 1/2x slow motion, still frame and frame advance. CCD picture enhancement reduces visible noise, and you can program the 6-event/one-year timer from the remote control using onscreen prompts. Automatic functions include play, rewind, eject and power off.

While JVC's HR-D360U, for \$599, doesn't have hi-fi audio, it does offer linear track stereo with Dolby noise reduction. While linear track stereo isn't as rich as hi-fi, you still get the benefits of two-channel separation, and undemanding listeners may not be able to tell the difference. The HR-D360U also includes an MTS decoder and the VHS Index Search System (VISS), which places a code signal at the beginning of each recorded segment on a tape. You can access any program instantly by simply punching in its two-digit code from the remote control.

Hitachi's VT-1450A, for \$500, is another linear track stereo model with an MTS decoder. Its digitally-interfaced remote control has an LCD screen for programming the deck's 4-event/14-day timer. One of the three video heads is dedicated to

special effects. HQ circuitry and a comb filter help enhance the picture quality.

Most VCR buyers will want to use their new toys, at least part of the time, to tape broadcast television shows to watch later. But many new video users find timeshifting somewhat daunting. They don't like having to kneel on the floor to squint at the tiny buttons and LED readouts on the front panels of their decks. Onscreen programming makes the chore a little easier, clearly displaying all the timer data on the TV screen. It's available on mid-price decks from Akai, GE, Hitachi, NEC, RCA and Sharp, among others.

JVC's HR-D410U, for \$529, allows you to use the remote control to set its 4-event/14-day timer with onscreen menus. The remote control also has an LCD screen, allowing you to program the timer with the remote and store the information in its memory. You can then transfer the information to the VCR later. The HR-D410U is a three-head machine that features a real-time counter, index search, still frame, frame advance, five-speed slow motion and a feature called "skip search," which lets you bypass tape segments from 30 to 120 seconds long.

Another recent innovation for reluctant timeshifters is bar code programming. Panasonic's PV-4722, for \$525, comes with an electronic light pen and a sheet of

bar codes. To set its 8-event/one-month timer, simply run the scanner over the appropriate codes for the date, start time, stop time and channel. The four-head machine also offers slow motion and "Omni-search," which plays the tape at 7x speed in SP and 21x in EP.

If you're looking for a VCR that's a bit unconventional, check out Zenith's \$599 VRD230 Sidekick. The Sidekick is a vertical VCR designed to sit next to a TV rather than on top of or under it. Playback features include 1/5x slow motion and digital double-speed play with intelligible audio. The deck also has index search, a comb filter, programmable channel scan, a 4-event/14-day timer and auto play, rewind, eject and next function memory.

One of the most underrated features seen on recent VCRs is Sharp's "blue screen noise elimination" system. It's always irritating when, at the end of a videotape, the screen suddenly fills with loud static. Sharp's system replaces that snow with a silent, soft blue picture (that is now imitated by some other manufacturers). Sharp's four-head VC-M701U and VC-A601U feature blue screens along with two-speed picture search, a clean edit system, 4-event/14-day programming and automatic power on, play, rewind, stop and eject. The 601 costs \$580; the 701, which adds MTS stereo, sells for \$630. ■



Programmer Payoff: RCA's VPT395, for \$549, is an MTS stereo deck with onscreen programming.

Mid-Price VCRs

Key

AD: audio dubbing
AR: auto rewind
BCP: bar code programming
DZ: digital zoom
FA: frame advance
FF: freeze frame
M: digital mosaic
NA: not available due to open listing
NR: noise reduction
OSP: onscreen programming
OTR: one-touch recording
PIP: picture in picture
RTC: real time counter
S: solarization
SS: skip search
SM: slow motion
ST: digital strobe
VASS: VHS address search system
VD: video dubbing
VISS: VHS index search system

BRAND/MODEL	FORMAT	PRICE	DAYS/EVENTS	CHANNELS	AUDIO FEATURES	SPECIAL EFFECTS	VIDEO HEADS	SPECIAL FEATURES
Akai VS-565U-B	VHS	\$699	14/6	107	Hi-Fi, MTS	FA, FF, SM	4	AR, OSP, RTC
Curtis Mathes BV745	VHS	NA	21/4	155	mono	FA, FF, SM	4	OSP
Curtis Mathes BV750	VHS	NA	21/8	155	stereo, MTS	FA, SM	4	OSP
Curtis Mathes BV758	VHS	NA	21/8	155	stereo	FA, SM	4	OSP
Curtis Mathes MV775	VHS	NA	14/8	139	Hi-Fi	FA, FF, SM	4	—
Emerson VCR952	VHS	\$600	28/8	110	mono	FF, SM	4	—
Fisher FVH-5400	VHS	\$600	14/4	111	stereo, MTS	FA, FF, SM	4	OSP
Fisher FVH-5550	VHS	\$600	1-year/6	122	Hi-Fi, MTS	FA, FF, SM	4	AD, AR, NR, VD
General Electric VG-7785	VHS	\$649	31/8	155	Hi-Fi, MTS	—	4	—
General Electric 9-7785	VHS	\$600	21/8	155	Hi-Fi	—	4	OSP
Goldstar GHV-1240M	VHS	\$520	14/8	110	mono	FF	2	—
Goldstar GHV-1243M	VHS	\$520	14/8	110	mono	FA, FF	2	—
Goldstar GHV-1250M	VHS	\$550	14/8	110	mono	FA, FF	2	OSP
Goldstar GHV-1270M	VHS	\$550	14/8	110	mono	FA, FF	2	—
Goldstar GHV-1400M	VHS	\$550	14/4	110	mono	FA, FF, SM	4	—
Goldstar GHV-5210	VHS	\$650	1-year/8	110	stereo, MTS	FA, FF	2	—
Goldstar GHV-8200M	VHS	\$650	14/4	110	Hi-Fi, MTS	FA, FF	2	VIA, VIS
Hitachi VT-1450A	VHS	\$530	14/4	119	stereo, MTS	—	3	AD, AR, NR, VD
Hitachi VT-2600A	VHS	NA	14/4	108	Hi-Fi, MTS	FA, FF, PIP	2	AD, AR, M, OTR, OSP, ST, VD, VASS, VISS
Instant Replay 610-CM	VHS	NA	14/4	107	mono	FA, FF, SM	2	—
JCPenney 6087	VHS	\$570	21/8	155	stereo, MTS	FA, FF, SM	4	OSP
JVC HR-D410U	VHS	\$529	14/4	121	mono	FA, FF, SM	3	AR, OSP, OTR, RTC, SS, VISS
JVC HR-D440U	VHS	\$579	14/4	121	mono	FA, FF, SM	4	AR, OSP, OTR, RTC, SS, VISS
JVC HR-D360U	VHS	\$599	14/4	120	stereo, MTS	FA, FF	4	AR, NR, SS, VASS, VISS
Lloyd's L824A	VHS	\$650	14/1	105	mono	FA	2	—

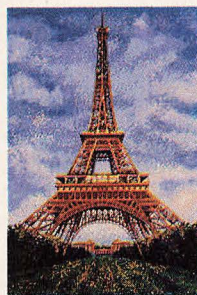
Mid-Price VCRs

BRAND/MODEL	FORMAT	PRICE	DAYS/EVENTS	CHANNELS	AUDIO FEATURES	SPECIAL EFFECTS	VIDEO HEADS	SPECIAL FEATURES
Lloyd's L840	VHS	\$550	21/4	110	mono	FF	2	—
Magnavox VR9642AT	VHS	\$549	21/8	155	mono	FF, SM	4	OSP
Magnavox VR9652AT	VHS	\$679	21/8	155	stereo, MTS	FA, FF, SM	4	AD, AR, NR, OTR, VD
Marantz VR460HQ	VHS	\$700	21/4	110	Hi-Fi, MTS	FF	4	—
Mitsubishi HS-413UR	VHS	\$629	31/8	107	Hi-Fi, MTS	FA, FF, SM	4	—
Mitsubishi HS-710UR	VHS	\$649	14/3	105	mono	FF, SM	4	—
NEC N926U	VHS	\$529	21/8	110	mono	FF, SM	4	—
NEC N946U	VHS	\$579	21/8	110	stereo, MTS	—	2	OSP
NEC N956U	VHS	\$619	21/8	110	stereo, MTS	FF, SM	4	OSP
Panasonic PV-2800	VHS	NA	NA	155	mono	—	2	—
Panasonic PV-4722	VHS	\$525	1-month/8	155	mono	SM	4	AR, BCP, OSP, OTR, RTC
Panasonic PV-4750	VHS	\$600	NA	155	stereo, MTS	SM	4	AD, OSP, OTR, NR, VD
Panasonic PV-4800	VHS	NA	NA	155	mono	FF	4	—
Philco VT8742AT	VHS	\$630	21/8	155	stereo, MTS	FA, FF, SM	4	OSP, NR
Philips VPH731	VHS	\$629	21/8	155	Hi-Fi, MTS	SM	4	OSP
Quasar VH5685	VHS	\$680	1-month/8	155	Hi-Fi, MTS	—	4	BCP, OSP, OTR, RTC
RCA VPT395	VHS	\$549	1-year/6	120	stereo, MTS	FA, FF, SM	3	AR, OSP, NR
Radio Shack 16-612	VHS	\$600	14/5	110	Hi-Fi	FF	2	—
Radio Shack 16-702	VHS	\$500	14/5	110	stereo	FF	2	—
Samsung VR6600F	VHS	\$650	14/6	110	Hi-Fi, MTS	—	2	AD, AR, VD
Sansui SV-R7700	VHS	\$600	14/4	108	mono	FA, FF	4	—
Sanyo VHR1900	VHS	\$630	14/8	107	Hi-Fi, MTS	FA, FF, SM	4	—
Sears 5352	VHS	NA	1-year/4	119	stereo, MTS	FA, FF, SM	3	OSP
Sears 53451	VHS	\$530	1-year/4	111	mono	FA, FF	2	—
Sharp VC-798U	VHS	\$550	14/6	110	stereo, MTS	FA, FF, SM	2	OSP

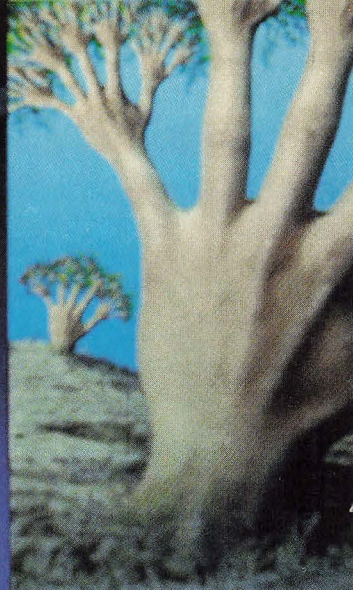
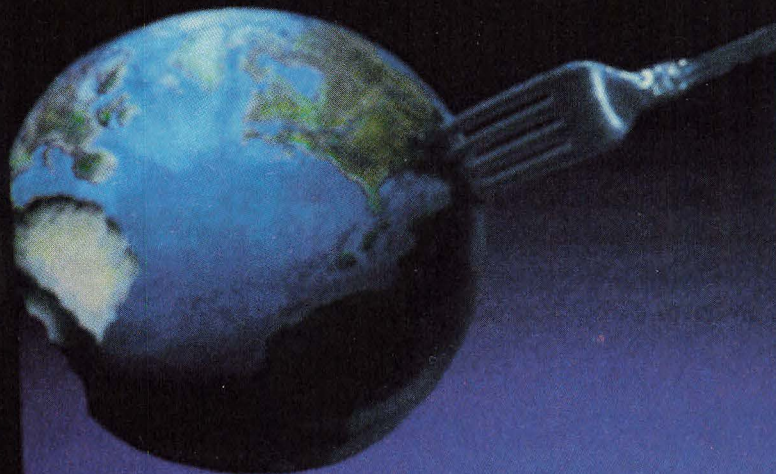
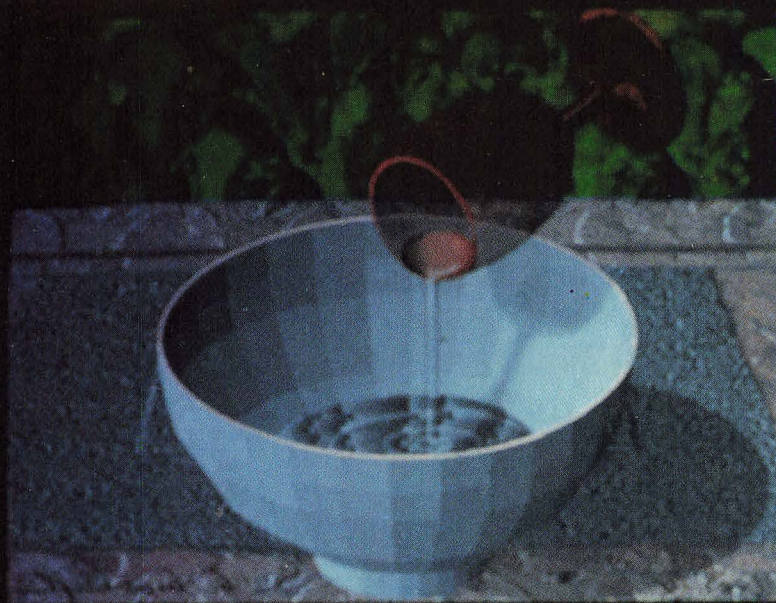
Mid-Price VCRs

BRAND/MODEL	FORMAT	PRICE	DAYS/EVENTS	CHANNELS	AUDIO FEATURES	SPECIAL EFFECTS	VIDEO HEADS	SPECIAL FEATURES
Sharp VC-799U	VHS	\$630	14/6	140	stereo, MTS	FA, FF, SM	4	AR, OSP
Sharp VC-A600U	VHS	\$530	14/4	110	mono	FA, FF, SM	4	—
Sharp VC-A601U	VHS	\$580	14/4	110	mono	FA, FF, SM	4	OSP
Sharp VC-M701	VHS	\$600	14/4	140	stereo, MTS	FA, FF, SM	4	OSP
Sharp VC-7857U	VHS	\$550	14/4	110	stereo, MTS	FF	2	AR, OSP
Sharp VC-Q77U	VHS	\$550	14/4	110	mono	FA, FF, SM	4	AR, variable speech control
Sony SL-810D	SuperBeta	\$550	7/6	148	mono	FA, FF, SM	2	AD, DZ, M, S, ST, VD
Sony SL + HF840	SuperBeta	\$750	7/1	149	Hi-Fi	FF	2	AD, SS, VD
Sylvania VC8952AT	VHS	\$549	21/8	155	mono	FA, FF, SM	4	AD, AR, OSP, OTR, VD
Sylvania VC8954AT	VHS	\$679	21/8	155	mono	FA, FF, SM	4	AD, AR, NR, OTR, VD
Symphonic 5800	VHS	NA	5/5	140	stereo, MTS	—	2	—
Symphonic 6000	VHS	NA	14/4	110	Hi-Fi, MTS	SM	2	OSP
Tatung VRH-8500U	VHS	\$600	14/8	105	mono	FA, FF, SM	4	—
Tatung VRH-8700U	VHS	\$600	14/4	108	mono	FF	4	—
Teac MV-600	VHS	NA	14/4	110	Hi-Fi, MTS	FA, FF	2	—
Teac MV-1000	VHS	NA	14/8	139	Hi-Fi, MTS	—	2	—
Teknika VCR784	VHS	NA	21/8	100	mono	FF	3	OSP
Teknika VCR785	VHS	NA	14/8	107	mono	FA, FF, SM	2	—
Teknika VCR786	VHS	NA	8/14	107	mono	FA, SM	4	OSP
Toshiba M-4285	VHS	\$580	14/4	NA	mono	PIP, SM	2	—
Toshiba M-7730	VHS	\$580	14/4	122	mono	FA, FF, SM	4	—
Toshiba M-7850	VHS	\$650	14/4	122	mono	FA, FF, SM	4	OSP
Toyomenka (TMK) 4200VHQ	VHS	\$599	14/4	105	mono	—	2	—
Zenith VRD-230	VHS	\$599	14/4	178	mono	FA, FF, SM	4	AR, OSP, VASS, VISS, vertical design
Zenith VRD-500ST	VHS	\$599	14/4	157	stereo, MTS	FA, FF	4	AR, OSP, NR, VASS, VISS

Chart by Martin Porter & Associates based on manufacturer-provided information.



Magic Windows:
A photo of the Eiffel Tower (top left) digitized with Deluxe Paint II and animated geometric forms (bottom left) on Videoscapes 3-D, both for the Amiga, plus a quartet of surreal scenes (above right) created with NuVista Video-



Portland Weather

HIGH TEMP	75°
LOW TEMP	45°
CURRENT	60°

>DPaint< V.27



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BY TIMOTHY ONOSKO

DESKTOP VIDEO

Macs & Amigas bring the excitement of dazzling graphics to homemade tapes

The first VCR held out to budding videophiles the extraordinary promise of eventually producing their own television programs. The camcorder brought the promise within reach. But the same technological revolution that was giving us inexpensive VCRs and camcorders was also giving the TV industry an amazing new arsenal of electronic video miracles based on computer technology. Now when we watch the evening news, we expect to see electronic text on the same screen, pictures over newscasters' shoulders, charts for explanations, logos that spin into view with the speed of a hummingbird. We expect computer graphics to let us see what artists once only imagined. So it should come as no surprise that this same technology is finally coming home.

Desktop video is a way of bringing professional video effects to home and business presentations using personal computers, camcorders and VCRs. The average desk or dining table can accommodate all the necessary video and computer hardware, hence the name.

Just as computer printers distribute the results of a computer system, the VCR can be considered the "printer" of a desktop video system. Instead of printing to paper, desktop video records to tape.

The small computers at the heart of the desktop video movement are the Apple Macintosh II and Commodore's Amiga 500 and 2000 machines. Though they range in price from about \$5,000 for the Mac II to \$595 and \$1,495 for the Amigas, they are surprisingly close in video-related capabilities. All offer entry into three areas of computer-generated video: titling and information graphics, computer graphics and animation and digital video effects. They can also digitize or mix live video with computer pictures, then record those images on any VCR.

They differ, however, in what's required to produce such videos. The Macintosh II is a high-end personal computer that needs relatively expensive additional hardware to capture video images and convert its output to a recordable NTSC television signal. The Amiga 500 and 2000 are low-cost home computers that only need inexpensive plug-in accessories to digitize video and combine computer graphics with signals from a VCR or a camcorder.

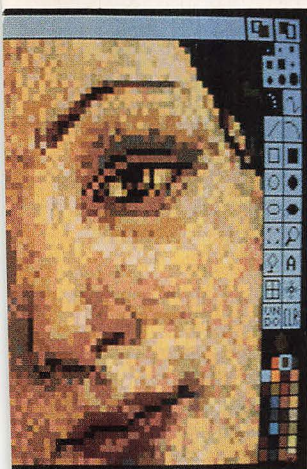
Every desktop video system shares certain elements: a computer to generate and manipulate images, a camera to originate pictures ("live" video or stills from photographs or drawings), a VCR or camcorder to use as a source for editing and overdubbing, another VCR to edit and re-record and, finally, the right software—the computer programs that make it all happen. Desktop systems also take advantage of a variety of components and processes. Briefly, here's what they do:

Character generators are dedicated computers that create high-quality electronic text in different colors and styles, in many cases, moving on and off screen. *Video titling programs* mix words with pictures, animate images and move from screen to screen with special transitions. *Presentation programs* further orchestrate computer video.

Gen-locks are devices that mix video signals. In a desktop system, simple hardware attachments and plug-in boards superimpose computer graphics over video from another source. *Digitizers* are hardware/software combinations that convert a video camera signal to the bits and bytes computers understand. Unlike a gen-lock, a digitizer stores a still



Amiga Amigos:
Weather map (far left) created with Pro Video Plus and a Deluxe Paint version of Botticelli's Venus with a windowed close-up illustrating the bit map.



DESKTOP VIDEO

video picture inside a computer so that you





Ready for Tape:

Detail from a video portrait manipulated with Digi-Paint (far left) and a taped image from a child's birthday party enhanced with Deluxe Video, both for the Amiga.

Pro Video Plus, for \$300, is a professional-quality character generator software package for the Amiga. Depending on the computer's memory (it requires an Amiga with at least one megabyte), it will let you create up to 2,600 "pages" (or screens) of high-resolution text for storage in the computer. Sixteen fonts are included in four different type styles, each in four sizes. Lines of text can be scrolled or moved on and off the screen. In addition, the program allows over 90 different transitions from screen to screen, including wipes and screen change patterns.

For those who don't need all the bells and whistles, PVS Publishing, the creator of *Pro Video Plus*, offers a lower-priced program, *Pro Video CGI*, for \$200. Both are distinguished by high-quality output and speed. They use only the computer's keyboard (rather than the mouse pointer) and closely resemble professional character generators in the way they work.

TV Text for the Amiga is a simple character generator that produces screens of high-resolution text. Produced by Brown-Wagh Publishing for \$100, it includes nine type styles in two sizes each. Text can be displayed in up to eight colors (chosen from over 4,000) and superimposed over several backgrounds, including grids, color gradations and digitized pictures. Its ability to display text with outlines and multi-color drop shadows makes characters readable against video from a VCR or camcorder.

TV Text does not animate text or allow interesting transitions. A companion program, *TV Show*, is designed for this purpose. It takes screens produced by *TV*

Text and other graphics programs and orchestrates them in motion. *TV Show* has 50 transition effects, including corner pulls, fades, wipes and complicated line and block effects. It is simple to learn and uses the computer's mouse to manipulate onscreen objects and text.

Aegis' *Video Titler* for \$50 is actually two Amiga programs in one: *Titler* is a text generator with special typographic effects, and *Video SEG* (for special effects generator) provides transition effects. *Video Titler* uses standard Amiga video fonts (nine interesting new ones are in the package) or

Aegis' Polyfonts, five typefaces that can be manipulated in an almost infinite variety of ways.

Video SEG performs spiral transitions, checkerboards, flips, fades, dissolves and other effects between digitized photos or pictures created with painting programs. *Video Titler* is also one of the few character generators so far for the Macintosh II.

Deluxe Video and *Deluxe Productions* are Electronic Arts' Amiga video titler and presentation programs. *Deluxe Video*, for \$100, is a simple, versatile program that combines pictures with animated text. While scripting a scene, *Deluxe Video* lets you organize and time elements with computer-generated music and digitized sounds. You play the scripts with an onscreen "remote control" patterned after a VCR's. The program includes several "scene generators" for composing formatted titles, an animated theater marquee, a screen for sports scores, a weather map and the like.

Deluxe Video operates at the Amiga's lowest resolution and is aimed squarely at amateur producers, while *Deluxe Productions*, for \$200, is a high-resolution program for professionals and ambitious amateurs.

There are two ways to create desktop
continued on page 98



Mighty Mac: The Macintosh II with keyboard, mouse, monitor and a resolution of 640 by 480 pixels.

VIDEO RETAILERS

Have trouble finding copies of VIDEO at your local newsstand? Want to know where to send a friend to pick up a copy? The following will help—it's a list of retail stores across the country, that carry VIDEO every month.

ARIZONA

Satellite Center, Casa Grande
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ARKANSAS

Video Vision, Monticello

CALIFORNIA

Video Journeys, Los Angeles
Video Archives, Manhattan Beach
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M-G-C Productions, Vista
Onune Video Inc. #1, Brawley
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Video Vision Theater, Mount Joy

PROGRAMMING

Theatrical Releases

Fatal Attraction

1987. Michael Douglas, Glenn Close, Anne Archer; dir. Adrian Lyne. 120m. (R) Hi St cc \$89.95. B \$29.95. LV \$34.95. Paramount. Image: good.

Back in the '50s and '60s, no community-conscious adult wanted to be seen sneaking out of a sex flick. So some canny film maven came up with the concept of the "art" film: nudie flicks couched in social significance whose characters spouted Proust while they humped. College professors discussed the aesthetics of Brigitte Bardot with dead seriousness. A decade later, horny teens who managed to penetrate a screening of *I Am Curious (Yellow)* would more likely end up slumped next to their parents than to some pervert.

Cut to the '80s. Hardcore values aside, sex is fairly well integrated into the texture of current cinema. What now passes for titillation is more than likely to be dripping off the edge of a machete as the *Friday the 13th* genre reigns among the sensually retarded. Now comes the slasher art film. Make the characters white collar adults who eat sushi and quote *Madame Butterfly* before they start slicing each other into nouvelle cuisine. Hire name actors, get a stylish director, splurge on the budget and you get a hit. Hence *Fatal Attraction*.

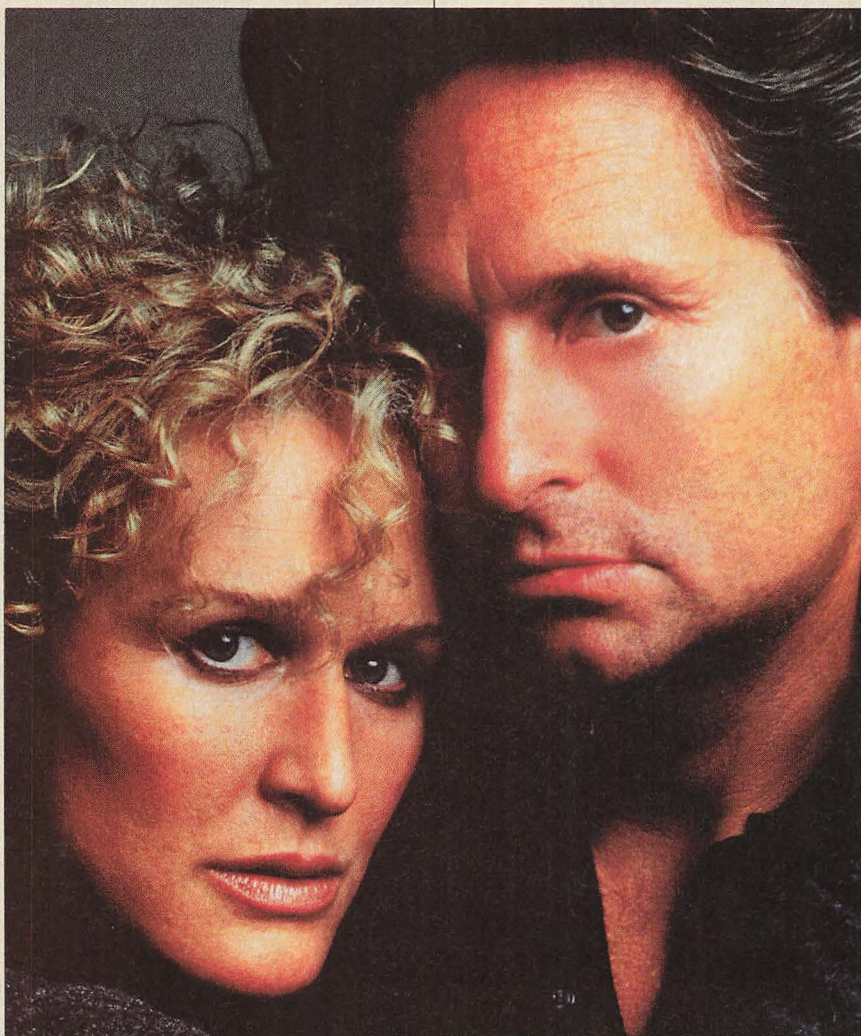
Michael Douglas portrays Dan Gallagher, a fast-track lawyer whose WASPy wife and daughter seem more like fashionable accessories than flesh and blood. His marriage is immediately established as having entered the comfortable-but-dull phase, and Gallagher is pegged as an overgrown adolescent with sex on the brain. He can get aroused just walking the dog. But having done so, he returns home to find his daughter hogging his side of the conjugal bed. Though his wife (Archer) gurgles "It's just for tonight, honey," one gets the impression that it isn't.

When the hand of fate pushes Dan into bed, sinks, elevators—virtually any available surface—with book editor Alex Forrest (Close), her effect is that of water to a man

dying of thirst. But she has a psychotic reaction to his dismissal of their weekend fling as nothing more than, well, a weekend fling. When Sunday rolls around and Dan heads for the door, Alex attempts suicide. And that's just for starters. Soon she is totally obsessed with Dan, exploding his smug little cosmos as only a scorned lunatic can. She threatens his family. She cooks his daughter's pet bunny. And her next

recipe is for Dan's goose!

Is there a logic to any of this? Not really. Any scenes offering clues to Alex's behavior evidently wound up on the cutting room floor, leaving her character so poorly defined that the soul of the film departs long before its audience. But in slasher pics, it's the threat that counts, and threaten Alex does with mechanical intensity. The only question raised is: when will she



Just Say No: Glenn Close (left) and Michael Douglas star in 'Fatal Attraction,' a thriller about marital fidelity.

Theatrical Releases

flip her wig again and how high? *Fatal Attraction* embraces the basic genre credo—that extramarital sex is a capital offense punishable by sharp objects—and tailors it to the yuppie patron. Groping teens are replaced by upscale groping adulterers. Carving knives from Hammacher Schlemmer still make a nasty gash.

Suspend disbelief for two hours and *Fatal Attraction* may pass for a slick adult thriller. It will certainly set your teeth on edge. But if you're willing to suspend disbelief, wouldn't you just as soon hang out with Freddy or Jason? At least you know what motivates them. —John Walker

Throw Momma from the Train

1987. Danny DeVito, Billy Crystal, Anne Ramsey; dir. DeVito. 88m. (PG-13) Hi St cc \$89.98. Orion. Image: good.

Larry (Crystal) is a frustrated novelist who teaches creative writing to a crew of inane no-talents while he tries to overcome a monumental case of writer's block. Owen (DeVito) is his lamest student, partial to penning

three-page two-character murder mysteries in which one person is killed because someone else doesn't like his hat. Larry is haunted by dreams of revenge against his slutty ex-wife (Kate Mulgrew), who stole his first book and made millions from it. Owen, meanwhile, is saddled with a monstrous mother (Ramsey) who disparages his ambitions of a better life. Then Owen hits on a plan: he'll murder Larry's ex if Larry takes out his harridan.

Throw Momma is clearly intended as a black-comedy homage to Hitchcock, even employing a scene from *Strangers on a Train* to set the plot in motion. DeVito skillfully apes the master's familiar hallucinatory camera angles, and David Newman's score recalls music composed by Bernard Herrmann for such films as *Psycho*. DeVito also draws an astonishing performance from Ramsey. Momma is a true grotesque, with a piercing, slurred bellow and features that hang from her face like melting wax. (She would have been perfect for the part of Jason's mother in *Friday the 13th*.) DeVito's Owen is one of the sweetest, most

well-meaning murderers who has ever appeared on film. His innocence is nicely conveyed in a throwaway moment when he's discussing the deal with his uncomprehending professor. A dairy industry billboard catches his eye and he delightedly exclaims, "Cows!"

The early scenes in Larry's writing class are small comic gems, and the depiction of his writing block is appropriately excruciating. Eventually, though, *Throw Momma* gets bogged down in its plot machinations. Crystal's mounting hysteria becomes more annoying than amusing, and the climactic scene—from which the title is drawn—is tediously shrill. This initially intriguing movie ultimately becomes predictable and, even worse, sentimental, sacrificing its nasty edge just to make the characters more likable. Ramsey, though, remains a stunning surprise, and DeVito shows promising dexterity as a director of adult comedy.

—Lou Kesten

Barfly

1987. Mickey Rourke, Faye Dunaway, Frank Stallone; wr. Charles Bukowski; dir. Barbet Schroeder. 100m. (R) Hi cc \$89.95. LV CX \$34.98. Warner. Image: good.

At one point in this stylish hangover, "distressed goddess" Wanda Wilcox (Dunaway) explains to alcoholic writer/guru Henry Chinaski (Rourke) that "the more crap you believe in, the more better off you are." It's fortunate for Charles Bukowski, who wrote *Barfly*'s screenplay as well as the stories upon which the Chinaski character is based (collected in such books as *Post Office* and *Love Is a Dog from Hell*), that many readers—particularly in Europe—still subscribe to the myth of the suffering romantic artist, the intoxicated noble savage, the "natural" man.

How natural is Chinaski? He drinks copiously, fights furiously and has sex surprisingly often, it would seem, for a puffy, destitute, scab-ridden wino. His redeeming social qualities, on the other hand, include the ability to spout wonderful pseudo-profundities in tones and cadences somewhere between Bob Dylan, Merv Griffin and a Chris Elliot impression of Marlon Brando. (Example: "Sometimes I get tired from thinking of all the things I don't want to do. All the things I don't want



Momma Weirdest:
Danny DeVito and Billy Crystal (above) plot against Anne Ramsey (left) in 'Throw Momma from the Train.'



to be. All the places I don't want to go.")

Would Chinaski/Bukowski hold our interest if he weren't—ahem—a great writer? Of course not, at least judging from the awful stuff he composes here. But that doesn't deter Tully (Alice Krige), the rich and beautiful editor of the *Contemporary Review of Art and Literature*. After "discovering" Chinaski, she promptly invites him to move in with her, in spite of the melancholy roustabout's bad breath, bloody clothing and tortured body. Her obsession leads to a nasty spat with Wanda, and it comes as no surprise when Chinaski chooses the more familiar milieu in the final reel.

Director Schroeder has filmed some 50 interviews with Bukowski. Glowingly pho-



Deep Drinker: Mickey Rourke is an alcoholic author in Charles Bukowski's autobiographical 'Barfly.'

tographed by Robby Muller, *Barfly* is an entertaining yet ultimately sentimental homage to the writer—it ennobles him without adding anything substantial to his legend. *Barfly*'s look, music (mainly classical) and glamorous actors (Tom Waits would have made a good Chinaski) all seem to artificially sweeten the grunge Bukowski has spent so many difficult years articulating.

—Richard Gehr

Overboard

1987. Goldie Hawn, Kurt Russell, Edward Herrmann, Roddy McDowall; dir. Garry Marshall. 112m. (PG) Hi St cc \$89.98. CBS/Fox. Image: good.

The blockbuster *Private Benjamin* has been both boon and curse to Goldie Hawn. Ever since her winning performance in that film, she has reprised its elements in several derivative vehicles, namely *Protocol* and *Wildcats*. All three are characterized by a character transformation: at the beginning of each story she's an appealing person essentially unformed. Unusual circumstances allow her to become a fully-realized—and totally adorable—woman.

Overboard offers a slight variation: Goldie's initial character, ultimo rich bitch Joanna Stayton, is totally unappealing. She cruelly condescends to the grubby carpenter who remodels a closet on her yacht to house a shoe collection that would please Imelda Marcos. Through a laborious plot point, Joanna contracts amnesia and the carpenter, a wholesome but canny widower named Dean Proffitt (Russell), contrives to convince her that she is really his wife. He brings her to his decrepit home so she can cook, clean and care for him and his four brats.

As in every Goldie Hawn vehicle, the conclusion is preordained. In this case, the politics are weirdly anti-feminist—the shrew is tamed by her adoption of a traditional domestic role. But this is a farce, after all, and director Garry Marshall—the television sitcom veteran—carries it off with a lighter hand than some previous Goldiethons. Though none of the supporting roles really catch fire (Herrmann as the rich husband and McDowall as the put-upon butler are predictable; the kids are cute but not memorable), the two lead stars keep *Overboard* on an even keel. Russell serves as a likable straight man to Hawn's rubber-faced mugging, and the chemistry between them (based, no doubt, on their real life together) is sufficient to draw us into their romance. We wind up cheering at their inevitable reunion.

We would cheer even more if Goldie ditched the formula and attempted more complex roles, like she did in *Shampoo*.

—Steven Levy



Remake/Remodel:

Goldie Hawn's latest film vehicle is the sea-going 'Overboard.'

Prick Up Your Ears

1987. Gary Oldman, Alfred Molina, Vanessa Redgrave, Wallace Shawn; dir. Stephen Frears. 111m. (R) Hi St LV also. \$79.95. Virgin. Image: good.

Joe Orton. How many Americans are familiar enough with that name to grasp the reasons for a mainstream film about him? Twenty-five years ago, the young British playwright rose out of uneducated poverty to become the toast of smart society, a fresh, satiric voice whose work scandalized and captivated London and New York. His shocking death—he was murdered by his longtime lover in 1967—only increased Orton's notoriety, turning his memory into a tragic icon for those outside the sexual mainstream.

The rude triple entendre of *Prick Up Your Ears*—the title used by John Lahr for his painstaking 1978 biography—reflect Orton's naughty humor, a trait brilliantly captured by Gary Oldman in this oddly constructed but moving portrait. Framed around Lahr's book research, the story is outlined in flashbacks, supplemented by voice-over interviews with Orton's literary agent Peggy Ramsay (Redgrave) and one of his sisters (Julie Walters). Although this gambit is clumsy and unnecessary, it allows the filmmakers to get in a few gratuitous personal digs at Lahr (Shawn, at his eager, unctuous best).

The film focuses on the downward spiral of Orton's 16-year relationship with Kenneth Halliwell (Molina, also excellent in *Letter to Brezhnev*). It shows them meeting as young acting students at the Royal Academy and chronicles the remainder of their lives together: toiling in obscurity as frustrated writers, going to jail for defacing

Theatrical Releases



In Your Ear: Gary Oldman (left) and Alfred Molina in 'Prick Up Your Ears,' a film about Joe Orton.

library books, vacationing in Tangiers, picking up men for quick sex in public lavatories and, ultimately, coming apart at the seams as Orton's meteoric rise leaves Halliwell jealous and embittered. The film skirts many significant historical details (not to mention any serious consideration of Orton's work) in favor of re-creating colorful events from Orton's conspicuous diaries.

Oldman is astonishing here, free of the self-conscious posing that marred his portrayal of another British anti-hero cult figure, Sid Vicious, in the equally unromantic and sordid *Sid & Nancy*. He conveys randy recklessness with the same ease he captured dissolute drug addiction. Molina occasionally overdoes it as the tortured neurotic who can't live up to his failures, but he is a much more sympathetic character than Lahr's book suggests.

The film's final bit of violence is simple but appalling, so be warned. And, even in these liberated times, the kissing scenes may disturb some people. That said, *Prick Up Your Ears* is a fine if unexceptional piece of work, a clear-headed recollection of a remarkable life. —Ira Robbins

The Principal

1987. James Belushi, Rae Dawn Chong, Louis Gossett Jr., Kelly Minter; dir. Christopher Cain. 109m. (R) Hi ss \$89.95. RCA/Columbia. Image: good.

Real Men

1987. Belushi, John Ritter, Barbara Barrie; wr./dir. Dennis Feldman. 86m. (PG-13) Hi St cc \$79.98. CBS/Fox. Image: good.

After supporting showcases in *Salvador* and *About Last Night* and a stint on *Saturday Night Live*, Jim Belushi's 1987

breakout vehicle—a seriocomic *Blackboard Jungle* set in a drug- and violence-ravaged inner city high school—proves his talent separate and apart from his older brother and confirms his graduation from comic to comic actor.

The Principal opens with a trimmed-down Belushi as blue-collar teacher Rick Latimer, an eternal muck-up who spies his ex-wife with a well-groomed, three-piece-suited date in the local faculty gin mill. In the first of the film's *Rambo*-inspired, tacitly sanctioned violent sequences, Rick goes after the yuppie with a bat and makes baby food out of his BMW. His punishment is a "promotion" to Brandel High, the Rikers Island of learning institutions, in which the uncontrollable inmates, er, students, major in mayhem and hooliganism. Rick is sobered by the poverty, dope and despair the kids in his care face—the hallways look like bombed-out shelters—and, with the help of Lou Gossett Jr. in the Tonto-ish role of the school's chill security chief, decides to "make this place a school again." He does so via a kind of hip tough-love campaign. He aims to convince the students of his love and understanding and is prepared to beat it into them if necessary.

Though sloppily directed, *The Principal* moves with a jerky momentum as musical director Jellybean keeps the beat strong and the decibel level high. Credit the film's overall likability to the bumpy-faced Belushi's confident underplaying of the good-buddy persona he's spent years putting together.

A's for performance also go to the mar-

velously moody Rae Dawn Chong, who manages to transcend a tacky attempted rape scene (updated from *Up the Down Staircase*) in which the leather-jacketed Belushi and his motorcycle charge up staircases and through doors to the rescue, and to Michael Wright as the cartoon version of the ultimate manchild in the promised land, the rageful, black and beautiful leader of the bad guys.

And two weeks of detention to Dennis Feldman for *Real Men*, an idiotic spy comedy with science fiction undertones that manages to combine the special effects of *My Favorite Martian*, the budget of *Plan Nine from Outer Space* and the wit of your least favorite Jerry Lewis film—no mean feat, given the talents of both Belushi and another strongly agreeable actor, co-star John Ritter.

—Mary Allen

Hiding Out

1987. Jon Cryer, Annabeth Gish, Keith Coogan; dir. Bob Giraldi. 98m. (PG-13) Hi St cc \$89.99. HBO. Image: good.

From *Eighteen Again* to *Vice Versa*, there's been such a glut of role reversal comedies lately that it seems every son is really his father. *Hiding Out*'s distinctive trick is to put both mentalities in one body. The film's hero starts out as an adult, becomes a "kid," then is forced to grow up again. That oddly humorous fate befalls narcissistic stockbroker Andrew Morenski (Cryer), whose dealings with the mob force him into the federal witness program and lead him to take shelter at his cousin's high school. After dying his hair yellow and



Stand Tall:

Jim Belushi (center) tests out some new educational theories in 'The Principal.'





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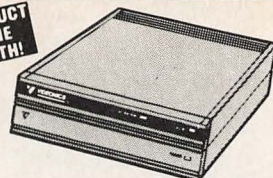
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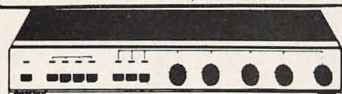
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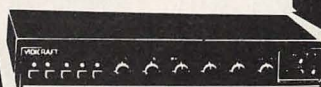
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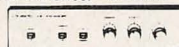
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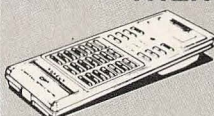


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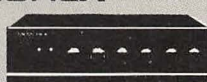
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Non-Theatrical Releases



All Man: Pee-Wee Herman, on the set of his groundbreaking show, now available on videotape.

Pee-Wee's Playhouse, Volume 3

1986. *Pee-Wee Herman*; co-pr./co-wr. Paul Reubens; dir. Stephen R. Johnson. 80m. cc \$79.95. *Hi-Tops*. Image: excel.

Saturday mornings haven't been the same since Pee-Wee Herman hit the airwaves two seasons ago. Superficially the chronicle of a hyperactive kid, his pals and toys in a wildly inventive fantasyland playroom, the weekly show not only obliterates the traditional confines of responsible children's programming but also provides adults with a breathtakingly original half hour of warmhearted fun. Although some crabs may find the persona intolerable, those who willingly enter Pee-Wee's magical kingdom of fascinating, three-dimensional characters are privy to rampant imagination, something formulaic TV has otherwise abandoned.

Each *Playhouse* has some standard fea-

tures. Among other things, there's always a secret word, which is supposed to elicit screams every time it's inadvertently spoken; a spot of claymated Penny's childish raconteurism; a visit by the King of Cartoons, bringing a vintage snippet of animated camp; and a through-the-looking-glass trip into the Magic Screen. Beyond that, the shows are an unpredictable mixture of education (e.g., good manners, simple food preparation, paper airplanes, exotic cultures), visits from such colorful characters as the bovine Cowntess, the glamorous Miss Yvonne and Cowboy Curtis, and interaction with the Playhouse gang—an array of people, puppets, animation and robots that includes Conky the computer, Globey the globe, Jambi the wish-granting genie, Pterri the pterodactyl, the anthropomorphic food inside Pee-Wee's fridge and a tiny dinosaur family that lives in the wall.

Pee-Wee's Playhouse is a kinetic explo-

sion of pop culture, post-modern wit and wholesome values. By conveying the wonder and enthusiasm of childhood, informed by adult aesthetics and a deeply subversive streak, Pee-Wee functions on numerous levels. For kids, his show is the hippest, most exciting and fast-paced entertainment on the box; for the rest of us, it's the closest modern TV has ever come to conscious pop art.

Volume 3 includes three full shows from the first season: *Rainy Day*, *Now You See Me, Now You Don't* and *Cowboy Fun*. (*Hi-Tops* is also releasing cheaper one-episode tapes. *Volumes 1* and *2* contain *Ice Cream Soup* and *Luau for Two*.) While the program's award-winning quality doesn't vary much, the content does, and some shows are especially engrossing. Now there's no excuse: even chronic late risers who can't program a VCR can begin catching up on TV's cleverest offspring.

—Ira Robbins

Roy Orbison & Friends: A Black & White Night

1988. B&W. Dir. Tony Mitchell. 55m. Hi St \$19.99. HBO. Image: good.

What cause, other than charity, could possibly unite Bruce Springsteen, Elvis Costello, Jackson Browne, Bonnie Raitt and Tom Waits? They all came together last September, with other pop music stars, to honor a pasty-faced, 51-year-old Texan with a singing voice that's been sending shivers down spines for over a quarter of a century.

Roy Orbison deserves this homage, even if his "friends" music bears little relation to his own. He is, after all, inimitable in delivering love-wracked ballads with a sobbing intensity that transcends melodrama. This program showcases the first-generation rock'n'roller on one gem after another—15 in all. Apart from the big names listed above, the core members of Orbison's band are the same players who backed Elvis Presley from his comeback to his death.

So why isn't this videotape (cablecast in January as a Cinemax special) more impressive? For one thing, Hollywood's Coconut Grove, smoky from an invited audience of celebs and wannabees, is hardly

Non-Theatrical Releases

the ideal site for Orbison's soul-searching hits, or even his up-tempo blues. The black & white cinematography, fine in itself, combines with the mock-deco stage backdrop for a 1930s ambience that works against the music's angst. The prime offender, though, is the relentlessly prowling and swooping camera. If you don't get motion sickness, you might start wondering whether the star of the show isn't really the large stage set.

Maybe Orbison is just a cool performer trapped in a hot medium. Can he help it if Springsteen upstages him by merely moving a step? Orbison's style is to stand stock still behind his polarized shades and let his singing do the talking. It's always worked in the past—close your eyes and it still does. But as a visual document, *Roy Orbison & Friends* does the Big O a disservice.

—Scott Isler

Brideshead Revisited

1981. Jeremy Irons, Anthony Andrews, Diana Quick; dir. Charles Sturridge, Michael Lindsay-Hogg. 6 cas. 98m. ea. Hi cc \$29.95 ea. (\$149.70 set.) Virgin.

A literature professor of mine once shook his head when I offered to write a paper comparing two novels by Evelyn Waugh and Aldous Huxley. Waugh, he said, was a minor writer. *Brideshead Re-*



Upper Crust: Anthony Andrews (left) and Jeremy Irons in Evelyn Waugh's *Brideshead Revisited*.

visited, the British TV epic based on Waugh's lengthy 1945 novel, confirms that view: its quality is self-evident but so are the severe limits of its underlying literary inspiration. Waugh's best books were comic novels with a light touch. *Brideshead* is something else again—an ambitious opus summing up his feelings about life, art, relationships and spirituality.

The film follows Charles Ryder (Irons), an Oxford-educated painter, as he tells two stories: of his intense friendship with Sebastian Flyte (Andrews) and his later romance with Sebastian's sister, Julia (Quick). Irons carries much of the narrative with his voiceover, so the series is talky; though Waugh's prose doesn't falter, his moral vision does. *Brideshead's* grim view of relationships is reminiscent of Waugh's own failed marriage. Characters are always out of step with one another; the cause is always an invisible major character: Catholicism, at first personified by Sebastian's icy mother, Lady Marchmain (Claire Bloom), whose husband (Sir Laurence Olivier) has fled to Venice to live with an exotic dancer. Sebastian Flyte lives up to his surname by following his father into alcoholic exile, leaving England and mother, but never sorrow, behind.

Waugh's spirituality is not the Catholicism of love and grace but of self-loathing and flagellation; his endorsement of self-denial at the story's end is sad proof that, however pretty his words, he really has nothing to say. Like Charles, he paints in vivid colors, but there's nothing at the end of the rainbow.

Brideshead is nonetheless a literate delight, an example of the genteel entertainment at which British television excels. Location photography of Oxford and several English manors turns the VCR into a time machine. The principals are superb and it doesn't hurt to have Olivier and John Gielgud in minor roles. Irons and Andrews project hypersensitivity without effete-ness in the Oxford scenes and Quick—when her role gains sudden prominence later in the story—is a ravishing raven-haired beauty whose regal presence dominates the frame. Though the flaws in Waugh's vision remain irksome, this adaptation will probably remain an unequalled treasure for future generations of literature students and vidiot alike.

—Mark Fleischmann



Retirement Party: 'Rockin' Ronnie' is satire that even Reagan's supporters could endorse.

Rockin' Ronnie

1988. Dir. Stuart Samuels. 45m. Hi St \$29.95. MPI. Image: good.

Ronald Reagan is (and hopefully will always be) the only President in U.S. history to come to office with a full portfolio of bad movies. *Rockin' Ronnie* immerses the viewer in archival Reagania, showing the youthful face of our future Chief Executive (and First Lady) in old TV shows, doing soap commercials during *Death Valley Days* and in endless clips from the ludicrous *Bedtime for Bonzo*. Reagan's Hollywood blooper outtakes—see him flub lines and swear gently—only serve to humanize him. We're laughing *with* Reagan, not at him—which causes one to wonder if the filmmakers were hedging their bets by not being too negative. (Reagan's biggest blooper to date, the Iran-Contra scandal, is never mentioned.)

The *Rockin' Ronnie* research team has unearthed hilarious forgotten footage of the Great Communicator in a variety of stagey costumes uttering weird, out-of-context lines. Still, only a cursory attempt is made to link the campy clips with Reagan's folly in office. Although many a thesis has been written about his playacting career dictating his real-life Presidential decisions, *Rockin' Ronnie* makes no point at all. Like a Bronx cheer at a political debate, it's inappropriate, unpersuasive and counterproductive. Instead of cleverly turning this treasure-trove of embarrassing images against Reagan, the filmmakers simply revert to childish sound effects and video graffiti. Curiously, this is anti-Reagan "satire" that even Reaganites could love.

—Drew Wheeler

Directory

HIGHLIGHTS OF THE MONTH

Baby Boom

1987. Diane Keaton, Harold Ramis, Sam Shepard; dir. Charles Shyer. Workaholic career woman saddled with orphan toddler. 110m. (PG) Hi ss cc \$89.98. CBS/Fox.

Barfly

1987. Mickey Rourke, Faye Dunaway; dir. Barbet Schroeder; wr. Charles Bukowski. Destitute writer romances woman who shares his passion for alcohol. 100m. (R) Hi cc \$89.95. Warner.

Black and White in Color

1977. Jean Carmet, Jacques Dufilho; dir. Jean-Jacques Annaud. Oscar-winning (best foreign film) satire of French military in Africa at start of WW I. 90m. (PG) Hi sub. \$39.95. Lorimar.

The Garden of the Finzi-Continis

1971. Dominique Sanda, Lino Capolicchio, Helmut Berger; dir. Vittorio de Sica. Beautifully filmed story of Jewish Italian family in days before WW II. 95m. (R) Hi sub. \$39.95. Lorimar.

Hope and Glory

1987. Sebastian Rice-Edwards, Sarah Miles, David Hayman; wr./pr./dir. John Boorman. London during the Blitz, as seen by a young boy. 118m. (PG-13) Hi cc \$89.98. Nelson.

The Incredible Shrinking Man

1957. B&W. Grant Williams, Randy Stuart; dir. Jack Arnold. Gripping, intelligent sci-fi: man exposed to radioactive cloud. 81m. Hi \$29.95. MCA.



Stiff Upper Lip: The Rohan family keeps an eye peeled for German bombers in 'Hope and Glory.'

Mr. Skeffington

1944. B&W. Bette Davis, Claude Rains, Walter Abel; dir. Vincent Sherman. Engaging soap: vain society woman marries for money. 147m. (restored from 127m.) Hi \$24.95. MGM/UA.

The Old Maid

1939. B&W. Bette Davis, Miriam Hopkins, George Brent; dir. Edmund Golding. Vintage tearjerker set in 1860s: unwed mother gives up her daughter to be raised by married relative. 96m. Hi \$24.95. MGM/UA.

The Ox-Bow Incident

1943. B&W. Henry Fonda, Dana Andrews, Anthony Quinn; dir. William Wellman. Superb

performances highlight grim lynch-mob morality tale. 75m. Hi \$19.98. Key.

The Running Man

1987. Arnold Schwarzenegger, Maria Conchita Alonso, Richard Dawson; dir. Paul Michael Glaser. TV game show of the next century pits convicts against trained assassins. 101m. (R) Hi ss \$89.98. Vestron.

Sammy and Rosie Get Laid

1987. Shashi Kapoor, Frances Barber, Claire Bloom; dir. Stephen Frears. Acclaimed satire casts jaundiced eye on contemporary England. 100m. (NR) Hi cc \$79.95. Lorimar.

Stakeout

1987. Richard Dreyfuss, Emilio Estevez, Madeleine Stowe, Aidan Quinn; dir. John Badham. Wisecracking detective duo assigned to ambush escaped killer. 117m. (R) Hi ss cc \$89.95. Touchstone.

Throw Momma from the Train

1987. Danny DeVito, Billy Crystal, Anne Ramsey; dir. DeVito. Henpecked son plots mother's demise. 88m. (PG-13) Hi ss cc \$89.98. Orion.

The Whales of August

1987. Bette Davis, Lillian Gish, Vincent Price, Ann Sothern; dir. Lindsay Anderson. Touching portrait of two sisters growing old together. 91m. (NR) Hi \$89.98. Nelson.

When the Wind Blows

1986. anim. Voices of Peggy Ashcroft, John Mills; dir. Jimmy T. Murakami. Fable of British couple struggling to survive after nuclear attack. 80m. (PG) Hi ss \$79.95. IVE.

Wish You Were Here

1987. Emily Lloyd, Tom Bell; dir. David Leland. Lloyd shines as rebellious teen in staid '50s Britain. 92m. (R) Hi \$79.95. Fries.

PROGRAM LEGEND

DATE

Varies according to type of program. **Films:** original theatrical release. **Made-for-broadcast:** first telecast. **Made-for-video:** first release in any format. **Compilations:** production of collected work.

FORMAT

All programs are available in Beta and VHS unless noted. All programs on disc are also available on tape unless noted.

B: Beta cassette
V: VHS cassette
8: 8mm cassette
LV: LaserVision videodisc in CLV or CAV format.

AUDIO

All available audio information is provided. Dolby noise reduction, used on virtually all VHS tapes, is not noted.

St: stereo
Hi: Hi-Fi
ss: Dolby surround stereo
cc: closed-captioned
CX: CX encoded

IMAGE RATING

For theatrical releases, this rating refers to the transfer quality and visual appearance. For non-theatrical programs, it refers to overall visual quality.
excel.
good
fair
poor

ETCETERA

Official MPAA ratings (G, PG, PG-13, R, X) are noted when available. All programs are in color unless noted.
anim.: animated
B&W: black & white
cas.: videocassette
comp.: compilation
czd.: colorized
dig.: digital
dir.: directed by
dub.: dubbed
m.: minutes
n.a.: not available
nar.: narrated by
NR: not rated
pr.: produced by
RE: reissue
sub.: subtitled
TVM: made for television
wr.: written by

Directory

The Witches of Eastwick

1987. Jack Nicholson, Cher, Susan Sarandon, Michelle Pfeiffer; dir. George Miller. Three women conjure up the ideal mate—Satan. 118m. (R) Hi ss cc \$89.95. Warner.

Young Mr. Lincoln

1940. B&W. Henry Fonda, Alice Brady, Marjorie Weaver; dir. John Ford. Marvelous historical drama about Lincoln's days as country lawyer. 100m. Hi \$19.98. Key.

COMEDY

Adventures in Babysitting

1987. Elisabeth Shue, Keith Coogan; dir. Chris Columbus. Teen guardian and her charges have an eventful evening. 102m. (PG-13) Hi ss cc \$89.95. Touchstone.

Born in East L.A.

1987. Cheech Marin, Daniel Stern, Jan Michael Vincent; wr./dir. Marin. California native deported to Mexico as illegal alien. 85m. (R) Hi \$89.95. MCA.

Date with an Angel

1987. Michael E. Knight, Phoebe Cates, Emmanuelle Beart; wr./dir. Tom McLoughlin. Beautiful angel captivates engaged man. 105m. (PG) Hi ss \$79.99. HBO.

Dear Brigitte

1965. James Stewart, Fabian, Billy Mumy, Brigitte Bardot; dir. Henry Koster. Young boy smitten with shapely film star. 100m. Hi \$19.98. Key.

The Family Game

1983. Yusaku Matsuda, Juzo Itami; dir. Yoshimitsu Morita. Visually inventive farce lampooning Japanese bourgeoisie. 107m. Hi sub. \$59.95. Sony.

A Guide for the Married Woman

1978. Cybill Shepherd, Barbara Feldon, Eve Arden, Peter Marshall; dir. Hy Averback. TVM. Neglected wife finds extramarital romance. 96m. Hi \$59.98. CBS/Fox.

Hiding Out

1987. Jon Cryer, Annabeth Gish, Tim Quill; dir. Bob Giraldi. Federal informant flees mob assassins by pretending to be a student. 99m. (PG-13) Hi ss cc \$89.99. HBO.

Leader of the Band

1988. Steve Landesberg, Mercedes Ruehl; dir. Nessa Hyams. High school music director. 90m. (PG) Hi \$79.95. IVE.

Mr. Hobbs Takes a Vacation

1962. James Stewart, Maureen O'Hara; dir. Henry Koster. Banker's family trip offers little relaxation. 116m. Hi \$19.98. Key.

Monty Python's Flying Circus, Vols. 8-9

1970-73. Episodes from TV series, two per cas. Vol. 8 (*Behind the 8 Ball*): Disturbing

Labels For Less



Mel Gibson
as Mad Max.

Tina Turner claims we don't need another, but Warner presents 16 "Heroes" in a slate of feature films reduced to \$19.98 each. The roster includes three newly transferred with remastered stereo—*Outland*, *Sharky's Machine* and *Mister Roberts*—as well as *Heartbreak Ridge*, *Cobra*, *The Road Warrior*, *Mad Max Beyond Thunderdome*, *Stagecoach* (the 1939 John Ford classic), *PT 109*, *The Green Berets*, *The Long Voyage Home*, *The Searchers*, *Revolution*, *The Great Santini*, *Billy Jack* and *The Killing Fields*.

• **MGM/UA** gets groovy with four "Peace, Love, Rock 'n' Roll" titles, \$19.95 each: *Alice's Restaurant*, *Hair*, *The Last Waltz* and Frank Zappa's *200 Motels*.

• **Vestron Musicvideo** hopes to "Break the Sound Barrier"—and general consumer indifference to music video titles—by slashing prices on 20 programs to \$19.98. Among the selections are *White City* (with Pete Townshend), *Rust Never Sleeps* (Neil Young), *MTV Closet Classics*, *Billy Idol: Vital Idol*, *Elton John Breaking Hearts Tour*, *Video Rewind: The Rolling Stones—Greatest Video Hits*, *Making Michael Jackson's Thriller*, *The Cars Live 1984-1985*, *The Kinks: One for the Road*, *Jimi Plays Berkeley* and *Greenpeace Non-Toxic Video Hits*. Sorry, Betaphiles—these titles are available in VHS only.

• **IVE** celebrates the Big Top with *The 115th Edition of Ringling Brothers and Barnum and Bailey Circus*, down from \$89.95 to \$19.95, along with *Big Cats of the Big Top* and *The Most Death-Defying Circus Acts of All Time*, now \$14.95 each. —SD

Vicar, Intensive Care Unit, The Free Repetition of Doubtful Words; Vol. 9 (*Silly Party and Other Favors*): Mr. & Mrs. Jean-Paul Sartre, Throat Warbler Mangrove, The "I'm Sorry" Murder Trial, more. 60m. ea. Hi \$24.95 ea. Paramount.

Real Men

1987. James Belushi, John Ritter; dir. Dennis Feldman. Secret agent makes mild-mannered insurance man his sidekick. 86m. (PG-13) Hi ss cc \$79.98. CBS/Fox.

Rita, Sue & Bob Too

1987. Siobhan Finneran, Michelle Holmes, George Costigan; dir. Alan Clarke. Affair involving married man and two teenage girls scandalizes British town. 94m. (R) Hi \$79.95. Lorimar.

Road to Rio

1947. B&W. Bob Hope, Bing Crosby, Dorothy Lamour; dir. Norman Z. McLeod. Fifth *Road* picture has Hope and Crosby as musicians competing for Lamour's attentions. 100m. Hi \$69.95. RCA/Columbia.

Road to Utopia

1946. B&W. Bing Crosby, Bob Hope, Dorothy Lamour; dir. Hal Walker. Hope and Crosby work their amusing romantic-rival schtick in the Yukon. 90m. Hi \$29.95. MCA.

Russkies

1987. Whip Hubley, Leaf Phoenix, Peter Billingsley; dir. Rick Rosenthal. Shipwrecked Russian sailor. 98m. (PG) Hi ss cc \$79.95. Lorimar.

Student Confidential

1987. Eric Douglas, Marlon Jackson; wr./pr./dir. Richard Horian. Comic crises of four teens. 99m. (R) Hi \$79.95. Media.

The Virgin Queen of St. Francis High

1988. Joseph R. Straface, Stacy Christensen; wr./dir. Francesco Lucente. Shy boy accepts challenge to seduce beautiful classmate. 89m. (PG) Hi ss \$79.95. Media.

DRAMA

Blind Justice

1986. Tim Matheson, Lisa Eichhorn, Mimi Kuzyk; dir. Rod Holcomb. TVM. Man wrongly imprisoned for rape. 94m. Hi \$59.98. Key.

Chase

1985. Jennifer O'Neill, Michael Parks; dir. Rod Holcomb. TVM. Lawyer returns to her hometown to defend controversial murder suspect. 90m. Hi \$59.98. Key.

The Corn Is Green

1945. B&W. Bette Davis, Nigel Bruce, John Dall; dir. Irving Rapper. Welsh schoolteacher

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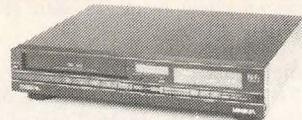
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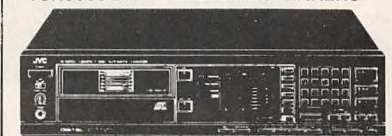
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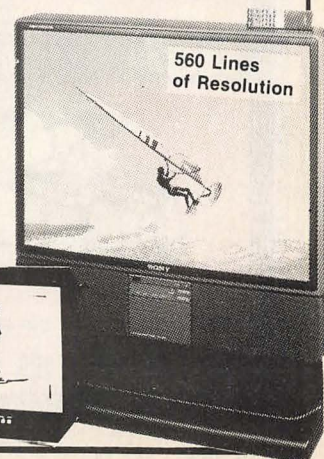


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DIRECTORY

determined to see promising student escape mining life. 115m. Hi \$24.95. MGM/UA.

Dempsey

1983. Treat Williams, Sam Waterston, Sally Kellerman; dir. Gus Trikonis. TVM. Career of boxing champ Jack Dempsey. 110m. Hi \$79.95. Fox.

Dogs in Space

1987. Michael Hutchence; dir. Richard Lowenstein. Australian film about wild rock group. 109m. (R) Hi St \$79.98. Key.

Double Feature Romances

1987-88. Two cas., two stories each: *Moonlight Flight* (Peter Reckell, Elizabeth Mason), *Champagne for Two* (Nicholas Campbell, Kirsten Bishop); *Indigo Autumn* (Marc Singer, Lisa Schrag), *Lilac Dream* (Dack Rambo, Susan Almgren). 150m. ea. (NR, R; NR, PG) Hi \$79.95 ea. Lorimar.

Early Summer

1951. B&W. Setsuko Hara, Chishu Ryu; dir. Yasujiro Ozu. Woman dismays her family by rejecting arranged marriage. 135m. Hi sub. \$59.95. Sony.

Maurice

1987. James Wilby, Mark Tandy, Ben Kingsley, Denholm Elliot; dir. James Ivory. Upper-class Briton comes to terms with his homosexuality. 139m. (R) Hi ss cc \$79.95. Lorimar.

Stray Dog

1949. B&W. Toshiro Mifune, Takashi Shimura; dir. Akira Kurosawa. Detective thriller set in post-WW II Tokyo. 122m. Hi sub. \$59.95. Sony.

SCIENCE FICTION/HORROR

Blue Monkey

1987. Steve Railsback, Susan Anspach, Joe Flaherty. Mutant insect takes over hospital. 97m. (R) Hi St \$79.95. RCA/Columbia.

Colossus: The Forbin Project

1970. Susan Clark, Eric Braeden; wr. James Bridges; dir. Joseph Sargeant. Military super-computer develops menacing mind of its own. 100m. Hi \$59.95. MCA.

Near Dark

freighter discovers hostile creature on board. 88m. (R) Hi ss \$79.95. IVE.

The Outing

1987. Deborah Winters, James Huston; dir. Tom Daley. Museum's resident monster stalks visitors. 87m. (R) Hi St \$79.95. IVE.

Remote Control

1988. Kevin Dillon, Deborah Goodrich; wr./dir. Jeff Leiber. Home video title leaves renters in zombie-like state. 88m. (R) Hi ss \$79.95. IVE.

Return of the Living Dead, Part II

1988. James Karen, Thom Mathews; wr./dir. Ken Wiederhorn. Seeping toxic waste revives graveyard corpses. 89m. (R) Hi cc \$89.95.

Star Trek TV Collection

1968-69. William Shatner, Leonard Nimoy, DeForest Kelley; exec. pr. Gene Roddenberry. Remaining third-season episodes: *Day of the Dove*, *For the World Is Hollow and I Have Touched the Sky*, *The Tholian Web*, *Plato's Stepchildren*, *Wink of an Eye*, *The Empath*, *Elaan of Troyius*, *Whom Gods Destroy*, *Let That Be Your Last Battlefield*, *The Mark of*

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 2 ☐ General Electric 7 ☐ Mitsubishi C ☐ Sony
 3 ☐ Goldstar 8 ☐ NEC D ☐ Technics
 4 ☐ Hitachi 9 ☐ Pioneer E ☐ Yamaha
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Below is a letter from our
company president,
Major Lehmann,
published in the
September 1987 issue
of Video Magazine.

NOT JUST VIDEO

Video Magazine
460 W. 34 Street, NYC

On cam scams
In "Stock Splitting Cam Scams" ("Off the Air,"
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Major Lehmann
President, Not Just Video, Inc.
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1987. Timothy Dalton. Action. 130m. (PG) ss
CX cc 2 discs \$49.98. CBS/Fox.

Meet John Doe

1941. B&W. Gary Cooper, Barbara Stanwyck; dir. Frank Capra. Comedy. 132m. (re-stored) CX side 3 CAV \$44.95. LaserVision.

Monterey Pop

1969. Jimi Hendrix, The Who. Rock concert. 88m. St CX \$39.95. Criterion.

Predator

1987. Arnold Schwarzenegger. Action. 107m. (R) ss CX cc \$34.98. CBS/Fox.

The Producers

1968. Zero Mostel, Gene Wilder. Comedy. 88m. (PG) CX \$34.95. Nelson.

Pygmalion

1938. B&W. Wendy Hiller, Leslie Howard. Comedy. 96m. \$39.95. Criterion.

The Untouchables

1987. Kevin Costner, Sean Connery. Drama. 119m. (R) ss CX cc \$34.95. Paramount.

Visual Pathfinders: The World of John Whitney

1988 comp. Innovative abstract films. CX CAV \$99.95. Pioneer.

Voyager Gallery

1988. LV only. Side 1, *HyperVideo Database*; side 2, *Sound Portraits of the Planets*. St CX, dig. CAV \$95. Optical.

Where the Wild Things Are/Higglety Pigglety Pop

1985. Children's operas. 98m. St CX dig. \$49.95. Pioneer.

Yojo Kuri: The Maniac Age

1988 comp. Short subjects by renowned Japanese animator. CX CAV \$99.95. Pioneer.

SOURCES

Tapes and discs are not available for sale directly from companies listed unless the phone number specifies "orders." See end of listings for phone/mail-order distributors that may be able to help locate desired releases.

Academy Home Entertainment, Box 788, Pinehaven Shore Rd., Shelburne, VT 05482; 800-972-0001.

CBS/Fox Video, 1211 Sixth Ave., New York, NY 10036; 212-819-3200.

Celebrity Home Entertainment, 6320 Canoga Ave., Box 4112, Woodland Hills, CA 91365-4112; 818-715-1980.

The Criterion Collection, Voyager Co., 2139 Manning Ave., Los Angeles, CA 90025; 213-475-3524, orders 800-446-2001, in CA 800-443-2001.

Fox Hills Video, 2730 Wilshire Blvd., Santa Monica, CA 90403; 213-829-7441.

Fries Home Video, 6922 Hollywood Blvd., Los Angeles, CA; 213-466-2266.

Goodtimes Home Video, 401 Fifth Ave., New York, NY 10016; 212-889-0044.

HBO Video, 1370 Sixth Ave., New York, NY 10019; 212-977-8990.

Home Vision, 5547 N. Ravenswood Ave., Chicago, IL 60640-1199; orders 800-262-8600; in MA 617-879-1720.

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International Video Entertainment, 500 N. Ventu Park Rd., Newbury Park, CA 91320; 805-499-5827, orders 800-PLAY-IVE.

JCI Video, 5308 Derry Ave., Agoura Hills, CA 91301; orders 818-889-9022, outside CA 800-223-7479.

Key Video: see **CBS/Fox**.

Kultur Videograms, 121 Hwy. 36, W. Long

Branch, NJ 07764; 201-229-2343, orders 800-4-KULTUR.

LaserVision Associates, Box 5023, Garden Grove, CA 92645-5023; orders 714-537-6204.

LaserDisc Corporation of America: see **Pioneer**.

Loonic Video, 2022 Taraval St., San Francisco, CA 94116; orders 415-526-8070.

Lorimar Home Video, 17942 Cowan Ave., Irvine, CA 92714; 714-474-0355, orders 800-323-5275.

MCA Home Video, 70 Universal City Plaza, Universal City, CA 91608; 818-777-4315.

Media Home Entertainment, 5730 Buckingham Pkwy., Culver City, CA 90230; 213-216-7900.

MGM/UA Home Video, 10000 Washington Blvd., Culver City, CA 90232; 213-280-6000, orders 800-FAST-MGM.

MPI Home Video, 15825 Rob Roy Dr., Oak Forest, IL 60452; 312-687-7881.

Nelson Entertainment, 335 N. Maple Dr., Beverly Hills, CA 90210; 213-285-6000.

New World Video, 1440 S. Sepulveda Blvd., Los Angeles, CA 90025; 213-444-8100.

Optical Data Corp., 66 Hanover Rd., Florham Park, NJ 07932; orders 201-377-0302.

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RCA/Columbia Pictures Home Video, 3500 W. Olive Ave., Burbank, CA 91505; 818-953-7900.

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Rhino Video, 2225 Colorado Ave., Santa Monica, CA 90404; orders 213-828-1980.

Sony Video Software, 1700 Broadway, New York, NY 10019; 212-757-4990.

Touchstone Home Video, 500 S. Buena Vista St., Burbank, CA 91521; 818-840-1111.

Trans World Entertainment, 6464 Sunset Blvd., Hollywood, CA 90028; 800-521-0107.

Vestron Video, 60 Long Ridge Rd., Stamford, CT 06907; 203-967-9200, orders ext. 2652.

VidAmerica, 235 East 55 St., New York, NY 10022; orders 212-355-1600 ext. 335.

Vidmark Entertainment, 2901 Ocean Pk. Blvd., Santa Monica, CA 90405-2906; 213-829-8877.

Virgin Vision, 6100 Wilshire Blvd., Los Angeles, CA 90048; 213-857-5200.

Warner Home Video, 4000 Warner Blvd., Burbank, CA 91522; 818-954-6000.

Video mail-order services:

Facets Multimedia, 1517 W. Fullerton Ave., Chicago, IL 60614; 800-331-6197.

Movies Unlimited, 6736 Castor Ave., Philadelphia, PA 19149; 800-523-0823.

New Video, 276 Third Ave., New York, NY 10010; 212-475-7400, 800-431-2299.

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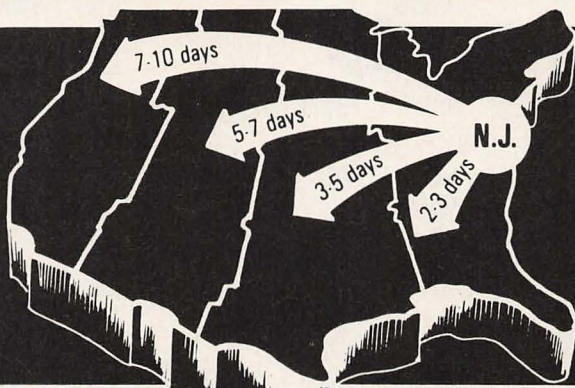
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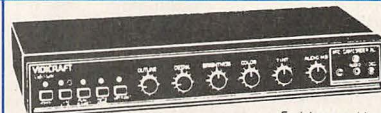
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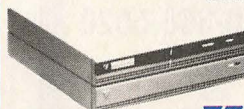
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VIDEOTESTS

NEC S-VHS VCR

continued from page 27

mode, shift + and shift -. At the far right are a 1/4-inch stereo headphone jack and a phone level control.

The rear panel has the AC line cord, an unswitched convenience outlet and video and stereo audio input and output jacks over two S-connectors, one each for input and output. To the right are two F-connectors for RF input and output and a channel 3/4 RF output selector. The input connector accepts CATV or VHF/UHF.

The remote control lets you set the time search or the timer and transmit the instructions to the VCR later. It controls most VCR functions as well as some compatible NEC TVs. It also adds digital features not on the VCR, such as natural/normal slow motion and strobe, which updates a still picture every 1/6-, 1/3- or 1/2-second.

Operation. Basic recording and playback functions are similar to many VCRs except that the cue/review search locks with two speeds. Still, 1/3x slow motion, normal play, 2x speed play, and three search speeds dubbed picture, speed and jet are combined in a single pair of shuttle buttons. The modes work in forward or reverse and the shuttle buttons step up or down the options with successive pushes.

The natural normal slow button determines whether there will be slight movement in each frame or if a digital assist will deliver a crisp succession of still images. Digital memory (freeze) holds a still frame while the program continues with sound. A second push of the button returns to live action.

Index scan displays about three seconds of picture at each index mark, then returns to fast forward or rewind until encountering the next index mark. To select a specific index point, push the index scan button repeatedly—say, nine times to reach the ninth marker—up to a maximum of 99. You must push the stop button before you make your selection, and the fast forward or rewind button determines the direction in which the tape will travel. Index marks are automatically recorded whenever a recording starts. There is no way to add or delete index marks. Using the real-time counter you may search for timed segments in 15-minute increments.

The DS-8000U's most useful feature is digital noise reduction with three levels of compensation. Noise reduction removes random noise (snow) from a picture but does little for patterned noise. If the picture is already good, the effect of noise reduction is marginal. It is most noticeable when source material is poor. It works

with any signal that passes through the VCR, including off-the-air broadcasts. Most of the controls on the deck and the remote are self-explanatory and easy to use. We rate ease of operation as excellent.

Performance. S-VHS recording delivers pictures with 400 lines of horizontal resolution while standard VHS delivers 250 lines. With three noise reduction options, the video signal-to-noise ratios vary widely. The figures in the test box represent S/N with no noise reduction and with the highest level of processing.

The range at SP is from 38 decibels with no processing to 49.2 dB with level III processing. Chroma AM S/Ns run from 43.5 to 49.5 dB. Chroma PM S/Ns run from 41.3 to 47.1 dB. With so many noise reduction options and two speeds in both VHS and S-VHS, some option is sure to provide a very good to excellent picture even on the worst tapes. On noise-free tapes reproduction is excellent. There is one drawback: at the highest level of noise reduction there is some blurring of fast-moving objects.

Hi-fi audio has a frequency response of 20 Hertz to 20 kilohertz, -1.6/-0.5 dB, with a dynamic range of 91.2 dB and a total harmonic distortion of 0.4 percent. Linear track audio has a -3 dB frequency response of 80 Hz to 12 kHz at SP and 80 Hz to 6.3 kHz at EP. Audio S/N is 41.1 dB and the total harmonic distortion is 1.3 percent. Audio is very good to excellent for each variety.

Conclusion. The NEC DS-8000U is a very good to excellent performer, with noise reduction that helps the EP speed look as good as the SP speed on some competitors. Super VHS and digital effects add to its desirability. At its suggested price of \$1,499 it is a very strong competitor, and we recommend it highly. ■

MAGNAVOX LCD TV

continued from page 27

Operation. Load the batteries or supply power from one of the other sources. Do not plug in the AC adapter when dry batteries are installed because the adapter also charges the rechargeable pack, and charging causes dry batteries to explode. Turn on the power, decide whether to watch by ambient or fluorescent light and tune a station.

Adjust the volume, brightness, color and tint if necessary. You may prefer to use the earphone so as not to disturb others, or an external antenna for better reception. Either the antenna jack or the A/V connector may be used to view the output of a



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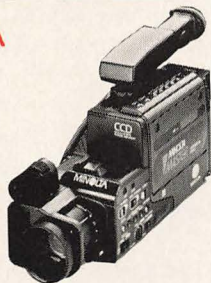
Features Low lux, 6-1 Zoom, 2.5 lbs., Multidimensional Focusing, Palm size.

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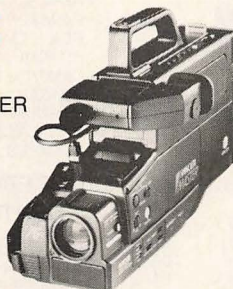


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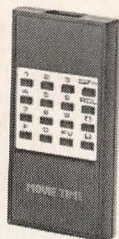
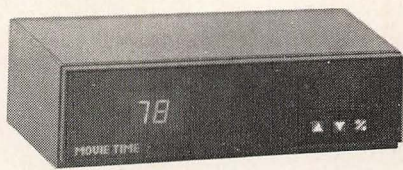
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VIDEOTESTS

VCR, but the A/V connector should yield better results. The set may be used as a color monitor in the field.

Even though the set is exceedingly easy to operate, the controls could be better arranged. The positions of the tuning wheel and the volume control require using both hands. If one were on top left and the other at top right, one-handed operation would be easier. Still, ease of operation is good to very good.

Performance. We were surprised to find that this tiny screen delivers horizontal resolution of at least 370 lines. We did not measure video or chroma signal-to-noise ratios because LCD signals are not compatible with our measuring instrument, but

continued on page 93

Magnavox CH 1000 3-Inch LCD Monitor/Receiver

Headphone Jack:
3.5 mm mono

External Speaker Connectors: no

Accessories:

supplied—earphone, stand, handstrap, case, AC adapter and antenna adapter; optional—backlight for AC operation, rechargeable battery pack, DC car converter and A/V cord

DATA

Suggested Price:
\$449

Weight:
11.5 ounces without batteries

Dimensions (h/w/d):
6-3/8 x 3-1/2 x 1 inches

Power Requirements:
6.5 VDC—5 AA cells, rechargeable battery pack, AC adapter/charger or DC car converter

Power Consumption:
3.2 W

Screen Size:
3 inches, measured diagonally

Speaker Size:
approx. 2 inches

Type of Tuning:
continuous voltage synthesis

Method of Tuning:
VHF/UHF slide switch and thumbwheel station tuning with onscreen bar indicator

Broadcast Tuning Range:
2 to 13, 14 to 69

Cable Tuning Range:
2 to 13, A to I, J to W

Video/Mono Audio Inputs:
1, 3-conductor 3.5 mm jack—optional adapter cable required

RESULTS

Horiz. Resolution:
370 lines

Snowiness (S/N, Luminance); Chroma AM S/N; Chroma PM S/N: not measured, see text

Audio Frequency Response:
200 Hz-12 kHz, speaker; 50 Hz-15 kHz, earphone jack

Audio S/N: 48 dB

Total Harmonic Distortion: 2.3%

RATINGS

Accuracy of Colors:
good

Picture Quality:
very good for LCD TVs

Audio Performance:
average

Operational Ease:
good/very good

Overall Performance:
very good

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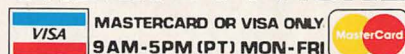
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| <input type="checkbox"/> JOSEPHINE CARRINGTON | <input type="checkbox"/> TIFFANY WILD | <input type="checkbox"/> VERA BUTLER |
| <input type="checkbox"/> LANA BURNER | <input type="checkbox"/> LAURIE SMITH | <input type="checkbox"/> RAVEN |
| <input type="checkbox"/> BUNNY BLEU | <input type="checkbox"/> BLONDIE BEE | <input type="checkbox"/> JANEY ROBINS |
| <input type="checkbox"/> KARI FOXX | <input type="checkbox"/> BUFFY ST. JOHNS | <input type="checkbox"/> LACEY LUV |
| <input type="checkbox"/> MINDY RAE | <input type="checkbox"/> MELBA TEASE | <input type="checkbox"/> NICOLE WEST |
| <input type="checkbox"/> RAYANNE | <input type="checkbox"/> RACHEL ASHLEY | <input type="checkbox"/> CHERI SLOAN |
| <input type="checkbox"/> BUNNY BLAKE | <input type="checkbox"/> SUNNY DAYE | <input type="checkbox"/> CODY NICOLE |
| <input type="checkbox"/> APRIL MAY | <input type="checkbox"/> KEISHA | <input type="checkbox"/> TIFFANY CLARK |
| <input type="checkbox"/> KELI RICHARDS | <input type="checkbox"/> MAGGIE THAMES | <input type="checkbox"/> CRYSTAL HART |
| <input type="checkbox"/> ERICA BOYER | <input type="checkbox"/> EBONY AYES | <input type="checkbox"/> GINA VALENTINO |
| <input type="checkbox"/> STACY DONAVON | <input type="checkbox"/> CAROLYN CHAMBERS | <input type="checkbox"/> TAMARA LONGLEY |
| <input type="checkbox"/> ROBIN CANNES | <input type="checkbox"/> TRACY ADAMS | <input type="checkbox"/> LISA DE LEUW |
| <input type="checkbox"/> PENNY MORGAN | <input type="checkbox"/> ALLENA FERRARI | <input type="checkbox"/> BECKY SAVAGE |
| <input type="checkbox"/> TAYLOR DANE | <input type="checkbox"/> LACY LOGAN | <input type="checkbox"/> LINDA SHAW |
| <input type="checkbox"/> JANNETTE LITTLEDOVE | <input type="checkbox"/> SAMANTHA STRONG | <input type="checkbox"/> LISA CANARY |
| <input type="checkbox"/> TAJA RAE | <input type="checkbox"/> FRANKI LEE | <input type="checkbox"/> PLEASURE |
| <input type="checkbox"/> LOIS AYRES | <input type="checkbox"/> BUFFY DAVIS | <input type="checkbox"/> RACHEL RYAN |
| <input type="checkbox"/> NINA HARTLEY | <input type="checkbox"/> BRIANNA STARR | <input type="checkbox"/> SEKA |
| <input type="checkbox"/> BARBARA DARE | <input type="checkbox"/> LORI LOVETT | <input type="checkbox"/> JOANNA STORM |
| <input type="checkbox"/> TIFFANY STORM | <input type="checkbox"/> TISH AMBROSE | <input type="checkbox"/> SERENA |
| <input type="checkbox"/> SHEENA HORNE | <input type="checkbox"/> SAMANTHA COY | <input type="checkbox"/> KAY PARKER |
| <input type="checkbox"/> NIKKI DEE | <input type="checkbox"/> LEA ANN | <input type="checkbox"/> CONSTANCE MONEY |
| <input type="checkbox"/> JOANNA STEWART | <input type="checkbox"/> LEAH LYONS | <input type="checkbox"/> GINGER LYNN |
| <input type="checkbox"/> MELISSA MELENDEZ | <input type="checkbox"/> SHARON MITCHELL | <input type="checkbox"/> SHANNA MCCOLLOUGH |
| <input type="checkbox"/> MARILYN PALMER | <input type="checkbox"/> STEPHANIE ROSE | <input type="checkbox"/> MARTINA PANZER |
| <input type="checkbox"/> TRINITY LORENS | <input type="checkbox"/> JEANNIE PEPPER | <input type="checkbox"/> ROXANNE ROLLANDS |
| <input type="checkbox"/> PURPLE PASSION | <input type="checkbox"/> DANA LYNN | <input type="checkbox"/> PAM JENNINGS |
| <input type="checkbox"/> HONEY WILDER | <input type="checkbox"/> ALEXIS PARKES | <input type="checkbox"/> MISTY REGAN |
| <input type="checkbox"/> LISA MELENDEZ | <input type="checkbox"/> JESSICA WYLDE | <input type="checkbox"/> DREA |
| <input type="checkbox"/> BEVERLY GLEN | <input type="checkbox"/> PATTY PLENTY | <input type="checkbox"/> NANCY SUITER |
| <input type="checkbox"/> BREEZY LANE | <input type="checkbox"/> NIKKI CHARM | <input type="checkbox"/> KRISTARA BARRINGTON |

**OUR
SPECTACULAR
PRICES:**

- ☐ Any 10 for \$10
☐ Any 50 for \$20
☐ ALL 114 \$28.50

**POSTAGE
HANDLING**

- ☐ 10 Videos Add \$3
☐ 50 Videos Add \$4
☐ 114 Videos Add \$5

SEND ENTIRE AD WITH REMITTANCE TO:

VIDEO ACCESS, Dept. H78 25 E. Washington, Suite 939, Chicago, IL 60602

Rush Items Indicated, I enclose \$ Incl. P/H
☐ ☒ CASH ☐ ☒ MONEY ORDER ☐ ☒ CHECK
-as PAYMENT IN FULL
☐ ☒ SEND COD, I enclose \$8 Extra as Deposit,
Plus \$3 P/H
Canadians Remit in US funds only, no foreign
COD's.
☐ ☒ OPTION: Add \$2 for INSURANCE & FIRST
CLASS HANDLING
Please Specify ☐ VHS or ☐ BETA

NAME(Print) _____

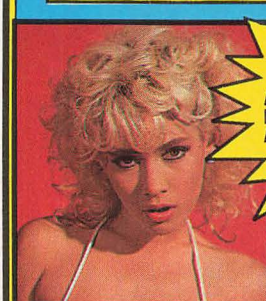
Address/Apt.# _____

City _____

State/Zip/Sign _____

☐ ☒ I am Over 19 Years & Request Sexual Material.

Video DIRECT



AS
LOW
AS **1¢**
each!

**WE'RE
LOOKING
FOR ACTIVE
BUYERS OF
GENUINE
HARDCORE
SEX
VIDEOS!!**

ON 60 MINUTE CASSETTES

In order to further expand our list of satisfied customers, we've cut out the middleman to bring you a most unusual offer. We are willing to give you the hottest collection of videos ever assembled for an unbelievable 1¢ each, plus shipping costs! This will entitle you to receive regular discounts on new hardcore releases and specialty videos from our giant catalog. This offer comes with now strings attached, and no threatening letters in the future. So stop paying top dollar for your XXX entertainment, and start buying direct from the manufacturer!

YOU'LL RECEIVE THESE 42 HOT STARS...

SAMANTHA STRONG	MARILYN PALMER
KEISHA	PENNY MORGAN
RACHEL ASHLEY	BEVERLY GLENN
LEAH LYONS	SHARON MITCHELL
BARBI DAHL	SUNNY DAYE
SAMANTHA COY	GINGER LYNN
CRYSTAL HART	ALEENA FERRARI
CAROLYN CHAMBERS	SHERI SLOAN
LACEY LOGAN	DANA LYNN
ONA ZEE	BRIANNA STARR
HONEY WILDER	KAY PARKER
JESSICA WYLDE	TIFFANY WILDE
KRISTARA BARRINGTON	TIFFANY CLARK
BREEZY LANE	MELISSA
TRACEY ADAMS	PATTI PLENTY
JEANNIE PEPPER	MAGGIE THAMES
STEPHANIE RAGE	FRANKI LEE
SEKA	ROBIN CANNES
MADINA	CONSTANCE MONEY
ALEXIS PARKES	DONNA N.
JOANNA STORM	VIPER

BONUS!!
90 WETSHOT VIDEO
FREE!!!
If you Order within
the next 30 days!!

☐ YES!! Rush my 42 Videos!
I understand that if my order
is placed within 30 days, I
receive the WETSHOT video
absolutely FREE!!

I've enclosed \$25 (that's 1¢ plus 59¢ each for shipping).

Canadians add \$10, remit in US funds only.

Send to: **DIRECT VIDEO, DEPT H78**
PO BOX 12007, MERRILLVILLE, IN 46411

Name _____

Address _____

City _____

State/Zip _____

Signature: _____

☐ I am over 19 years of age.

1¢ VIDEO SALE!



20 SUPER HOT VIDEOS!!

20 FULL LENGTH, HARDCORE VIDEOS FOR ONLY 1¢ each plus postage and handling! Nobody undersells Avanti Video, and we want to prove it! We are looking for active buyers of genuine hardcore sex products—so we're making this truly exclusive offer to NEW customers only. This offer comes with no strings attached, no obligation, and no threatening letters in the future. We're convinced that once you see the great products and low prices we have to offer, you'll order again and again. We've assembled the hottest video collection ever filmed featuring the newest and most famous sex stars doing truly unspeakable things—and all for the price of 1¢ each! All the videos we sell are satisfaction guaranteed, uncensored hardcore with full length scenes and come factory fresh shrink wrapped in their own boxes.

So start your collection today and enjoy regular savings on the newest hardcore releases and porn classics.

HOURS AND HOURS OF HARDCORE SEX!!

☐ YES! I'm convinced. Send the 20 videos for 1¢ each plus 75¢ each for P/H. I enclose \$15.20 as payment in full. No COD's, remit in US funds.

PLEASE SPECIFY: ☐ BETA ☐ VHS

Send to **AVANTI VIDEO** dept. H78
P.O. Box M 877 Gary, IN 46401-0877

Name _____

Address _____

City _____

State / Zip _____

Signature _____

☐ I am over 19 years of age and request this material.

FREE ADULT VIDEOS

We represent the midwest's largest manufacturers of genuine XXX adult videos, and quite frankly we're willing to give our product away in hopes of future business. Seeing is believing and we're convinced that once you see the great products we have to offer, you'll become a regular buying customer. This is a one-time offer, one order per household please...so act now! Each video is recorded in high resolution SUPERVISION® with digitally processed sound and guaranteed uncensored or your money Back!!

Send to **IMAGE MAKERS** Dept. H78
PO Box 5460 Chicago, IL, 60680
☐ YES!! Send ALL 30 full-length videos- FREE!!
I enclose \$15 for P/H (50¢ each). Canadians and Foreigners remit in US funds. Sorry, no COD's. ☐ BETA ☐ VHS

Name _____
Address _____
City _____ State _____
Zip _____ Sign (over 19) _____

PORN FOR A PENNY

SUPER HOT VIDEOS

20 full length hardcore videos for 1¢ each plus postage and handling! Nobody undersells American Home Video and we want to prove it! We are looking for active buyers of genuine hardcore sex products—so we're making this truly exclusive offer to NEW customers only. This offer comes with no strings attached, no obligation, and no threatening letters in the future. We're convinced that once you see the great products and low prices we have to offer you'll order again & again. We've assembled the hottest video collection ever filmed featuring the newest most famous sex stars doing truly unspeakable things—and all for the price of 1¢ each.

All videos we sell are satisfaction guaranteed, uncensored hardcore with full length scenes and come factory fresh shrink wrapped in their own boxes.

So start your collection today and enjoy regular savings on the newest hardcore releases and porn classics!

Hours and Hours of HARDCORE SEX!!

SEND TO: **AMERICAN HOME VIDEO** DEPT. H78
P.O. Box 10935 • Merrillville, IN 46411
Please Rush My Twenty Videos

I Enclose \$19.80 (1¢ Each Plus 98¢ Each for P & H) AS PAYMENT IN FULL in the form of: ☐ Cash ☐ Money Order ☐ Check
Canadians add \$10 for special handling

SORRY—NO COD'S

PLEASE SPECIFY: ☐ VHS ☐ BETA

NAME (Print) _____

Address Apt. # _____

City _____

State/Zip _____

Sign/Age/Date _____

I am over 19 yrs. old and request this material and future solicitations.

MAIL-ORDER GUIDELINES

At VIDEO Magazine, we believe our readers should get what they order from our mail-order advertisers at the prices indicated and in a timely fashion. We stand behind that belief by taking steps to determine that an advertiser is reputable and reliable before accepting an advertisement. Additionally, if we learn that an advertiser engages in a regular pattern of unfair or improper business practices, we will deny that advertiser the opportunity to advertise.

Nonetheless, the responsibility for fair dealing ultimately lies with the advertisers themselves, and unfortunately VIDEO Magazine cannot guarantee their behavior. Therefore, we feel it is important for our readers to know what their rights are and to follow the tips set forth below for purchasing merchandise by mail. Further, we are prepared to use our best efforts to assist any customer who has been improperly or unfairly dealt with by one of our advertisers.

Our requirements for advertising in VIDEO Magazine and our offer of assistance to aggrieved purchasers do not in any way limit either the obligation of an advertiser to comply with all applicable federal, state and local laws and regulations or our customers' ability to enforce their rights under those laws.

MAIL-ORDER BILL OF RIGHTS

Under federal law, if you order advertised merchandise by mail, the advertiser must ship your order when promised in the advertisement—or, if no delivery date is promised, within 30 days of receiving your order. If the advertiser fails to ship your order in a timely fashion, you may cancel your order and are entitled to a prompt refund.

If the initial shipping date cannot be met, the advertiser must notify you in writing and give you the option of either cancelling your order and receiving a full refund or agreeing to a new shipping date.

If the new shipping date is less than 30 days after the original shipping date, the merchandise may be shipped to you unless you notify the advertiser in writing of your desire to cancel. If the new shipping date is more than 30 days after the original shipping date, or no new shipping date is provided, your order must be cancelled by the advertiser unless you inform the advertiser in writing that you still want the merchandise.

If the advertiser is unable to meet the new shipping date, the option process starts again—except that, regardless of the length of the second delay, the order must be cancelled unless you inform the advertiser in writing that you consent to the delay. If you accept an indefinite delay, you may change your mind at any time and so notify the advertiser in writing.

Note: The 30-day time period does not begin to run on a credit card sale until the advertiser charges your account. Also, these regulations do not apply to C.O.D. orders.

If your order is cancelled, a refund must be made within 7 days on cash purchases or within one billing cycle on credit card purchases.

You may keep any unordered merchandise sent to you; you need not pay for it or send it back. An advertiser who sends you a bill or otherwise attempts to collect any money from you for unordered merchandise is in violation of federal law.

Note: These regulations do not pertain to orders placed over the telephone and charged to a credit card.

SUGGESTIONS FOR MAIL-ORDER PURCHASERS

1. Read the ad carefully.
2. Whether you place your order by mail or by telephone, confirm the exact price (including any rebates) and any additional costs such as warranties, shipping, handling and insurance before you place your order.
3. Check with the advertiser regarding any warranties offered or available for purchase.
4. Check whether the advertiser has a return policy.
5. Keep a record of your order and all other transactions and get the names of all persons with whom you speak.
6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures of your credit card companies.)
7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.
8. Get a receipt from the shipper whenever you return merchandise.
9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers.

WHAT TO DO IF YOU HAVE A PROBLEM

1. Allow 30 days for receipt of order or delay notification.
2. Contact the advertiser in writing, stating the merchandise ordered, the price and date of order, and the nature of your complaint. Include proof of payment (copy of cancelled check, showing both sides, credit card statement, etc.). Keep a copy for your records.
3. Allow two weeks for a response from the advertiser.
4. If your complaint is still not resolved, contact us in writing (no phone calls, please), enclosing copies of all correspondence and proof of payment along with an explanation of what has transpired.

Mail to:
VIDEO Magazine
Advertiser Complaint Dept.
460 West 34th Street
New York, NY 10001

Other organizations that can assist you if you have a problem.

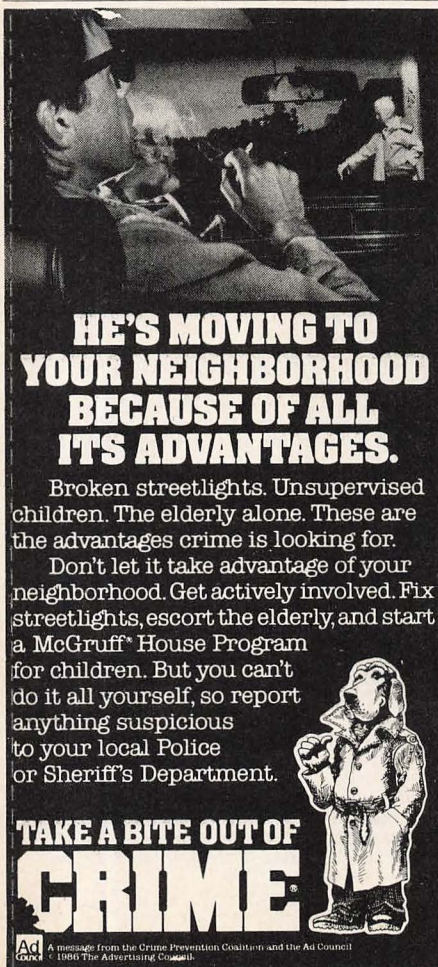
The Direct Mail Marketing Association
Mail Order Action Line
6 East 43rd Street
New York, NY 10017

Your local postmaster
(Ask for the name and address of the appropriate "Inspector-in-Charge.")

Your state or local consumer protection office or the office closest to the advertiser.

The Better Business Bureau.

Your state Attorney General's office.



HE'S MOVING TO YOUR NEIGHBORHOOD BECAUSE OF ALL ITS ADVANTAGES.

Broken streetlights. Unsupervised children. The elderly alone. These are the advantages crime is looking for.

Don't let it take advantage of your neighborhood. Get actively involved. Fix streetlights, escort the elderly, and start a McGruff House Program for children. But you can't do it all yourself, so report anything suspicious to your local Police or Sheriff's Department.

TAKE A BITE OUT OF CRIME

A message from the Crime Prevention Coalition and the Ad Council
© 1986 The Advertising Council



PoBoy Video Sez:

A.I.D.S. is everybuddie's concern. Project Inform information about A.I.D.S., A.R.C. Treatment 1-800-822-7422, 347 Dolores St., Suite 301, San Francisco, CA 94110

Great Full Length, Uncut Classics Only \$18⁹⁹

- ☐ Oriental Babysitter
- ☐ Candy Strippers
- ☐ Talk Dirty To Me

- ☐ Submission of Serena
- ☐ Untamed
- ☐ Black Jailbait

Our Specials For Men Only \$18⁹⁹

- ☐ Motel California
- ☐ Bi and Beyond
- ☐ Young Olympian
- ☐ Sailor In The Wild

- ☐ Head of the Class
- ☐ Wet Shorts
- ☐ Navy Blue
- ☐ LA Tool & Die

XXX Cartoon Special Only \$18⁹⁹

- ☐ Adult Wacky World

- ☐ Animation Festival

For Men Only The Latest Only \$32⁹⁹

- ☐ Black Attack
- ☐ Full Grown Full Blown
- ☐ Men & Steel
- ☐ Big Guns
- ☐ Passion By Fire (Big Switch Pt II)

- ☐ Pacific Coast Highway
- ☐ Hot Rods (Young & Hung Pt II)
- ☐ Malibu Days/Big Bear Nights
- ☐ Powertool
- ☐ French Lieutenant Boys

June Closeout Specials \$24⁰⁰ Only \$14⁹⁹

- ☐ Debbie Does Em All
- ☐ Frat House (straight)
- ☐ Princess Seka

- ☐ Female Athletes
- ☐ Baby Face
- ☐ Alexander

Our Kinky Specials For The Month Only \$24⁹⁹

- ☐ Needle Sex Slave
- ☐ Pony Girl

- ☐ Painful Reunion
- ☐ Gwen's Tit Torment

Po'Boy Video

P. O. Box 30161
Kansas City, MO 64112
Please send S.A.S.E. for FREE Catalog.

Name _____
Address _____
City/State/Zip _____ Phone _____

ORDER FORM

Enclosed is my ☐ Check ☐ Money Order ☐ VHS ☐ BETA
Missouri Residents add 5% \$3.00 postage and handling fee per tape.
MasterCard / VISA # _____ Exp. Date: _____
I am over 19 years of age. _____

Authorized Signature

PRICES GOOD THRU JULY 15, 1988

VIDEO CLASSIFIEDS

ADULT

YOUNG, PASSIONATE, MALE COMPETITIVE BODYBUILDERS — from Gold's Gym, Venice, California. Pose, solo action for you. 2 hours, VHS/BETA \$38.00 to: SCORPION PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, CA 90291. MC/VISA (213) 550-1303 or (213) 202-4342

Mr. Nude Apollo Contest \$29.95. Ms. Nude Venus Contest \$39.95. VHS/Beta. SASE for Brochure. Classic Productions, P.O. Box 952, Metairie, LA 70004

FOOT WORSHIP: Young, handsome, endowed college football player "does" the big, sweaty, smelly feet of his muscular, good-looking team mates, after slowly removing and savoring their shoes and sweats. Watch these six knockout dudes get off doing each other's man feet. All new Broadcast Quality, 66 minutes, VHS/BETA \$38.00 (photo pack \$20.00) to: SCORPION PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, CA 90291. MC/VISA (213) 550-1303 or (213) 202-4342

SEXY KIM'S PHOTOGRAPHY SESSION (she's 19 and 42-24-36!) \$19.95 postpaid. 1 hour VHS. **K&K VIDEO**, 9 Southmoor Circle, Kettering, Ohio 45429. Checks/cash/Visa/MC accepted. illustrated catalog \$2.00

COLLECTORS OF CLASSIC XXX, six 1-hour videos containing the finest examples of original XXX pornography. Some hand-colored and hand-illustrated. \$29.95/hour + \$3.50 S&H. \$5.00 complete list. Refund with order. To: Mike Fantasi Films, 82 Wall Street, #1105, New York, NY 10005

ALL ASIAN ACTION — Firm, dewy-eyed young Asian beauties find many new uses for hands and tongues as they learn all the "ins" and "outs" of girl-student life at USC! XXX Plenty of juicy close-ups, these chicks are finger-lickin' centerfold material. All new broadcast quality, 90 minutes VHS/BETA \$34.00 (Photos \$20.00) to: SCORPION PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, CA 90291. MC/Visa (213) 550-1303 or (213) 202-4342

HOT XXX VIDEOS — AMATEURS — FEATURES — STAGS — PLUS; COMPLETE LINE OF ADULT TOYS! S.A.S.E. GETS FREE CATALOG. ANTHONY, P.O. BOX #7722-V, LA VERNE, CA 91750

APRIL'S SHOWERS (MAKE MAI FLOWER!): Golden 18 year old California beach kittens get REAL NASTY. Plenty of juicy close-ups. All New Broadcast Quality, 90 minutes VHS/BETA \$35.00 (photos \$15.00) to: SCORPION PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, CA 90291. MC/VISA (24 hours) (213) 550-1303 or (213) 202-4342

NUDE BEACHES - California's nude beaches now available on videotape! Black's Beach and other locations! 2 hours only \$49.00! PACIFIC VIDEO WEST, 2008 Deepark, Suite 346, Fullerton, CA 92631

SPANKED STARLETS!! Gorgeous girls, authentic action! New illustrated catalog features 60 titles, including British caning videotapes! \$5.00 (refundable) Sign age when ordering. KURT STEVENS, Suite #187-V, P.O. Box 7000, Mt. Laurel, NJ 08054

INTER-RACIAL INTERLUDES Hardcore (BM/WM/WM/BW) \$35.00 (VHS/Beta) THE SAMUELS CO., Box 770874, Houston, TX 77215

FOREIGN NATURIST/NUDIST VIDEOS/MAGAZINES. New selection. Send \$2.00 and S.A.S.E. NAT-PLUS, Box 9296, Newark, DE 19714-9296

MALE XXX Solo action. Photo packed catalog free. OLD RELIABLE, 1626 North Wilcox, #107-V, Hollywood, CA 90028

BLACK MALE VIDEOS/PHOTOSETS. For information send S.A.S.E to: BFP, P.O. Box 42628-F, Los Angeles, CA 90050

STRIPEASE LOVERS DELIGHT 2 hour VHS \$39.95. Money order. Information \$2.00 S.A.S.E JAY'S VIDEO WORLD, 1063 Dickinson S.E., Grand Rapids, MI 49507

VIDEO CLASSIFIEDS

VIDEO CLASSIFIEDS

HARDCORE VIDEOTAPES: Amateur/European/Oriental/Interracial/Lesbian/Hairy Girls/PG/GS/FF/Custom — More! Shocking! Kinky! Bizarre! Unobtainable elsewhere! Graphic Lists/descriptions — S.A.S.E.; \$2.00 (refundable): ULTIMATE-V, Box 8128, Youngstown, OH 44505

FRENCH XXX VIDEOS! 4 hours \$98.00! Foreign XXX Catalog - \$3.00 (Refundable!) F-Pomerant, C.P.1462-H, Montreal, Canada H3G-2N4

RARE 1940's XXX FEATURED IN PLAYBOY. 2 hours \$20.00, list \$2.00. CLASSIC, Route 2, Box 136G1, Tulepe, MS 38801

XXX BOOKS, MAGAZINES, VIDEOS. Straight, Swingers, Gay, Bi-Sexual, Transsexuals, Integrated, Lesbian, Orgies. Discreet, Confidential Service. Explicit Catalog Plus Years Subscription — \$2.00. (Mailed in Plain Well Sealed Envelope). 21 + Only — Age, Signature Required. Bargain Books, P.O. Box 7041-G, Richmond, VA 23221

LINGERIE LOVERS/PANTY ART Brochure of Videos, sample Photo \$5.00. LLAPA, Box 1525-V, C.B. IA 51502

"VOYEUR'S DELIGHTS!" — Pantyhose, garters, lingerie, panty striptease videos. Illustrated brochure \$2.00. Discretion assured! Peterson, Box V4591, Carlsbad, CA 92008

CALIFORNIA BEACH GIRLS in bikinis and less! For catalog: S.A.S.E. VIDEOMAX, Box 81787, San Diego, CA 92138-1787

XXXXTATIC MALE ACTION! FREE BROCHURES. Sample 100-minute Video, \$39.95. State & sign you're 21. PALM DRIVE VID-E-OH! P.O. Box 3653, San Francisco, CA 94119

XXX VIDEO 'BLOWOUT' Only the best! Catalog \$2.00 (refundable). CSA, P.O. Box 66233, Chicago, IL 60666

"BEAUTIFUL GIRLS. Classic and Modern Striptease, Glamour videos. Catalog \$3.00." Sunset Software, 2265 Westwood Boulevard, #F140, Los Angeles, CA 90064

BEAUTIFUL CALIFORNIA GIRLS IN LINGERIE, underwear and nothing at all! Two hour preview tape \$24.95, Brochure \$2.00. WWP, 7737 Fair Oaks Boulevard, #129, Carmichael, CA 95608

CATFIGHTING...Brawling, brawling, bare-bottom action \$49.95. Illustrated brochures \$3.00 with signature over 21. Platinum, 4521-A Van Nuys Boulevard, Suite 215E, Sherman Oaks, CA 91430

BUY/SELL/TRADE videos in **VIDEO XCITEMENT**, the nation's biggest adult video shopping publication! **FREE CLASSIFIEDS!** Sample-\$2.00: P.O. Box 187-V, Fraser, MI 48026

MISS CANDYSTORE 1988 — The Ultimate Wet T-Shirt Contest. Eleven college coeds including a Penthouse Pet videotaped at the world famous Candy Store during Ft. Lauderdale's SPRING BREAK. \$24.95 + \$2.50 P&H to: ALM PRODUCTIONS, P.O. Box 1517, Ft. Lauderdale, FL 33302

AMATEUR ADULT VIDEOS S-VHS & VHS. FREE Catalog. DEN Video, Box 1434, Dayton, OH 45402

BIZARRE, TABOO, AND BONDAGE VIDEOS. Save 40% buying from wholesaler. One of the largest collections of fetish videos. Free catalog, write HSB, 955 West Lancaster Road, Suite 340, Orlando, FL 32809

SHOCKING HARDCORE VIDEOTAPES. Passionate Amateurs, Kinky, Bizarre scenes hidden till now! **S.A.S.E. \$2.00 VIDEOSHOPPE, 344 E. Foothills Parkway, #8859, Collins, CO 80525**

LEG LOVERS CLUB VIDEOS! Texas ladies tease! Lingerie, hosiery, etc. Photo-illustrated catalog \$3.00, CVC, P.O. Box 29071, Dallas, TX 75229

YOU SAW ME IN GENT AND GENESIS! \$25.00 gets my first "SPECIAL" video (VHS/BETA) Angela Samuels, Box 770874, Houston, TX 77215

"4 LADIES" IN/OUT OF LACE & LINGERIE and doing what you "REALLY" want to see! \$25.00. (VHS/Beta) THE SAMUELS CO., Box 770874, Houston, TX 77215 (sign 21)

VIDEO CLASSIFIEDS

VIDEO CLASSIFIEDS

FOOTWORSHIP: THE WOMEN Hot and bothered, gorgeous young UCLA co-ed "does" the beautiful feet on her knockout sorority sisters - after slowly removing and savoring their shoes and hose. Watch these beautifully built young California dolls 'relieve' each other in the only way that foot-loving girls know how!!! All New Broadcast Quality, 2 hours VHS/Beta, \$37.00 (photo pack \$20.00) to: SCORPION PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, CA 90291. Visa/MC (213) 550-1303 or (213) 202-4342

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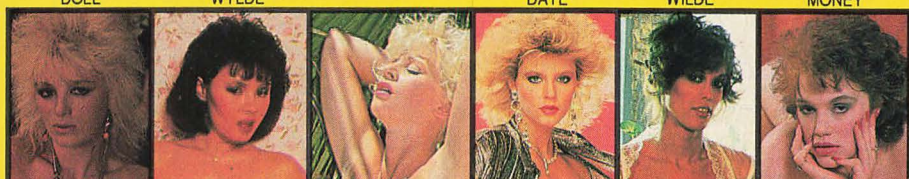
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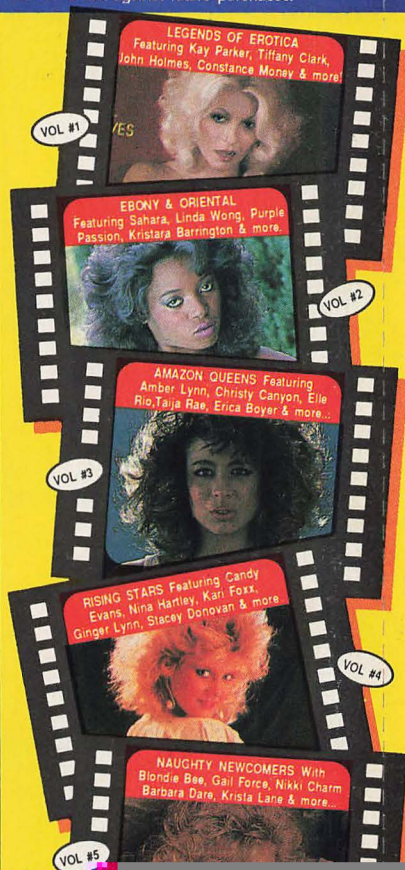
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VIDEOTESTS

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noise at the A/V input seemed to be no worse than on most VCRs, in the low 40-decibel range. Color and brightness are good but highly dependent on viewing angle.

We rate picture quality as very good compared to other LCD TVs. Comparing it to small tube-type color sets is difficult because, while tubes are heavier and bulkier and have horizontal resolutions of only about 200 lines, they have more brightness, a wider viewing angle and possibly better color and contrast.

The frequency response of the speaker is 200 Hertz to 12 kilohertz with an audio S/N of 48 dB and a total harmonic distortion of 2.3 percent from signals fed into the A/V input. The frequency response at the earphone jack is about 50 Hz to 15 kHz, and you can plug in high-quality stereo headphones and get sound from both sides. Audio is average from the speaker and very good at the earphone jack.

Conclusion. The Magnavox Personal View is a very good LCD TV with surprisingly high horizontal resolution. Like all LCD screens, the viewing angle is narrow and picture quality depends on ambient light or backlighting. But for situations where a light, portable color TV or monitor is desirable it is a strong contender.

SONY 8MM VCR

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digital multi-audio, in which six PCM stereo audio tracks without video can be recorded.

It is not possible to record different audio on the AFM and PCM tracks at the same time, but you can record a second audio program instead of main (mono or left plus right) audio on the AFM track if you select SAP with the "std. audio" button. You may record to any PCM track in any order, and at the LP speed you may record up to 24 hours of audio on a single P6-120 cassette.

Description. The EV-S800 is as wide as most VHS or Beta VCRs but a bit shorter. The dial and surrounding ring on the right control jog/shuttle functions, channel selection, programming and indexing. Left of the dial is a comprehensive display above buttons for counter/time remaining, reset, return to zero, index, TV/VCR, channel (tracking/index) -, channel (tracking/index) +, rewind (search), play, fast forward (search), stop, pause/still, 2x and record. Farther left are the cassette drawer, the open/close button, the remote sensor window, an audio level display and a synchro edit indicator. At the far left are the power button, a headphone volume control and a

stereo headphone jack.

The compartment along the bottom has buttons on its door for input select, record mode (speed), sleep (turn-off time), clock set, check, clear, timer set, next and timer record on/off. On the inner wall of the compartment are mini-jacks for left and right microphones and sliders for left and right record level. Also present are buttons for synchro edit, edit (with indicator), index mark, index erase, audio dub (with indica-

tor) and standard audio, switches for audio monitor and PCM (normal, digital multi P and digital multi S) and a sharpness thumb-wheel. The top of the deck has a compartment with switches for auto index, VTR 1/VTR 2 command mode, auto/manual antenna and auto stereo and buttons for up and down slow/still adjust, normal/CATV, add and erase.

At the right of the rear panel are the power cord and an unswitched conven-

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VIDEOTESTS

ience outlet. On the left are mini-jacks for control in and out, switches for auto/multi-digital multi-play and master/slave, and a multi-pin control L jack above two rows of RCA-type pin jacks for one video/stereo audio input and two outputs. Farthest left are F connectors for cable or combined VHF/UHF input and output above a channel 3/4 RF output selector.

Operation. The EV-S800 is like a combination of Sony's first 8mm table mod-

el VCR, the EV-S700 ("Videotests," Aug. '86), and the SuperBeta SL-HF900 ("Videotests," Oct. '85). Audio, video and RF connections are standard. AFM audio, like Beta Hi-Fi audio, is recorded by the video heads and sandwiched between the chrominance and luminance signals, so audio dubbing to that track is not possible.

PCM, although recorded by the video heads, is done before the video signal starts and may be replaced at a later date.

MTS stereo is recorded to the PCM track and either mono or SAP may be selected for AFM tracks. Multi-digital audio permits the recording of six stereo audio tracks instead of audio and video. Timer recording of either video and audio, or digital multi-audio from a source like radio is possible.

Setting the clock and timer, selecting the digital multi-track and changing the channel are all accomplished with the jog dial with the function automatically determined by the operation being performed. Digital multi-audio timer recordings can be made either serially on the same track or in parallel, with each beginning on a separate track. You cannot mix parallel and serially timed recordings. Since the VCR may record at either the SP or LP speed, it is possible to record up to four hours of audio/video or 24 hours of audio.

The shuttle ring adds the flexibility of multi-speed bi-directional playback, while the jog dial provides bi-directional frame-by-frame motion through higher speeds depending on how fast you turn it. The remote duplicates the jog/shuttle dial and adds buttons for bi-directional stepping, 1/10x, 1/5x, normal speed with sound, 2x with sound in the forward direction and scan.

It also duplicates the editing controls on the deck, making frame-precise automatic assemble and insert editing possible. The VCR will operate as either master or slave and relays commands from the remote or the deck to a second machine attached by the control S or control L connectors.

The deck or the remote may be switched to control either VTR 1 or VTR 2. The remote also offers a keypad for direct chan-

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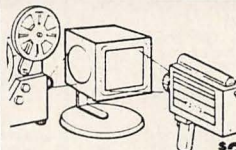
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hertz, +1.6/-3 dB. On the AFM track, response is 25 Hz to 20 kHz, +0.1/-3 dB, and is down only 4.2 dB at 20 Hz. PCM dynamic range is rated at 90+ dB and measures 90.3 dB, and AFM dynamic range is 71.2 dB. Total harmonic distortion is 0.8 percent on PCM and 0.4 percent on AFM, so audio performance is excellent compared to other 8mm VCRs.

Conclusion. The Sony EV-S800 is the most versatile 8mm VCR we've tested and an ideal editing mate for the new CCD-V220 camcorder. Its picture and audio quality, jog/shuttle precision and one-event edit controller all contribute to its desirability. With all this capability its suggested price of \$1,999 should be no surprise. We recommend it highly, especially if you own a Video 8 Pro. ■

SONY CAMCORDER

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them superimposed. Interval recording of eight frames every 15 seconds for up to 30 minutes lets you create simple time-lapse recordings.

Narration to the AFM track is recorded whenever the push-to-narrate button is pressed. PCM audio is recorded through the stereo mic with automatic level control. The low-cut filter reduces wind noise. PCM may also be recorded from external stereo mics, using the manual level control and VU meters to set the level correctly, or from the line-in, fixed-level jacks. You can also dub audio to the PCM track of a previous recording.

The processor loop lets you manipulate video signals between the camera and the recorder sections of the camcorder. Playback is straightforward with search, still

DECK DOCTOR

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sealed membrane switches, so the internal switch contacts are not affected by dirt. (The membrane switches are behind the actual buttons.) If the switches in your VCR are the regular open contact type, you may need to apply a small amount of electrical contact cleaner to dispel the dirt.

Contact cleaner dries quickly with no residue. Nevertheless, wait several minutes after cleaning before turning on the machine. *Never* clean the switch contacts when the machine is on or plugged into the wall socket.

REEL SPINDLES

The reel spindles rotate the supply and take-up tables as the tape travels through the transport mechanism. The action of the

and frame advance options. Insert editing, using the camcorder as the recorder, is almost glitch-free. Using it as the player, standard editing or synchro-editing to compatible VCRs with control L jacks is very easy. Ease of operation is excellent.

Performance. The CCD sensor is capable of about 400 lines of horizontal resolution and the f/1.2 lens delivers pictures with 50 IRE at 1.2 lux and with lower contrast levels below 1 lux. The recorder has a horizontal resolution of 260 lines with an unweighted video signal-to-noise ratio of 44.5 decibels. The weighted video S/N is 48.2 dB, the chroma AM S/N is 45.0 dB, and the chroma PM S/N is 43.8 dB. The chroma AM S/N is among the highest we've measured in any format and the other measurements are among the best we've taken on 8mm camcorders.

PCM audio has a -3 dB frequency response of 20 Hertz to 15 kilohertz, an improvement over all previously measured 8mm recorders and a match for the EV-S800 VCR also reviewed in this issue. Dynamic range is 85 dB and total harmonic distortion is 0.9 percent. AFM frequency response is 20 Hz to 20 kHz, +0.1/-2.7 dB with a dynamic range of 72.3 dB and a total harmonic distortion of 0.4 percent. Audio performance is excellent by 8mm standards.

Conclusion. The Sony CCD-V220 offers the widest range of features of any 8mm camcorder and is an ideal mate for the EV-S800 to make a compatible synchro-editing system. With a suggested price of \$2,500 it is a bit more expensive than competitors, but it offers more. It is truly a pro among 8mm camcorders. We recommend it highly for anyone who wants a flexible camera with great production capability. ■

spindles is very delicate, and dust or dirt can impair their performance. Use a soft brush to get rid of any accumulated dust and grime. Apply a *small* amount of oil to the top of the spindle. Rotate the spindle to spread the oil on the shaft. Remove the spindle only if it is exceptionally dirty or jammed. The height of the spindle is exact and is determined on most machines by the number and thickness of the small washers on the spindle shaft. If you do disassemble the spindles, be sure to put them back together in the *exact same sequence*.

Note the sensor under the take-up spindle. This uses infrared light to detect when the spindle is turning. If the spindle stops turning during playback (an event that can lead to tape spillage), the sensor relays the information to the VCR so it can shut itself off after three to ten seconds. Since the sensor uses light, dust, oil and grime on the spindle can impair its performance. While you have the take-up

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spindle off, use a brush to clean the sensor as well as the inside rim of the spindle.

OILS & LUBRICANTS

VCRs generally require little lubrication. After a year or two, however, it is advisable to apply small amounts of oil and grease to keep the deck in top condition. At every major preventive maintenance interval, lubricate the capstan pinch-roller, the threading mechanism, the loading mechanism

and the mechanical controls. Lubricate them more often if you use your deck outdoors.

You should also lubricate the mechanical parts if you clean the deck with a spray cleaner/degreaser. The cleaner can strip oil from moving parts, and using a VCR without lubrication may wear it out prematurely. A good rule of thumb to remember when lubricating a VCR is to oil a part if it spins, and grease it if it slides or meshes.

Light machine oil is the best lubricant for spinning parts, such as the idler and roller bearings. *Never* use a spray-on lubricant such as WD-40. Go easy on the oil and apply it only to the rotating part. *Never* apply oil to the surface of a roller or where it may come into contact with the tape. Remember, more is not necessarily better. Excessive oil will gum up the tape causing clogged video heads, jammed tapes and other troubles. Never apply oil directly to a motor. For small parts, apply oil with a syringe applicator.

A high-quality machine grease is the best lubricant for sliding and meshing parts, the bulk of which are in the loading and threading assemblies and in mechanical controls (on older decks). These parts include cams, bell cranks, gear surfaces and levers. As with oiling, apply only a small dab of grease. Spread the grease by moving or sliding the part back and forth a few times. (You may need to turn the VCR on for this.)

Use grease to lubricate the slides in the tape threading mechanism. Apply a dab of grease to the end of the slide. Cycle the deck between play and stop modes to evenly spread the lubricant. With Beta decks, repeatedly eject and insert a tape to activate the threading mechanism. You will need to insert a cassette into a VHS deck or the VCR won't respond. Use a cotton swab to soak up excess grease. If the slide is dirty, clean it before adding more grease.

FINAL INSPECTION

Before you replace the top and bottom covers, double-check your work. Don't leave tools, hardware, used swabs or cleaning supplies inside the chassis. Make sure you have properly replaced all parts.

If all looks satisfactory, replace the covers, making sure they are aligned, and the screws. When all the screws are in place, tighten them lightly. *Do not over-tighten*, or you might strip the threads of the screws and the chassis.

Check the operation of the VCR once you have it back together. Use a known, good-quality tape, like a pre-recorded movie. Keep these points in mind during the checkout:

- The loading mechanism should operate smoothly and properly accept the tape.
- The tape should thread and unthread without mishap (try the sequence several times).
- The tape should play properly with full audio and video.
- The fast-forward and rewind buttons should operate properly and shuttle the tape to the end.
- The deck should automatically shut off when it reaches the end of the tape, and after rewinding.

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- The tuner should properly select the different channels.

- All front panel indicators should operate normally.

- All the function buttons on the front panel and on the remote control should work properly.

The best way to keep your VCR in good condition is to perform maintenance before a problem occurs. Under normal use, you'll want to give the deck a preventive maintenance checkup every six to 12 months. By normal use, I mean a VCR operated in an average household environment, not on a factory floor or at the beach.

Just like a car fanatic who writes down everything he does with his '55 Chevy, you should keep track of all the preventive maintenance and service you perform on your VCR. For quick and easy reference, keep your service log stashed under it.

eo in real time. Color filters and sequential exposures are used to digitize still photographs and graphics in as many as 4,096 onscreen colors. Priced at \$220, Perfect Vision hardware comes with its own software.

By far the least expensive complete digitizing package is NewTek's *Digi-View* for the Amiga. Only still images can be captured, and a color filter wheel (for sequential color exposures) must be used, but the system is simple to run and the results are impressive. Digi-View captures images in up to 4,096 simultaneous onscreen colors on a standard Amiga. For digitizing black & white pictures the video signal can originate from either a videodisc player or a VCR with a steady still frame.

For editing digitized video, combining images or creating images from scratch, painting programs are necessary. Their

ry. With Aegis' \$200 *Videoscape 3-D*, for the Amiga, you can create animated, three-dimensional logotypes or complex, fully-shaded objects. *Videoscape 3-D* can use only 32 colors at one time, but it is relatively fast. Most individual frames are generated in less than ten minutes.

Ray tracing is a mathematical method to determine how light affects the surfaces of three-dimensional computer objects. Programs that use ray tracing can produce pictures with the appearance of glass, mirrors or metals. The first personal computer program to employ ray tracing is Byte by Byte's *Sculpt 3-D*, for the Amiga and (soon) the Macintosh II. *Sculpt* creates objects by combining simple, pre-defined shapes.

A complex shape is finished by pasting the cones, cubes, cylinders and the like together, then sculpting the object by pok-

the computer picture drops out—turns transparent—so that the video underneath shows through. This technique is known as chroma-keying.

For example, when you use Computer Friends' TV Producer board for the Mac II you can drop out any of the Mac's 256 colors by setting the color with a tiny desk accessory program. Using the Amiga and any compatible gen-lock, the procedure is the same. The color that's first on the Amiga's palette is always the one that drops out.

One of the simplest, least expensive Amiga gen-locks in Mimetics' Amigen, for \$180. About the size of a small VCR remote control, it plugs into the Amiga's

RGB monitor port and draws its power from the computer itself. One connector passes the RGB video signal to the computer's monitor. Another is the video input for connecting a VCR or a camcorder. Finally, there is the video output which goes to a second (recording) VCR or a video monitor.

The Amigen produces a composite of the two video signals that's good enough to record on VHS or Beta cassettes. Considering the device's cost, it performs admirably. Without a second video signal connected to it, the Amigen also functions as an NTSC converter for the Amiga.

The costlier SuperGen (\$750) from Digital Creations, also for the Amiga,

claims both broadcast quality conversion from RGB video to NTSC as well as professional-quality gen-lock overlay. The balance of computer and second-source video can be adjusted manually, and the SuperGen is designed with special circuitry that allows automated fades to black.

Everyone has seen images that seem to flip into a scene from a distance or wrap themselves around a spinning globe. They are made possible by exotic, super-fast computers that are difficult to program and costly to run. But a new little device from New Tek with the odd name of Video Toaster performs dozens of complex scene transitions and kinetic video effects.

continued on page 108

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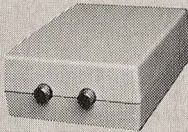
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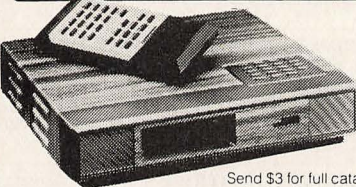
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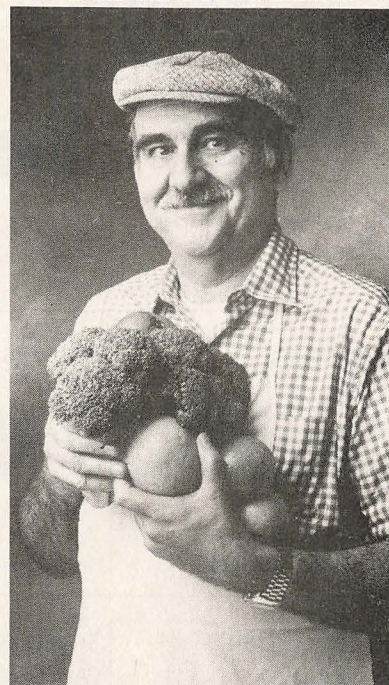
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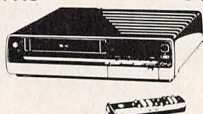
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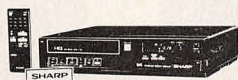
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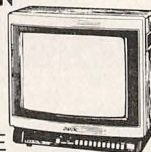
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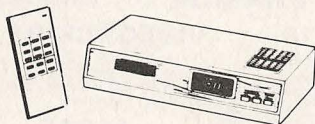
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continued from page 100

For the Amiga 2000, it consists of a board that plugs into a slot inside the machine. For the Amiga 500, it comes in a small box that connects to the computer. A version for the Macintosh II is anticipated.

A prototype previewed at presstime displayed impressive power. Color images danced around the screen, pushing each other off and on, distorting around a sphere and dissolving in complex patterns. They weren't just computer-generated pictures, but live video. In addition the Toaster's sizable memory can be used as a "frame buffer," a second source for producing high-resolution pictures beyond the Amiga's limitations. With appropriate software, it can create illustrations using millions of colors or freeze onscreen images that can be stored on disk, then edited.

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