

\$2.50 SEPT. 1989

VIDEO

magazine

VIDEO IN THE

- The Next TVs, VCRs And Camcorders
- Isaac Asimov Looks Ahead
- Inside R&D
- HDTV, Lasers, More

THE BEST OF CES

Hot Products This Fall

F/X REVISITED

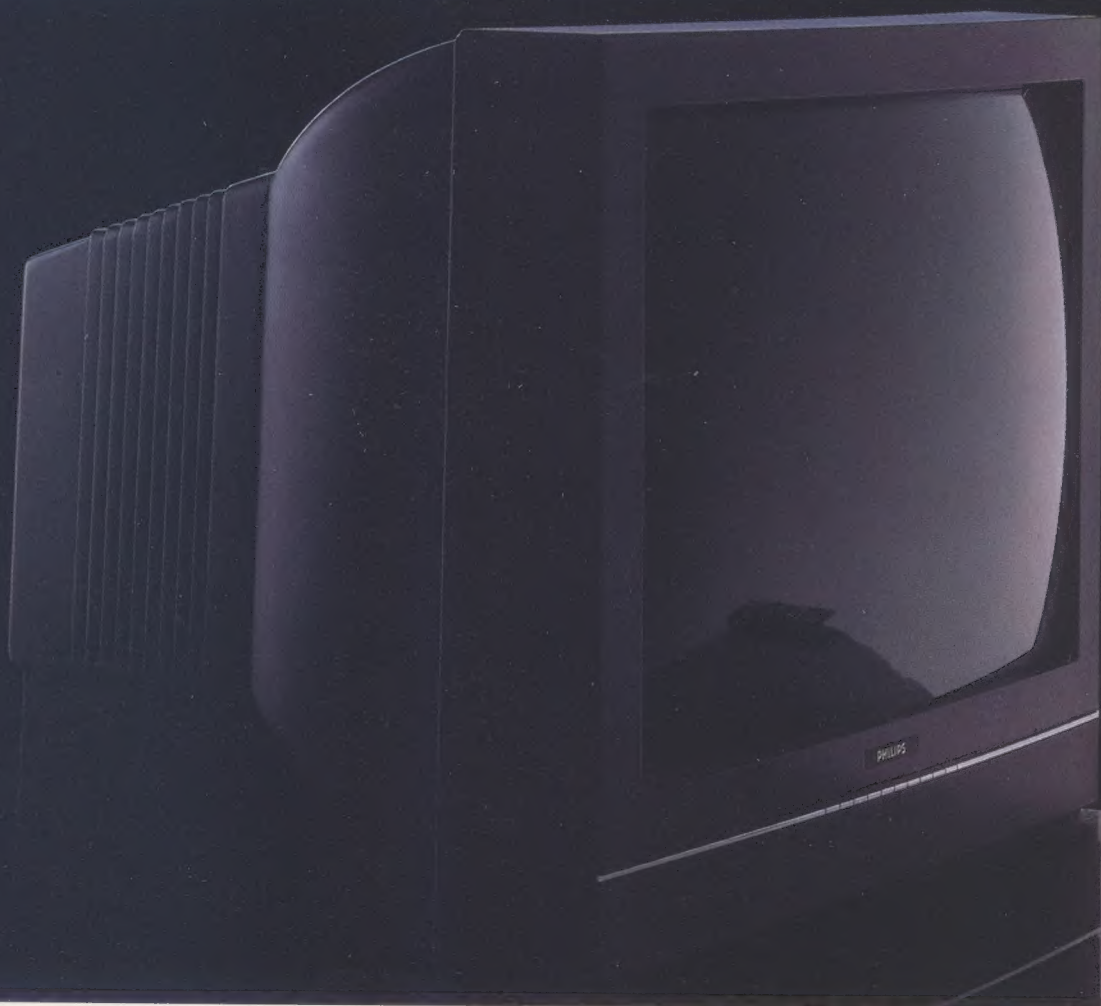
More Movie Magic
You Can Use

VIDEOTESTS

Tiny Handycam,
S-VHS-C Camcorder

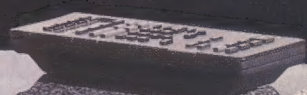
90s





27" model 27J245 with 2-Video inputs, 2.5 megabytes of memory, S-Video input, Variable audio outputs. Winner of E.I.A.'s "Innovations '88" design and engineering award. 31" model also available. Voted 1988 Picture of the Year by the publications cited.

PHILIPS IDTV. VOTED PICTURE OF THE YEAR.



"INNOVATION OF THE YEAR"

-AudioVideo International

"BEST NEW VIDEO PRODUCT"

-Popular Science

"PRODUCT OF THE YEAR"

-High Fidelity

"BEST PRODUCT OF THE YEAR"

-Video Review

Philips IDTV (Improved Definition Television) swept last year's awards for innovation in video. It should come as no surprise. After all, its picture image has greater accuracy and better definition than any conventional color television.

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IDTV is yet another in a long line of firsts from Philips in audio and video technology—from the ubiquitous audio cassette to the flawless sound of the compact disc player.

To appreciate the picture judged best by those who know best, visit your Philips video specialist.

WORLD-CLASS TECHNOLOGY. EUROPEAN EXCELLENCE.



PHILIPS

VIDEO

magazine



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Cover:
Video anticipates the next decade. Photo/illustration by Bob Forrest and Jim Ludtke

Video Magazine
Volume XIII
Number 5



Unfortunately, Too Many People Look For A Compact Camcorder With Their Eyes Closed. And Their Wallets Opened.

When it comes to choosing a compact camcorder, too many people close their eyes to the facts. They think all compact camcorders were designed to be completely compatible with their home VHS recorder. But that's just not true.

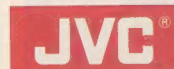
Fortunately, JVC created the VHS-C camcorder. You see, only VHS-C camcorders use compact VHS tapes. They pop into a *Play-Pack* that fits right into your

home VHS recorder—or *any* VHS recorder. (It's so easy, you can even do it with... your eyes closed!) And JVC not only created the VHS-C camcorder. We perfected it. All our models are compact, lightweight and deliver exceptional picture quality. And with features like instant playback, they're clearly worth an even closer look.

After all, you don't use a compact camcorder with your eyes closed. Don't buy

one that way either. Visit your local JVC dealer today to see all our VHS-C camcorders. Then you'll know why choosing a compact camcorder is as easy as JVC.

It's As Easy
As JVC.



"I am zee best part of zee
entire movie! I give myself a 10+
I am DELIGHTFUL! WONDERFUL!
PERFECT! C'est MAGNIFICENT!"
— Napoleon Bonaparte, CONQUERING TIMES

"...AROUSING... EXCITING... EROTIC...
and DEEPLY DISTURBING."
— Sigmund Freud, VIENNA EXAMINER

"TWO THUMBS UP... gladly
would I give greater praise
would but that I possessed
more thumbs!"
— Socrates, NEWSGREEK

"Totally HOT!!!
I'd stake my life on it."
— Joan of Arc,
TEEN MARTYR MAGAZINE

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CHANNEL ONE

4 trends worth watching

Another Consumer Electronics Show is history, having finished its four-day run earlier this summer. As you may know, CES is the semi-annual trade extravaganza at which the video industry trots out the latest in gee-whiz gadgetry and gear. It's not always easy to discern exactly what any given CES is telling us about the future, but some strong clues are generally tucked away amid the hype and the hoopla. And a study of CES tea leaves can tell us much about the direction of video over the foreseeable future:

- A major VCR format brouhaha is brewing. Sony's 8mm camcorder format is steadily gaining momentum in the marketplace, and the Compact VHS troops used CES to fight back. More is at stake than camcorders. Sony is busily building a new "personal video" family of TVCRs and related video products, all centering on the 8mm cassette. Without widespread acceptance of a tiny cassette of its own, JVC—which developed VHS-C—and other VHS-C proponents could be left at the personal video starting gate. (For a rundown on recent VHS-C counter-moves, see "Off the Air.")

- Projection television is heading into a period of dramatic technological progress. Several years ago, projection was all but given up for dead, as manufacturers turned their attention to big-screen, direct-view tube sets. But a host of new and improved technologies (Improved Definition TV circuitry, LCD displays, etc.) is establishing projection as a product area separate from (although certainly not yet equal to) direct-view tube models.

- VCR deck manufacturers are taking video enthusiasts more seriously. The dividing line between cheap pop-in-and-play VCRs and more sophisticated high-performance machines is coming into sharper focus. Of particular interest at this show was the handful of new deluxe models sporting editing functions previously associated with half-inch models designed for industrial/commercial use. We'd like to see this segment of the VCR family treated with even more respect.

- Videodisc players are being given their umpteenth new lease on life. Pioneer, which pioneered laser disc technology, is leading the laser charge with a new family of players, including a \$599 combi model. Given the discount ways of video retailers, this price will probably soon fall below the \$500 level. Whether this will finally establish the videodisc as a potent video product is another question.

Art Levis
Editor-in-Chief

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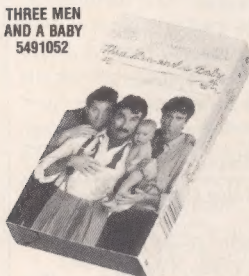
THE ACCUSED
4418082



TWINS
5810092



THREE MEN
AND A BABY
5491052



BIG
3674092



COMING TO
AMERICA
4416002



THE SOUND
OF MUSIC
0039472



THE TEN
COMMANDMENTS
2026552



DR. ZHIVAGO
0026182



MICHAEL JACKSON'S MOONWALKER *	4686032	SPORTS ILLUSTRATED 25TH ANNIV. SWIMSUIT VIDEO *	6674022	BRINGING UP BABY	1141082
MOONSTRUCK	2716012	TOP GUN	4269322	THE LAST EMPEROR	1974002
MIDNIGHT RUN	5286042	GORILLAS IN THE MIST	5804072	THE GODFATHER	0008512
BIG BUSINESS	5494022	DIRTY DANCING	4955152	STAR WARS	0564852
MY STEPMOTHER IS AN ALIEN	5902082	WILLOW	1982002	RETURN OF THE JEDI	3547532
BRUCE SPRINGSTEEN ANTHOLOGY (1978-1988) *	4688012	THE WIZARD OF OZ	2941082	CROCODILE DUNDEE	4297122
POLTERGEIST III	2807012	THE MALTESE FALCON	0508072	COCKTAIL	5493032
CLARA'S HEART	6372072	FATAL ATTRACTION	4393072	BEN-HUR	2603312
MY FAIR LADY	3507512	ARSENIC AND OLD LACE	0735442	PUNCHLINE	1994062
THE UNTOUCHABLES	4321042	AN OFFICER AND A GENTLEMAN	2021352	IMAGINE: JOHN LENNON	6368032
EDDIE MURPHY: RAW	4392082	OVERBOARD	3657002	BRADDOCK: MISSING IN ACTION III *	7250022
ON GOLDEN POND	0523572	THE MUSIC MAN	6147012	CADDYSHACK	6023262
THE AFRICAN QUEEN	0511362	ALIENS	3609252	NUTS	6328102
RAMBO III	7975082	EMPIRE OF THE SUN	6332062	BLAZING SADDLES	0012482
BEVERLY HILLS COP II	4319082	STAR TREK III—THE SEARCH FOR SPOCK	2016322	BUTCH CASSIDY AND THE SUNDANCE KID	0517632
FULL METAL JACKET	6325052	DEATH WISH 4: THE CRACKDOWN *	3449032	SILVERADO *	1810242
THE GODFATHER PART II	0018592	THE PRINCESS BRIDE	1250052	OLIVER!	1760242
PLANES, TRAINS AND AUTOMOBILES	4394062	SEVEN BRIDES FOR SEVEN BROTHERS	2518352	DOCTOR DOOLITTLE	0732212
MAD MAX	7109427	SHOOT TO KILL	5490062	THE GREEN BERETS	6239342
BATTERIES NOT INCLUDED	6810072	GREASE	2074312	THE GODS MUST BE CRAZY	7340042
GHOSTBUSTERS *	1742682	WEST SIDE STORY	0505912	FERRIS BUELLER'S DAY OFF	4273102
AMADEUS *	6529172	THE TERMINATOR *	6528182	DIRTY HARRY	6017572
SHORT CIRCUIT	3607192	SINGIN' IN THE RAIN	2554552	BILL COSBY, HIMSELF	0935342
OUT OF AFRICA	2131162	SESAME STREET PRESENTS: FOLLOW THAT BIRD	6117232	FLASHDANCE	2018222
SOUTH PACIFIC	3506452	ACTION JACKSON	5191082	HAMBURGER HILL	4954082
ADVENTURES IN BABYSITTING	5486022	WALL STREET	3661042	THE LONGEST DAY	0577602
SCARFACE (1983)	2168042	THE LOST BOYS	6315072	M*A*S*H	0055382
HARRY AND THE HENDERSONS	2219032	TO KILL A MOCKINGBIRD	1022282	BLUE HAWAII	0673302
STAR TREK IV—THE VOYAGE HOME	4306112	THE MANCHURIAN CANDIDATE	2787052	STAND BY ME *	1924432
CHARLOTTE'S WEB	2095282	TOOTSIE *	1509122	RED HEAT	7987022
OKLAHOMA!	0054392	THE BRIDGE ON THE RIVER KWAI *	1606302	THE CARE BEARS MOVIE *	1862132
BEVERLY HILLS COP	2053362	LA BAMBAA *	1963032	BODY HEAT	6020112
ANNIE *	1516132	GIANT	6080182	JUMPIN' JACK FLASH	3627072
CAMELOT	6027482	ALIEN	0002812	FUNNY GIRL *	1511262
BACK TO THE FUTURE	2114172	THE DEER HUNTER	2124152	BROADCAST NEWS	3665002
THE WITCHES OF EASTWICK	6323072	STAKEOUT	5488002	WUTHERING HEIGHTS	3126452
PATTON	0043332	POLICE ACADEMY V	6333052	THE KARATE KID *	1710412
PREDATOR	3649012	COCONO	3553882	ABOVE THE LAW	6336022
CLEOPATRA	0579432	BABY BOOM	3656012	TRUE GRIT	2028532
STAR TREK II—THE WRATH OF KHAN	2013352	ERNEST GOES TO CAMP	5484042	CABARET	4001502
ROMANCING THE STONE	0894252	THE STRING	1005292	THE BIG CHILL	1527692
STAR TREK—THE MOTION PICTURE	2035212	APOLCALYPSE NOW	2001132	CHILDREN OF A LESSER GOD	4294152
GANDHI	1533042	THE QUIET MAN *	4032122	THE LAST UNICORN	0685022
A NIGHTMARE ON ELM STREET 4: DREAM MASTER *	5713072	THE COLOR PURPLE	6301032	HELLO, DOLLY	0609472
THROW MOMMA FROM THE TRAIN	2351012	BULL DURHAM	2360002	ARTHUR	6024332
CROSSING DELANCEY	6371082	GOOD MORNING, VIETNAM	5482062	D.O.A. (1988)	5489092
CROCODILE DUNDEE II	4415012	PLATOON	6500282	WITNESS	4114052
ROBOCOP	2350022	BEEETLEJUICE	6330082	NORTH TO ALASKA	7310262
LETHAL WEAPON	6308222	A FISH CALLED WANDA	3675082	YOUNG GUNS	7266042
THE EMPIRE STRIKES BACK	0910412	E.T. THE EXTRA-TERRESTRIAL	6811062	ALIEN NATION	3698012
		DIE HARD	3676072	THE DEAD POOL	6358052
		AN AMERICAN TAIL	2184042	JANE FONDA'S COMPLETE WORKOUT	6359042
				A CRY IN THE DARK	6383042
				TUCKER	4417092
				IRON EAGLE II	7991062
				MARRIED TO THE MOB	2361092
				EVERYBODY'S ALL AMERICAN	6380072

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537/F89

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P76/P78/P80

VIDEO FILE NO. 1



HAVE YOU GOT THE BIG SCREEN BLUES?

Are your EP recordings destroying that meaningful relationship you developed with your big screen TV? Are fuzzy images, muted colors and jitters giving you anxiety? Why cope with problems like these when TDK's new E-HG offers reconciliation.

This may be difficult to believe, but these dramatically improved video cassettes can give you a 6 hour EP recording that's better than a 2 hour recording on standard tapes. In fact, they're even perfect for dubbing masters.

With new E-HG, picture sharpness (Luminence) is amazing. Colors (Chrominance) are refreshingly bright and vivid. And audio is crisp and natural. No matter what size screen you're watching these days, this is the tape you've been wishing "they" would come out with.

Thanks to TDK's revolutionary Particle Binder Interface Control, E-HG is indeed a technological masterpiece. This exclusive process involves ultra-fine Super Avilyn particles that are specially surface treated for maximum packing density. And to insure particle alignment for optimum longitudinal direction, a new orientation technology is utilized.

The process also includes a special TDC binder. Plus a high adhesion treatment that bonds the magnetic layer and super smooth backcoating to the base film. The result is an exceptionally durable tape with incomparable magnetic efficiency.

Add all this and more to E-HG's high precision SQ cassette mechanism, and you've got a video tape that has the competition singin' the blues. Available in T-160, T-120 and TC-20 (VHS-C) lengths.

We also offer a complete line of video head cleaners.



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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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FEEDBACK

Decode this

As a satellite dealer, I was happy to see Robert Angus' article, "Satellite TV's New Landscape" (July '89). However, his contention that only one descrambling system is being used (Videocipher II) is misleading. Programmers also use Oak-Orion, B-Mac, Sony and Leitch systems, among others. None of these can be received by Videocipher owners. Angus also failed to address the planned introduction of the Videocipher Plus in September. Contrary to claims that the new system will be compatible with the old, information from the manufacturer shows that the VC Plus is based on the Starlock system, which uses the vertical blanking interval to hide encrypted data; the VC II uses the horizontal. Since the VC II won't decode VC Plus data, the new system will make present decoders and IRUs worthless.

I am certain that scrambled services will send both old and new types of data for awhile. But sending two data streams is expensive, and I'd be surprised to see any pay-per-view or movie channels on the old system a year from now. The desire to stop piracy, as well as the opening of a huge replacement market for overpriced decoders, is just too great.

Pete Dobulis
Mesick, Mich.

Firing blanks

Do VCR designers ever ask consumers what we want? We've seen recorders shrunk to sandwich size, easy-to-see warning lights replaced by silly analog diagrams and digital clock displays shrunk to a size one can barely see. We've had quick-responding Beta recorders all but replaced by VHS with its pathetic snail's-pace response time. The newest craze is to stick featureless panels on the fronts of VCRs. Why don't manufacturers take a lead from Sony,

Video Magazine welcomes your comments. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. Letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.



which has always made well-designed, easy-to-use recorders. Little is nice, big is better and control buttons are better than blank panels.

Vic Rizzo
Queensland, Australia

Film vs. HDTV

David Lachenbruch did an excellent job of dispelling many of the half-truths that whirl around the subject of high-definition TV ("Off the Air," March '89). However, HDTV resolution is not "roughly equivalent" to a 35mm movie. The imaging resolution of 35mm color negative film is approximately twice as great as any proposed HDTV system. The 35mm format also provides significantly broader exposure latitude, contrast, tonality and brightness—all of which contribute to the art of making movies. Additionally, film imaging technology continues to advance. I doubt that HDTV will catch up in the foreseeable future.

Jack Spring
Eastman Kodak Co.
Rochester, N.Y.

For the record

The last three column titles in the chart accompanying "Winning the Mid-Price VCR Challenge" (July '89) were out of order and should have read "Digital Effects," "Heads" and "Special Features." The information in the columns was otherwise correct.

Letterbox blues

I was sorry to read Gabe deMoura's letter (June '89) describing his aversion to letterboxed films. If you're dissatisfied with the size of the picture, you can always get a larger TV. However, if a movie is not letterboxed, the damage is irreparable. You're missing 40 to 60 percent of the original picture, and it can't be recovered, regardless of TV size. High-definition TV may provide a satisfactory aspect ratio for movies but, until then, Hollywood should keep in mind that deMoura's voice isn't the only one in videoland.

Joe Schwartz
Troy, N.Y.

Straight shooting?

I read "Super Shootout" (May '89) with great interest. I own a Philips VR6885 Super VHS VCR, which is the same as the Panasonic PV-S4880; both are manufactured by Matsushita. I'm relieved to know the VR6885 was rated highly, but audio noise, one aspect that disappoints me, was ignored in the article. Even the best VHS hi-fi tapes have a constant crackle on the audio track of home-recorded tapes, an effect especially noticeable with headphones.

Ove Thompson
Milpitas, Calif.

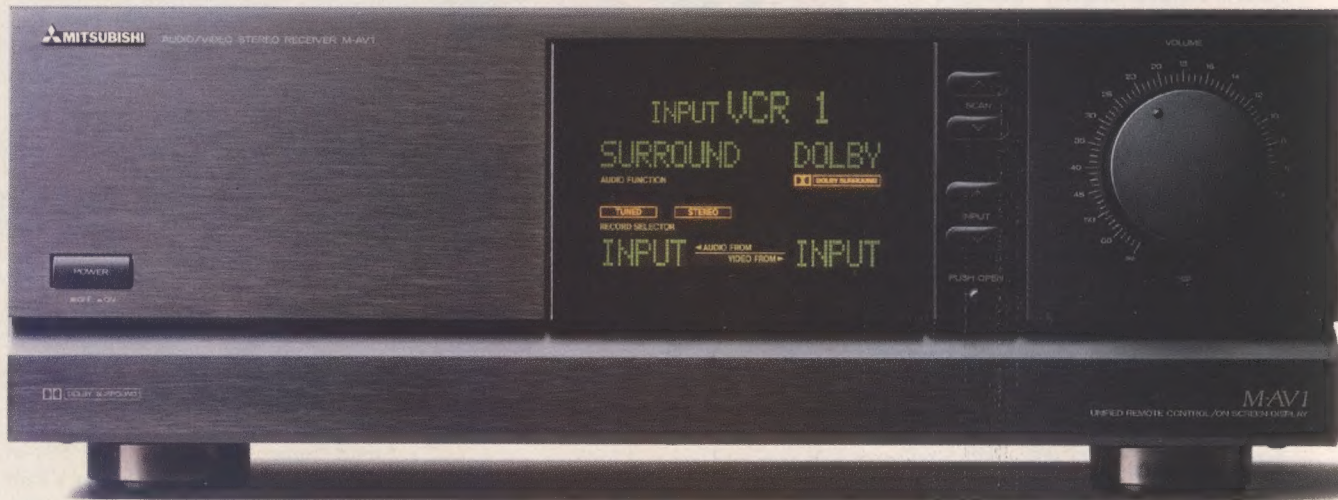
In "Super Shootout," the Mitsubishi HS-U80 Super VHS VCR placed fifth and seventh of eight in, respectively, S-VHS and VHS picture quality. This contradicts "Gold Medal Gear" (Jan. '89), in which the HS-U80 is described as having "the best picture quality among all Super VHS VCRs" and that the "HS-U80 delivers the picture with the least noise." Yet in "Super Shootout," the same VCR landed near the bottom of the pack, with noise rated only fair to good.

Alan R. Cordeiro
North Bay, Canada

Subjective "Eyes-On" tests, like "Super Shootout," are designed to complement our instrument-based "Videotests." Since signal purity is rarely the sole determinant of performance, especially in a contested video arena, their conclusions may differ.

continued on page 118

A video receiver designed for audiophiles.



Until now, video receivers have overlooked a distinct segment of the Nielsen population. Those people who listen to TV as well as watch it. Which is why Mitsubishi engineers developed the M-AV1. A video receiver inspired from the philosophy that a soap opera should sound every bit as good as an Italian opera. At the heart of the system is a powerful amplifier with Dolby Surround™ sound. It boasts 125-watts per channel.* With a generous dose of 25-watts per channel in the rear for surround sound. A time delay of 20 milliseconds has also been encoded into the rear channels to increase depth perception and maintain separation from the front speakers. And with our Dynamic Delay Line, we've expanded the dynamic range of our rear channels by as much as 40 dB over other conventional designs. It also offers four video inputs (two of which are Super-VHS compatible). And comes complete with an award-winning remote that's easy-to-use and capable of controlling all functions via on-screen displays. So you never have to get up from your recliner on our account. But now that you've got a great video receiver, as an audiophile, you might be in the market for an audio receiver. In which case read the other side of the page.

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INPUT TAPE
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An audio receiver designed for videophiles.



If like most people you read this ad from left to right, you know by now that the M-AV1 distinguishes itself as a superb video receiver. But what makes the M-AV1 a rare species in the A/V receiver jungle is that it also makes an equally superb audio receiver. For starters, it's so full of technical goodies that it makes the average audio receiver, much less the average A/V receiver, blush. You'll find our dual J-FET preamp provides low-noise and minimum distortion characteristics to the output amplifiers. We've utilized discrete components instead of integrated circuits for the output devices for maximum headroom and separation. Our own Multi-Feedback Servo system faithfully reproduces low frequency music with a minimum of distortion while protecting your loudspeakers from potentially damaging DC signal components. And there's also a remote-operated motorized volume control that provides smooth attenuation while avoiding distortion. Of course, if you decide you're still a hard-core videophile and only care about obtaining a great video receiver, we have a small suggestion. Buy the receiver on the other side of the page.



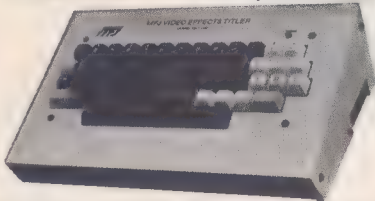
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BY STAN PINKWAS

LATE NEWS

CES' crystal ball

After the exhibitors packed their tents to close Chicago's recent Consumer Electronics Show (see "Suddenly This Summer" for full show coverage), the scientists stayed behind to swap research findings. The innovations they described range from advanced TVs to zoom microphones, from digital VCRs to new copyguard systems. It's not possible from their presentations to predict when their projects will find their way into consumer products, but it's a good bet we'll see the fruits of much of their research within the next decade. Here are the highlights:

- NEC and Matsushita reported significant progress in the development of a half-inch digital consumer VCR, especially in the area of data compression, while Toshiba described "a newly developed digital video signal processing system for home VCR circuitry."

- Sony reported developing a way to reproduce high-definition images with digital audio on videodiscs using a new "two-channel optical pickup."

- The David Sarnoff Research Center reported that a wide-screen aspect ratio of 16:9 was the "overwhelming preference" of 180 viewers who were asked to choose among a variety of TV picture sizes during a series of screenings. And most viewers said they would pay a premium to obtain the wide-screen shape.

- Matsushita predicted its Automatic Image Stabilization system, already on some VHS camcorders, will become as common a feature as autofocus, as engineers reduce the stabilization system's weight and cost. This feature will eliminate unintentionally shaky scenes in home videos.

- NEC reported developing a digital "ghost canceller" that significantly improves TV image clarity. The system works by inserting a Ghost Canceller Reference signal into a transmission's vertical blanking interval.

- Matsushita said it had developed a stereophonic zoom microphone for consumer video cameras. The system, linked to the action of a zoom lens, is designed "to achieve psychoacoustically balanced natural sound" matching the

video image. Audio directionality and sensitivity vary with the viewing angle and magnification of the lens to which the microphone is attached.

- The Eidak Corporation reported successfully field testing an anti-taping system for pay-per-view transmissions. The system exploits timing and servo control differences between TVs and VCRs and claims compatibility with all consumer equipment.

- JVC proposed adding teletext signals along with supplemental text and graphics to Super VHS video signals, and making the data playable by VCRs.

- Sharp described an advanced videophone able to transmit high-definition color still pictures between four-inch LCD displays at a rate exceeding one per second. The phone can also act as an answering machine, taking video messages when no one's at home.

- Sony reported major progress in its video printing technology, bringing nearer the likelihood of an inexpensive, high-quality video printer for consumers. Sony engineers say they have improved the system's signal processing, paper feed and color registration.

Here's looking at you, kid

Not long ago, TV ratings services largely replaced handwritten diaries with electronic people meters. Now Nielsen Media Research and the David Sarnoff Research Center are working on a "passive" people meter that would literally watch TV watchers. A computer-based sensing device would identify family members as they sit down to watch a program, note whether guests are present, remember everyone's face and record his or her viewing practices. It will even be able to tell networks when viewers are not paying attention.

Endangered species?

The black & white TV may be dying out, according to *Television Digest*, a key industry monitor—but not because of low demand. "There's just no money in b&w TVs so nobody wants to make them," says the *Digest*, citing steadily sliding sales figures.



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GAZETTE



Somebody Save the Queen: Leslie Nielsen as bumbling Lt. Frank Drebin topples a monarch in *The Naked Gun*, ZAZ's latest blockbuster.

All that ZAZ

When it comes to movie spoofery, David Zucker, Jim Abrahams and Jerry Zucker—a.k.a. ZAZ—are the reigning kings of comedy. The zany trio behind such yukfests as *Airplane!*, *Top Secret!* and *Ruthless People* had a hit in theaters last Christmas with *The Naked Gun*, just now being loosed on the home market.

The send-up of oh-so-serious cop shows was inspired by the trio's *Police Squad!* TV series, which ran on ABC for six episodes in 1982. "This is the first film based on a flop TV show," beams Jerry Zucker. "We're proud of that—I think."

According to the ZAZ team, the TV episodes' popularity on video had a lot to do with *The Naked Gun* getting made. But to expand the idea to a feature other elements had to be in place. "To make humor like this work, you need a strong structure," says David Zucker. "It took us awhile, but we came up with a story you have to pay attention to and characters you care about."

The three have been a team since they attended the University of Wisconsin together in the early 1970s. There they put on the multi-media comedy shows that led to their first film, *Kentucky Fried Movie* (1977), directed by John Landis.

That cult success led to *Airplane!*, a huge hit that made ZAZ a hot commodity. They were offered "lots of money" to write and direct the sequel. "Not only did we turn it down, but we begged



Nut Sandwich: Filmmakers Jerry (left) and David Zucker flank *Naked Gun* producer Robert Weiss.

Paramount not to make it," says Abrahams. Instead, they created *Top Secret!*, an uneven, intermittently hilarious spoof of beach party bonanzas and spy thrillers. "We've always loved the *Airplane!* style of humor, but it doesn't work all the time," says David Zucker. "*Top Secret!* was funny, but all over the place. This time I think we got it right."

Until recently, this tenacious trio wouldn't think of going it separately. But last year, Abrahams directed *Big Business* (with Bette Midler and Lily Tomlin), and is currently working on a '50s juvenile delinquent flick with John Waters. David Zucker gets sole director's credit on *The Naked Gun*. But the three say they will continue to write and develop projects together. Even the critical grilling their not-always-tasteful jokes sometimes earn is not going to stop them.

"We like to think of our humor as innocent," says Abrahams. "There's lots of innuendo [in *The Naked Gun*] but it's childlike. I'd take a seven-year-old to see it. Toilet humor—they'd probably like that the best." —Irv Slifkin



Tougher Than Plaid: Chevy Chase, joined by Julianne Phillips, goes incognito in *Fletch Lives*.

Chevy Chase: man of 1,000 Fletches

In *Fletch Lives*, Chevy Chase reprises one of his favorite characters, investigative journalist I.M. Fletcher. "Fletch is willing to go through hell to get information—put on makeup and a wig and all that," says Chase. "But it's Fletch out of disguise I like most because he's most like me. Almost all his shenanigans are things I would do—I came up with many of them on the set."

On the camouflage side, "my favorite character in *Fletch Lives* is the faith healer," notes Chase. "That took three hours in makeup. The concept that Fletch would have the time or inclination to do that himself is beyond me," Chase allows. "But these are the things you live with. Really though, I like any character with fake teeth. Just slip them on and you're another guy. You let the prostheses do the acting for you. You know you're going to get some strange voice quality or elocution problem and it gives you ideas. I've been using those teeth ever since at parties and things."

Which character in the sequel did he dislike most? The one in drag. "I was embarrassed and I fought with the studio about taking that scene out. They wanted it in. I had to wear a big padded bra and huge hip prostheses. At first we had prostheses on my face to make me look like an old lady. But instead of making me look old, it was frightening, so we reshot the scene without makeup. I felt silly, but we tested it in sneak previews and the audience liked it."

—Sharon Liveten

Video Flashes

Vox Populi. Videophiles concerned with what's still hiding in studios' film vaults now have an ally. MGM/UA, which controls roughly 3,000 film titles yet to appear on tape, recently asked more than 100 video and film critics to select the ten titles (from a list of 80) they would most like to see on video. The top 25 will be put (via advertising) to a consumer vote in the fall. The ten favorites will be issued on videocassette by year's end. Among the 80 titles are *The Blackboard Jungle*, *Flamingo Road*, *Lust for Life* and *Smile*.

The Golden Brick Road. This year's 50th anniversary celebration for *The Wizard of Oz* includes a live production tour, books, festivals, conventions and theatrical showings. But the centerpiece is a special edition video re-release which features improved visual quality



It Was 50 Years Ago Today: Jack Haley, Bert Lahr and Ray Bolger (left to right) in an original 1939 lobby card for *The Wizard of Oz*.

and color, a newly mastered soundtrack, bonus footage of screen tests, rehearsals and assorted outtakes (some of which was previously available on videodisc) and a 32-page historical booklet. The \$24.95 tape will be in stores only from August to next February.

Twins. Couch potatoes who enjoy putting together homemade double features can now rent them. Tylon Video has released a pair of tapes, each of which contains two appropriately low-brow full-length features, all new to video. The biker evening consists of *Devil's Angels* (1967) and *Return of the Rebels* (1981), while the beach comedy afternoon combines *Dr. Goldfoot and the Bikini Machine* (1965) with *Pajama Party* (1964).

Wilz Thing. An Ohio inventor recently shared the misery shown on a recent American Express TV commercial in which a VCR was front-loaded with oatmeal. After his kids force-fed a peanut butter and jelly sandwich to the family deck, Charles Wilz Jr. sat down and designed a hatch lock (not yet on the market) called the Wilz Feature.

—Ira Robbins

Missing on video

Video's biggest myth is the prospect of the empty well. According to this myth, the supply of good movies awaiting release on video is rapidly dwindling and, one day soon, Hollywood will reach deep into its well of old films only to find it dry. When we hear of two volumes of *Gomer Pyle U.S.M.C.* on tape we do begin to worry a bit.

Fear not. Countless important films are still unavailable on video. Some—like *The Last Picture Show* (and, until recently, *Five Easy Pieces*) are held up by conflicts among rights-holders. Some, like *The Rocky Horror Picture Show*, are still alive on the art-house and mid-night-movie circuit. Others are intentionally held back for commercial reasons. And many more—including critically acclaimed box-office duds, interesting but obscure star vehicles and overlooked classics—have simply fallen between the cracks. For example:

A Patch of Blue (1965). *Children of a Lesser God* 20 years earlier, with a blind



See Me, Feel Me:
Sidney Poitier and Elizabeth Hartman in *A Patch of Blue*.

girl (Oscar-nominee Elizabeth Hartman) and a black man (Sidney Poitier). An Oscar went to Shelley Winters.

The Last Picture Show (1971). Peter Bogdanovich's hallmark film, a black & white memoir of eroding small-town life in 1950s Texas. Cloris Leachman and Ben Johnson won Oscars.

The King of Marvin Gardens (1972). A product, like *Five Easy Pieces*, of director Bob Rafelson's fertile imagination. The interplay between Jack Nicholson and Bruce Dern as Atlantic City brothers is legendary.

Five Graves to Cairo (1942). A moving, fast-paced and visually inventive WW II drama directed by Billy Wilder and starring Franchot Tone, Anne Baxter and Erich von Stroheim as Field Marshal Rommel.

Chuck Roast:

Charlton Heston fights for his life in *Will Penny*, newly issued on video.



Killer's Kiss (1955) and *The Killing* (1956). Stanley Kubrick's second and third features: two grim and exciting crime dramas that showcase his visual genius. At 67 and 83 minutes, respectively, they'd make a great double-feature cassette.

The Knack (and How to Get It) (1965). A British sex farce from director Richard Lester, hot off *A Hard Day's Night*.

Bullets or Ballots (1936). A solid Edward G. Robinson/Humphrey Bogart gangster pic.

Invisible Stripes (1939). Top-notch parolee drama starring George Raft, William Holden and Humphrey Bogart.

The Subject Was Roses (1968). Patricia Neal, Jack Albertson and Martin Sheen in the film version of Frank D. Gilroy's Pulitzer Prize-winning play.

Picnic (1956). Brilliant adaptation of the William Inge play, with Cliff Robertson in his film debut.

Dangerous Years (1946). A minor juvenile-delinquent drama, but a must for Marilyn Monroe fans: her first movie!

Children of Paradise (1945). French director Marcel Carne's drama of the unrequited love between a mime and a courtesan in 19th century France. One of the world's most acclaimed films.

—Frank Lovece

Charlton Heston rides again

Having parted the Red Sea in *The Ten Commandments*, Charlton Heston found it a breeze to get a movie released on video. *Will Penny*, a 1967 western, was

unavailable on tape until Heston asked his friend, Paramount chief Frank Mancuso, for a video copy of this personal favorite. When Mancuso learned that none existed, he promptly arranged for its tape release.

Heston stars as an aging cowboy set upon by a family of violent rustlers. After surviving their near-fatal attack, he is cared for by a young wife and mother (Joan Hackett), with whom he falls in love. Heston calls Hackett's role "probably the best woman's part in a western. With many westerns, the women just stand there with their hands shading their eyes looking up at you as you're about to ride off someplace." Despite an offbeat plot and a hard edge of historical realism, "*Will Penny* had bad luck. It was kind of slipped into release because new management had just taken over at Paramount and—as is always the case—they had great disdain for the projects just completed before they came. It didn't get a fair shot."

Now that the picture is back in circulation, Heston sees it as a step toward a shoot-'em-up revival. "I think the western is due for a renaissance," he says. "[Michael] Cimino spent \$48 million on *Heaven's Gate*, destroyed his studio and all but destroyed a film genre. Then the next big one that was made, *Silverado*, was an homage to everything ever done in a western which, of course, is a bad idea."

What's so special about westerns? "The western film and jazz are America's only absolutely unique contributions to world art," Heston believes. "They're the only things that nobody else can really do."

—Drew Wheeler



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starring young Sidney Poitier.

☐ **BOYS TOWN** (1938)
Spencer Tracy-Mickey Rooney in Tracy's
Oscar winner as Father Flanagan.

☐ **FAR FROM
THE MADDING CROWD** (1967)
Julie Christie in lavish epic.

☐ **KING SOLOMON'S MINES** (1950)
Stewart Granger-Deborah Kerr
in pre-Indiana Jones adventure.

☐ **SWEET BIRD OF YOUTH** (1962)
Paul Newman-Geraldine Page
in powerhouse play.

☐ **SHOWBOAT** (1936)
Irene Dunne-Paul Robeson. First sound
version of Kern/Hammerstein musical.

☐ **JULIUS CAESAR** (1953)
Marlon Brando's
Shakespearean
tour de force.

☐ **THE CAMERAMAN** (1928)
Buster Keaton's
silent classic with
music score.

☐ **MOULIN ROUGE** (1952)
Jose Ferrer in
Oscar-winning
masterpiece of
painter
Toulouse-Lautrec.

☐ **DR. JEKYLL & MR. HYDE** (1932)
Fredric March's
chilling Oscar
performance.

☐ **THE BEST MAN** (1964)
Henry Fonda
in stinging
political drama.

☐ **THE KNACK
(AND HOW TO GET IT)** (1965)
Mod 60's English comedy.

☐ **THE AMERICANIZATION OF EMILY** (1964)
Julie Andrews-James Garner
in military comedy.

☐ **THE PRISONER OF ZENDA** (1937)
Ronald Colman in
famous costume epic.

☐ **QUEEN CHRISTINA** (1933)
Greta Garbo-John Gilbert
in stunning biographical epic.

☐ **THE KILLING** (1956)
Sterling Hayden in
classic crime story.

☐ **SMILE** (1975)
Biting
small town
beauty pageant
satire.

☐ **THE LOVED ONE** (1965)
Outrageous black comedy
starring Jonathan Winters.

☐ **KISS ME DEADLY** (1955)
Ralph Meeker-Cloris Leachman
in noir thriller.

☐ **HOW TO SUCCEED IN BUSINESS
WITHOUT REALLY TRYING** (1967)
Original Broadway star
Robert Morse in smash musical.

☐ **THE CHILDREN'S HOUR** (1962)
Shirley MacLaine-Audrey Hepburn in
controversial Broadway drama.

☐ **HOW TO MURDER YOUR WIFE** (1965)
Jack Lemmon-Virna Lisi
in hysterical adult comedy.

☐ **THE LONG GOODBYE** (1974)
Elliot Gould in
classic detective drama.

☐ **THE PARTY** (1968)
Peter Sellers-Claudine Longet
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VM

TECHNICALLY SPEAKING

Closing in on recordable videodiscs

BY RODERICK WOODCOCK

Twenty years ago, when the first *Mission: Impossible* series aired, IMF chief Jim Phelps learned about his assignments through a message audiotaped on a three-inch reel that self-destructed in a puff of smoke. When the show began, the compact audio cassette had not been introduced. Now that Peter Graves and the IMF team are back, the technology has been suitably updated. Phelps receives his assignments by means of a paperback-sized videodisc player with a self-destructing videodisc no bigger than a 50-cent piece.

No such videodisc player or format now exists, but it could. After all, we have 12- and 8-inch videodiscs, 5- and 3-inch compact audio discs and 5-inch CDVs—audio compact discs with five minutes of video. Moreover, computer companies have adapted the 5-inch CD format to their data-intensive applications, offering a new generation of CD-ROM players that can access vast amounts of computer data on a single disc.

So far, the medium of choice for recording has been tape. But it makes a lot more sense to store information on discs. Consider the advantages discs have over cassettes. They take up less space and they work faster, since a disc's read/write heads can move radially over the surface, accessing any part quickly.

The breakthrough that brought videotape recorders into the home was the invention of helical scan recording, in which slow-moving videotape and rapidly rotating video heads combined to produce high-quality pictures at relatively low expense. Last fall, the Tandy Corporation (Radio Shack to you and me) announced it had developed a recordable compact disc that could play back on any standard CD player. Earlier this year, a Japanese company called Taiyo Yuden introduced a similar product—a CD recorder that writes discs playable on any standard CD player.

Indeed, recordable videodisc players have been available in the industrial

market for several years, used mostly as mass storage devices for computer data. A laser beam, usually no more than one micron in diameter, is focused onto the surface of the disc. When the laser is turned on for a split second, it forms a bubble or blister on a specially sensitized coating. On playback, the pattern of the bubbles diffracts the laser beam to recreate a digital signal.

Until now, most of these specialized disc recorders have only been able to record data, not erase it, inspiring such

CDV player automatically sorting out the differences for playback.

In the years ahead, the common bond between video and computers will be the digital storage of data. Digital videotape recorders have already arrived for the broadcast industry and consumer versions based on the VHS and 8mm formats are being developed in Japan.

I would love to have a camcorder that could record 30 minutes or so of good video on a disc the size of the one Jim Phelps now uses. I wouldn't even



Going for the Gold: Is Taiyo Yuden's recordable CD a harbinger of low-cost recordable videodiscs?

format designations as WORM and DRAW, acronyms for Write Once, Read Many and Direct Read After Write. WORM and DRAW recorders are available from the industrial divisions of Pioneer, Panasonic, Hitachi and several other companies. But such recorders are only suitable for storing computer data or video programs of 15 minutes or less—and only for companies that can foot the bill.

Tandy and Taiyo Yuden, however, hold out the promise of a recordable and reusable CD that average consumers could afford and that millions of CD players already in consumer hands could accommodate. CDs and LaserDiscs rely on similar technology: those tiny little pits that hold the data. But the pits on a CD represent the binary code of digitized data, while the pits on a LaserDisc modulate analog video signals. CDVs contain both kinds of signal, with the

mind if it could only record once, like movie film, provided the discs were no more expensive than today's videotape. Such a camcorder could be very small (potentially, like Sony's 3-inch CD player, hardly bigger than a pack of playing cards) since there would be no need for a space-wasting video head drum and threading mechanism.

A videodisc recorder makes sense on a lot of levels, and I predict we'll see one before too long. Despite constant improvements in tape formulations, that flowing ribbon connected to two spools is technology that has already been displaced in most micro computer circles. Inevitably, as the video and computer markets move toward a common ground of digitized media, tape will fade from view as the medium of choice for preserving any kind of data and appear as archaic to future videophiles as parchment seems to us today.

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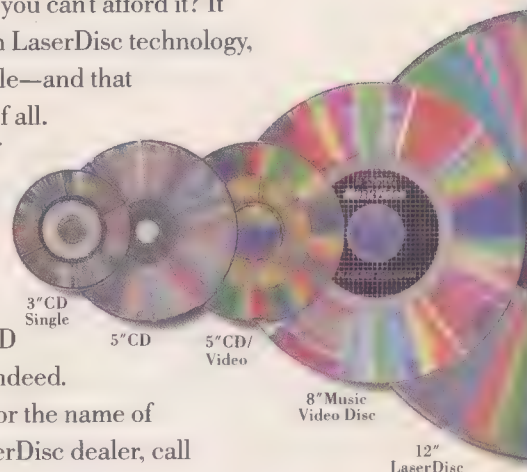


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But what good is all this if you can't afford it? It took Pioneer, the leader in LaserDisc technology, to finally make it affordable—and that may be the biggest news of all.

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For more information, or the name of your nearest Pioneer LaserDisc dealer, call 1-800-421-1404.



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AUDIO INPUT

A/V sound systems power up for the 90s

BY IVAN BERGER

Despite exposure to the superb reproduction qualities of modern high-fidelity equipment, many of us continue to put on audio "blinkers" when it comes to watching television. The years have conditioned us to expect tinny sound from tiny speakers, and we've accepted the limitations. Even as a hardcore audiophile, I find I use my TV's speakers for casual listening, and only turn the amp and speakers on for movies I'm serious about.

Yet significant technical strides have been made in improving the quality of sound for television and for other video products, laying the groundwork for even more dramatic progress in the 1990s. For one thing, we're certain to see more TV manufacturers turn to hi-fi companies for audio help, as several have already done. We'll also witness a more harmonious interaction of audio and video components, and the spread of digital technology throughout the video product domain will provide an unimagined degree of control over audio performance.

The process of upgrading the sound qualities of video products had actually begun by the time I began writing for this magazine in the early '80s. Broadcasters (especially PBS) had begun to take major steps toward transmitting better sound—not just locally, but over improved intercity links. A few television makers were offering TV consoles with moderately powerful amplifiers (more than 10 watts per channel) and decent speaker systems. Other manufacturers were beginning to build audio output jacks into their sets as an inexpensive method of providing good TV sound to those who already owned good stereo systems. Stereo equipment manufacturers reciprocated with "audio/video" components, designed to process both audio and video signals from video

components.

Now comes the latest twist—TV sets with premium built-in sound systems sporting prominent audio equipment brand names. Zenith has sets with sound systems by Bose, Toshiba uses Carver's Sonic Holography system, Magnavox offers speakers and amps by JBL



Your Turn: Bang & Olufsen's new A/V system installs integrated components on a swivelling base.

(with built-in Dolby Surround) and Proton incorporates sound-sharpening circuits by Aphex. If the strategy sounds familiar, it's because car manufacturers have been doing the same thing for years (Chrysler with Infinity, Ford with JBL, GM with Bose, etc.).

Many of these systems are designed to overcome problems caused by the comparatively small size of direct-view TVs. Such sets don't have the room to house big speakers and aren't wide enough for optimum speaker separation. Larger cabinets allow a simpler ap-

proach to improved sound: good amplifiers and speakers. This is the approach taken by Magnavox/JBL systems, which eschew stereo-enhancement circuits—and which are only available on 46- and 52-inch projection sets.

In the '90s, however, expect to see such enhancements spread to more and more big sets. For example, when I used Carver's Sonic Holography circuit on a stereo system with properly placed speakers it made the sonic image wider, helping me sense where the musicians were positioned in the original recording session and preserving a sense of stereo even when I was outside the listening area bounded by the speakers. I found it far more helpful on recordings with poor stereo effects than on recordings with good ones—but as far as I'm concerned, virtually all TV programs and many movies have poor stereo.

We can expect other advances from built-in TV audio systems. Manufacturers are discovering ways to make good amplifiers and speakers less expensive and more compact, especially if those companies are also involved in car stereo. Even products with new technology such as KEF's Uni-Q speakers, introduced first for home use, are an elegant improvement on the coaxial layout used in most car speakers.

SURROUND VIDEO

As video becomes more surround-oriented in the '90s, expect to see more TVs, in all but the smallest sizes, with surround circuitry built in. Some will have simple decoders, and others, full-logic decoders. Models of each type will have rear-channel amplifiers of various wattages. This will be convenient, but decoder technology is still in such an exploratory phase that it may be wiser (if more expensive) to buy stand-alone, add-on surround decoders rather than TVs with built-in surround. Even if nothing happens to outdate your built-in decoder, external decoders tend to be better—and for what they cost, they should be.

In the decade ahead, expect speaker and screen developments to interact.

Ivan Berger is Technical Editor of Audio Magazine and co-author of The New Sound of Stereo (Plume).

Your Search For The Best Blank Tape Ends Here

Many Elements Affect A Blank Tape's Performance

Every blank tape has its own specific characteristics—from drop-outs to particle formulation. And it's these characteristics that make it more or less suited for a particular purpose. If you're going to record a program with music as the focus, you'll want a tape with great audio frequency response. For that mini-series you want to save, there are tapes that can record longer than six hours with less picture quality deterioration. Your intended application should determine the brand and grade of tape you purchase ... and VIDEO Magazine's OFFICIAL BLANK TAPE TESTS can help you make the best choice.

High Performance Does Not Mean High Price

This special publication will also help you differentiate between grades of tape. The fact is, when manufacturers grade their tape as "standard," "high grade," etc., these ratings relate only to their own line. In past tape tests, we've found "standard" grade tapes from some manufacturers that outperformed "high grade" tapes from others. The OFFICIAL BLANK TAPE TESTS can help you establish real value.

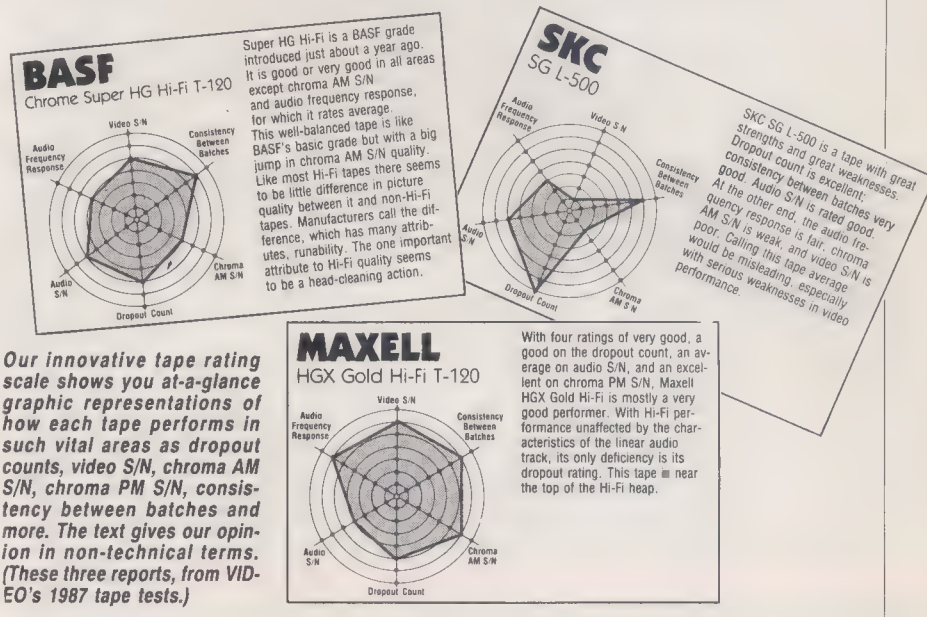
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The right tape is one of the least expensive performance enhancements you can buy for your video system. And VIDEO



Our innovative tape rating scale shows you at-a-glance graphic representations of how each tape performs in such vital areas as dropout counts, video S/N, chroma AM S/N, chroma PM S/N, consistency between batches and more. The text gives our opinion in non-technical terms. (These three reports, from VIDEO's 1987 tape tests.)

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You'll see each tape's strengths and weaknesses. Plus you'll receive a glossary of terms, tips on tape maintenance, a how-to on salvaging damaged tapes, and other features that will help you get the most and the best from your tapes.

Magazine's OFFICIAL BLANK TAPE TESTS is the must-have reference every video user needs.

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AUDIO INPUT

Technics has already shown a large, flat, wall-hanging stereo speaker system that can double as a front-projection screen, which is one way to solve the problem of where to put the speakers. However, when the self-contained wall-hanging TV screens we've been reading about since Buck Rogers' childhood finally arrive, they probably won't be able to double as speaker panels, so external speakers will be required.

This could lead to an emphasis on separate audio and video equipment. And while linking such components is no longer a problem, controlling them together sometimes is. For example: With a conventional TV, pressing a single button on the remote control simultaneously turns on the picture and the sound. If the TV is part of an audio/video system, however, it may be necessary to press separate remote buttons to turn

on the TV and the audio amplifier, and to switch the amp to the video position.

Pre-programming a remote button to turn all components on and off would solve the problem, but only if those components are never turned on or off individually. If they were, using the power button could turn one component on as it turned another off. A way around the problem, and one that will probably gain in popularity during the '90s, would be to link components in such a way that each always knows what the other is doing. Bang & Olufsen's new audio/video system operates in this fashion.

The B&O system, along with several others being introduced, also features a motorized swivel base, addressable by the remote control, allowing the TV screen viewing angle to be adjusted. It's conceivable that audio/video systems of the '90s will see sound systems that automatically compensate for these viewing angle adjustments.

Doing it will be even easier if the audio signals are digital—and they unquestionably will be in the future. We can already get digital signals directly from CDs and LaserDiscs (and DAT, for

ADVERTISEMENT

DON'T BUY A NEW VCR... unless it has a built-in Caption Decoder

You probably have heard about "closed captioning," a relatively new technology that encodes captions on TV programs and home video tapes. Captioning was originally developed for the Hearing Impaired, enabling them to watch TV programs with captions, so they can read what they can't hear. If you have never seen captions, imagine subtitles that appear on the TV screen simultaneously with the spoken word in clear white letters on a black background.

In the early days of captioning, decoding of captions was only possible when using an external decoder box that had to be hooked up to the TV-set. If you wanted to play or record captioned Videos, you had to connect the box to your TV and your VCR. In 1985, we simplified this cumbersome method by designing a VCR with a built-in Caption Decoder. The elimination of the external decoder box resulted not only in a better product for the Hearing Impaired, but a better VCR for everyone.

You probably will agree to that statement, if you bring to mind your lovely family, deciding to have one of their disputes while you try to watch an important program..., your spouse—having a lengthy phone conversation..., late-night-viewing when only one of you wants to watch... Can you imagine, what a relief it would be, to simply switch on subtitles...?

The full potential of our invention we realized when we learned about the results achieved by creative parents and teachers using the captioned TV to teach English as a second language or to improve reading and writing skills.

As you know, our school system has produced 23 million illiterate children and adults. At the same time the average household is watching 56 hours per week of TV and Video—valuable time that could be used to practice reading skills. We can't change that. What we did change is that viewers can do more than "just watch TV." With the Caption Master VCR they can "read TV."

In short, here is a new technology, a high-tech feature that finally makes sense. Whether as a learning tool or just as a convenient feature, you and your family will actually use it.

For more information please contact Instant Replay, 2951 South Bayshore Drive, Suite 8E, Miami, Florida 33133, Phone (305) 448-7088 or Fax: (305) 445-1998.

ADVERTISEMENT

*The '90s will
give us digital
control of
virtually any
sonic parameter.*

those of us lucky enough to acquire a DAT deck). Yamaha makes a pre-amp with a digital equalizer to control tone. JVC, Sony and Yamaha have digital delay and surround systems for spatial effects, some of which can make a room sonically resemble almost any performing space, from Carnegie Hall to Yankee Stadium. In the coming decade, we'll probably have digital VCRs and possibly digital satellite broadcasting as signal sources, permitting digital control of just about any sonic parameter.

Digital technology will also bring us high-definition TV. Will sparkling pictures make us want more sparkling sound? Or will HDTV's visual fascination so dominate that we become less critical of what we're hearing? The question is really academic. Any future TV system that comes along will be capable of providing state-of-the-art audio. What broadcasters and set makers do with that capability will be up to them—and to us.



ULTRATECH



HITACHI DELIVERS ULTIMATE SIGHT & SOUND

HITACHI



Hitachi CU-4600 46-inch UltraVision

Hitachi brings the market the ultimate in sight and sound with two entirely new UltraVision 46-inch and 50-inch big screens. Their amazing 800 line horizontal resolution and picture quality are a glimpse at television of the decade ahead.

Ultimate picture focus has been dramatically improved by Hitachi's unique dual focus system that uses an electrostatic focusing lens plus a new large diameter electromagnetic lens.

Contrast is also much higher, thanks to Hitachi's four-element hybrid optical lens system utilizing both the unique corrective capabilities of aspherical acrylic lenses and the heat resistance capabilities of a glass power lens. Noise level has been reduced to next to nothing by a Dynamic Noise Reducer. Color values, vastly improved by a Dynamic White Balance circuit, are up 50 percent in even the brightest white screen areas.

UltraVision's amazing 800 line resolution, the result

of uniquely fine pitch black strip, provides a picture with unparalleled depth and detail. It is made even more beautiful by a Time-Compressed Picture Enhancer that details image contours to make them appear far more natural across the full sweep of the big screen.

Hitachi achieves up to 540 foot lamberts of brilliance with a unique seven-inch aspherical projection tube. Combined with a hybrid optical lens system it sets a new performance standard of brightness sure to delight videophiles. UltraVision is the first projection TV to match Direct View.

Audiophiles will find UltraVision's "ultimate" sound thrilling too. Viewers are surrounded by all three types of surround sound: Concert Hall, Expanded Matrix, and Dolby Surround. Built-in rear channel amplifiers make it easy for the consumer to hook up two speakers to enjoy Theatre Surround Sound.

Meanwhile, Hitachi's unique single-unit remote control is so intelligent it is called the "Genius." It can learn almost any infrared code to operate just about any brand VCR, AV equipment, and/or cable box with 50 programmable functions in a multi-page system organized by type of function for simplest use.

UltraVision's full function OSD menu shows the viewer exactly how to command its performance by making all functions and instructions clearly visible on the big screen.

This big package of unique improvements in picture, sound and operational convenience is packaged in an elegant, sleek, high-tech cabinet that's only 26-1/2 inches deep for the 46-inch model and 27-1/2 inches deep for the 50-inch.

Both sets include a full set of input jacks, front and rear, complete enough to provide the ultimate in video/audio versatility. There are four video inputs, two S-VHS inputs, a video output, four stereo audio outputs and two variable stereo outputs. UltraVision places 3 jacks — S-VHS and stereo audio input — up front to complete the ultimate in viewer convenience and pleasure. What more could you ask for?

Hitachi delivers ultimate sight and sound.



NEW CONCEPTS IN COMPACT VHS FROM JVC

JVC

When Compact VHS (VHS-C) camcorders were first announced, they were hailed for their instant compatibility and their diminutive builds that made carrying a pleasure. Many were designed as point-and-shoot models for people who just wanted something simple.

The incredible growth rate of camcorder sales has spurred JVC to continually update and refine its camcorder line in order to offer a model designed to suit virtually any consumer. For the second half of 1989, the company is fielding its most extensive line of compact camcorders in order to satisfy the seemingly insatiable consumer demand for the device and generate increased interest in the VHS-compatible compact models.

"No one is more pleased than JVC about the level of consumer interest in camcorders," says JVC's Consumer Video Division national sales and marketing manager, Donn Barclay. "Clearly, consumers realize there is far more to home video than a home deck and a pre-recorded movie. They are also increasingly aware of the VHS-C format, of how it not only offers them the advantage of instant playback and light weight, but gives them total compatibility with the millions of VHS VCRs already in use."

The future begins with the GR-S707U compact, Super VHS camcorder with Hi-Fi stereo sound, built for video enthusiasts who want the best VideoMovie ever with a lightweight design. Super VHS gives rich quality in live recording pictures while Hi-Fi stereo with manual level controls and level indicators generates the high-end audio to match.

Time-lapse, animation and self-timer functions let creative inspirations be fulfilled, and the fully automatic operation functions (focus, iris, f-stop, white balance and gain control) all have manual overrides.

JVC's GR-S77U is a Super VHS-C unit incorporating many of the same features found on the upscale GR-S707U — and then some. In addition to Super VHS circuitry, 8:1 power zoom, half-inch CCD image sensor, and selectable multi-speed shutter, the device offers JVC's Four-Page Superimpose function. The entire slate of the JVC's full-auto systems, including Image Sensing automatic focus, Automatic Color Tracking,



JVC's GR-S77U

white balance and auto iris with manual backlight, is featured in the 2.6 lb. unit.

The JVC VHS-C lineup continues with the GR-S70U, an SVHS-C unit with insert editing, retake and audio dubbing for those desiring Super VHS picture quality with multiple editing features, and the GR-60U VHS-C unit is "a winner for beginners." Its highlights include 8X zoom, flying erase head, 4-page digital superimpose, editing and animation. The GR-A30U, meanwhile, is a fully automatic, contemporary VideoMovie with a 360,000 pixel CCD, 8 lux sensitivity, and a high speed shutter in a 2.5 lb. package.

By the way, in the near future, adapters will no longer be necessary for playback. JVC has recently announced that it has succeeded in developing a new tape loading mechanism which makes recording and playback of both full-size and Compact VHS tapes possible on a single video deck without a cassette adapter.

So if you want to "C" the future, take a look at JVC.



MITSUBISHI TAKES THE THEATER HOME

MITSUBISHI



The Mitsubishi VS-7002

There are several ingredients essential to the ultimate home theater experience: excellent audio, crystalline video and a big screen television — the bigger, the better.

Add them all up and you get the Mitsubishi 70-inch VS-7002R projection television — the biggest rear projector available to consumers in the world. The VS-7002R is the centerpiece and masterpiece of the Mitsubishi home theater collection.

The enormous 70-inch model is designed to give you the best performance available, boasting a barrage of improvements on its CRT, tuner, and lens system that make the image happen on a grand scale without any consequent picture degradation or brightness loss.

The secret of this futuristic set's success can be found in its revolutionary CRT that features a scandium oxide cathode for brilliant brightness and reliable high current operation. Velocity scan modulation and image delineation circuitry make for increased contrast and

razor sharpness, while an all-new Anti-Blooming Magnetic Focus electron gun shoots a tight beam one millimeter in diameter.

The Selective Light Transmission CRT boasts improvements in a wide range of areas: besides boosting brightness, it provides consistent picture quality for off-axis viewers, uniform focus across the picture screen, improved contrast and delineation of fine detail, enhanced color range, and reduction of video noise.

Your ears will also be given the red carpet as you sit before this giant. A 20-watt, low distortion, wide-band internal DC amplifier is included, driving a total of six speakers in fully sealed enclosures. A subwoofer output is also included, and of course, you can hook up any speakers of your choice.

Your control panel is a fully programmable remote equipped with easy-to-use, multi-function controls. Ergonomically styled, this remote commands all the set's major functions and can be programmed to take charge of a complete home component system too.

In order to tap the full potential from your high-resolution sources (like S-VHS and Laserdisc), a wide-band video amplifier produces 700 horizontal lines of resolution. Other video enhancements include a CCD comb filter for excellent color purity without loss of detail, a three-position color temperature control that lets you tailor the hues to taste, improved video noise reduction and dynamic black level for extraordinary contrast.

The 70-inch projection television from Mitsubishi truly represents the next and ultimate step in home theater. Combined with a variety of high-end Mitsubishi audio and video products, it serves as the centerpiece of an awe-inspiring array. Try it with any of Mitsubishi's Super VHS VCR's and the MAV-1 audio/video receiver.

The result is thick, real sound complementing a stunning, cinematic picture for the total home entertainment suite of the 1990's.

Of course, you can also check out the 60-inch Mitsubishi television with the same sterling specifications — the VS-6020R. Five feet of picture has quite a stunning impact, too.



NEC ADVANCES TELEVISION TECHNOLOGY

NEC

When NEC Home Electronics (U.S.A.) Inc. unveiled the world's first improved definition (ID) big screen television for consumers, it announced to the world it was leading the pack by going "ultra-tech" with higher technology video production. The ID-3 big screen television is expected to set new standards for television in the 1990s.

This is NEC's first entry into the U.S. ID market. The ID-3 big screen television features 450 lines of vertical resolution, producing the finest, sharpest picture found in a 52-inch screen size.

The new technology contained in the ID-3 big screen television utilizes a unique 3D motion adaptive interpolation process to virtually eliminate inter-line flicker and incorporates 11 megabits of signal processing memory to produce a completely clear picture.

Two features set the ID-3 technology apart from other ID systems: a sophisticated 3D motion adaptive interpolation circuit and a unique combination of frame and line Y/C (luminance/chrominance) separation. This technology produces the most effective method for reproducing motion in scenes. The method is called three dimensional because it continually uses inter-line (two dimensional) and inter-field information. It also uses two types of digital memory buffers to process the information.

The ID-3 big screen television also incorporates NEC's digital video noise reduction (DVNR) feature. NEC has also added picture-in-picture (PIP) and surround sound audio to several of its newer models.

The DT-5260S and DT-5271S are NEC's first 52-inch televisions to offer PIP. Both provide 14-inch secondary screens and include video noise reduction, MTS stereo and SAP reception, and video source LEDs. The DT-5271S also offers Dolby (R), hall and matrix surround sound and has a full-door design, which can be closed to blend in with a room's decor or hidden inside the cabinet while in use.

A new cabinet design with front mounted S-Video inputs and RCA jacks is featured on NEC's DT-4362S and DT-4862S big screen televisions. Both have 14-inch PIP screens featuring freeze, swap and rotate options,



NEC breaks new ground in big-screen TV.

and earphone outputs for private listening. With four 15 watt amplifiers, the DT-4862S is NEC's first 48-inch big screen television to offer Dolby, hall and matrix surround.

All of the new NEC big screen televisions feature a dynamic focus system to provide uniform focusing across the entire screen. This system, combined with NEC's true color screen and optically-coupled lenses, minimizes distortion to provide some of the sharpest images available.

Also included in the NEC big screen television line are the DT-4361S 43-inch television and the new ID-5282S 52-inch ID television, introduced in May. Upcoming introductions planned for the fall include the PJ-4350S 43-inch and PJ-4850S 48-inch big screen televisions.

NEC is advancing television technology. It is dedication to new high-tech that keeps the industry moving. So why wait? The future is already happening.



PANASONIC PUTS THE WORLD INTO VIEW

P A N A S O N I C



Panasonic Universal VCR

Panasonic sees the world getting smaller, and the VHS format as a strategic video link that brings the world population into the same communications sphere.

After all, video *is* more than just hardware — it's a way of communicating, and the language spoken in the vast majority of video-equipped homes in the world is already VHS. In just a few short years, VHS video has become an exciting new vehicle to inform and entertain on a global basis.

Looking ahead to a very communicative 90s, Panasonic has launched a "Worldwide Video Communication" effort, spearheaded on the product side by two major VCR product introductions. The first is a VCR that plays and records in all major TV broadcast standards (NTSC, PAL and SECAM) — and another that plays and records both VHS and VHS-C tapes (including Super VHS) without a special adaptor.

Panasonic's Universal VCR makes the world's 220 million VHS VCRs (and the countless millions of VHS

tapes) all part of one big family. Although the VHS format is the same everywhere, different countries use different broadcast systems. Most of the Americas and Japan have adopted the NTSC system, while the United Kingdom, West Germany, and most of Western Europe and Asian countries employ the PAL system. SECAM is used in France, the Soviet Union and most of Eastern Europe. The Universal VCR can play or record them all using any TV.

In the Panasonic device's 50/60 Hz frequency converter, the digitalized luminance and chrominance signals are written serially in the field memories and then read asynchronously. In converting PAL to NTSC, for example, the PAL information of 50 fields per second is first memorized and then read out in NTSC's 60 fields per second.

In the color signal converter, the original color signal is demodulated into color difference signals and then remodulated into each standard's color signal.

Programming from around the world is suddenly available — not only to families with members in two nations and executives who do business around the world, but increasingly, to avid videophiles interested in a global perspective as well.

Meanwhile, Panasonic's VHS/VHS-C compatible VCR is another answer to universal compatibility. This machine will play and record in any of the existing four VHS formats — VHS, VHS-C, Super VHS and Super VHS-C — without the use of an adaptor. The new VHS/VHS-C deck is especially attractive to video enthusiasts who pack a Compact VHS camcorder in the field but who edit and view at home on a full-sized deck.

While they were at it, Panasonic totally revamped the look and design of VHS camcorders in their PV-510 and PV-500 introductions. The design of these small, lightweight VHS shooters starts with a front-mounted, under-the-lens grip that accommodates lefties as well as it does the right-handed crew.

You may not be able to please all the people all the time, but Panasonic's commitment to Worldwide Video Communication has sure taken care of millions. It is a future view of global proportions.



PHILIPS: THE FUTURE OF TELEVISION

PHILIPS

Two revolutions are going on in the world of home entertainment, and both have the same end goal: excellent picture quality. One is high definition television — HDTV — which is keeping scientists around the world working at breakneck speed to bring widescreen television to the home market. The other is improved definition television — IDTV — which is the best way viewers today can step ahead in time and tap the best technology the 1990s will offer.

You can find Philips at the front lines of both these resolution revolutions. Their four new IDTV sets offer some of the most stunning pictures and advanced features on the market, and reflect years of extensive research and development. Meanwhile, they've proposed a high-definition system, HDS-NA (High Definition System for North America), that will not only deliver 1050 lines of video with Compact Disc-quality audio to your living room, but will bus it in by standard broadcast, cable TV, and satellite transmission with equal ease. Best of all, it won't mean that our current NTSC system has to be scrapped to make room for the new and better generation.

The Vice President of Technology for North American Philips, Larry French, shed some light on these developments in a recent interview:

"IDTV is not a delay tactic while we wait for HDTV," he explains. "It is a natural evolution into a whole new era. Even when HDTV comes, we will evolve into it gradually; the industry won't snap its fingers and bring about instant change. IDTV is the best way to equip yourself."

French adds that the reduction in the cost of high-tech integrated circuits has made IDTV an extremely viable product. Effectively doubling the lines seen on screen at any given moment, this IDTV circuitry generates a breathtakingly rich picture.

"IDTV has effected the whole industry," French says. "Now we have a reason to build high resolution VCRs and optical disc players, because we have televisions that can live up to their picture quality. You simply don't see lines on screen — even on big screens. The quality is there now."



Philips improves definition.

Philips has recently introduced four IDTV sets, each incorporating Philips' non-interlaced double scanning system that eliminates scanning lines and elevates the lines of resolution to unprecedented heights. A powerful digital noise reduction system and a field comb filter make for greatly improved separation of color and picture information. Models 27K491SB and 31K591SB are 27-inch and 31-inch consoles, respectfully. Models 27K291SB and 31K391SB are 27-inch and 31-inch table models. All four sets feature a second tuner that allows viewers to digitally display picture-in-picture in IDTV as well.

Improved Definition Television is vital to further developing these technologies and is an essential step toward the evolution of HDTV in the home. So don't just wait idly for the future of television technology to come down the pike. It is already here, and its initials are IDTV.



PIONEER: LASERDISC AS THE ULTIMATE AUDIO/VIDEO TOOL

PIONEER

Pioneer has always been the leader in developing new optical disc technologies and in bringing them to a waiting public. The laserdisc format, more than any other, holds amazing potential as the medium of choice for discerning videophiles everywhere. With Pioneer's Elite CLD-91 CD/CDV/LV player, the culmination of years of research and development, the future is here today.

The optical disc marries the industry's best audio technology with the highest end video reproduction system currently available — a union which has prompted some to call the LaserDisc player the first *true* audio/video product.

Pioneer's CLD-91 features several major improvements that mark it as a leader in truly integrated entertainment — digital time base correction, double-side play and true 18-bit direct linear converter technology. The use of a digital time base circuit gives consumers their first chance to tap in on this technology's exceptional picture performance.

The laser videodisc has changed the entire face of home entertainment. It has issued a challenge to manufacturers of high-end, big screen televisions — like Pioneer itself — to build sets capable of living up to the format's pedigreed specs. At the same time, television speakers have to be able to pump out the digital dynamics of the compact discs.

Three major factors seem to drive consumer acceptance of CD/CDV/LD "combi" players. One is visual quality: no one disputes that the LaserDisc, in any of its various sizes, offers the best in visual specifications with a preponderance of software on the shelves. Second is the CD craze that's sweeping the country: as long as you're going to go for the best sounding audio, why not revamp your video at the same time with a Pioneer combination player? And last is convenience: now you can program, shuffle play, freeze and index in a micro-second all from the remote control. In all these areas, the Pioneer CLD-91 is state-of-the-art, and it shows where home entertainment is going in the century ahead. Call it a reference standard.

Besides its digital time base corrector and true 18-bit



The Pioneer Elite CLD-91

processing, it features double-side play to do away with disc flipping, and a unique "alpha turn" mechanism that turns the carriage with the pickup mechanism 180 degrees to ensure ultra-precise tracking on both sides of the optical disc.

A jog/shuttle dial makes edit and search operations simple with still/step in forward and reverse. And a custom file for up to 140 discs allows convenient, easy-access library and play functions for tailoring special entertainment programs.

Of course, you can't go wrong with any Pioneer LaserVision player. The CLD-1070, CLD-2070 and CLD-3070 are all very competitive, versatile combination players that boast innovations and superior specifications themselves. But if you're looking for a new reference standard product for the new decade, the Elite CLD-91 is truly the masterpiece of Pioneer's many years' work in the very high end world of laser optical technology.



RCA TAKES A BIG SCREEN LOOK INTO THE FUTURE

RCA



The RCA F31225 monitor/receiver

While few people were aware of it, the future of television was successfully demonstrated on April 20, 1989. On that date, a team of research scientists from a joint venture that includes NBC, the David Sarnoff Research Center, and RCA consumer electronics broadcast the world's first system for HDTV that is compatible with existing television sets.

Designated as Advanced Compatible Television (ACTV), the test involved a 35-second broadcast from WNBC-TV's transmitter at the World Trade Center in New York to the Sarnoff Research Center in Princeton, NJ. Although only a 25-member team of scientists witnessed the momentous occasion on a true HDTV screen, hundreds of thousands of Northeasterners saw the same 35-second slice of history on their existing sets and thus became unwitting participants in an event that promises to shape the future of the consumer electronics industry.

What does the test mean for the public?

For one thing, it tells the consumer that at least one brand — RCA — is committed to bringing wide-screen, theater-like television viewing to the nation's living rooms at the earliest possible date. Though true HDTV likely will not make its debut until the mid-1990s, significant investments in the development of improved television is already producing richer, sharper color viewing in recently introduced 31-inch RCA models.

The ColorTrak 2000 31-inch set is very much a promise of even better things to come for television viewers. A multi-million dollar commitment to the development of color television will result in newer, brighter, larger RCA screens and innovative new features.

The "GL311" series, for example, offers such advantages as variable white control, permitting the viewer to adjust shades of white to produce warm, medium or cool colors. Further assuring color brilliance is a special enhanced black processing system that maintains consistently high contrast when switching channels.

Digital PIP minimizes annoying "channel hopping." Additional PIP features are instant replay and digital special effects, along with a zoom capability that enables the viewer to get a closer look at action shots on the screen.

Viewing pleasure, however, is not the only sense that is enhanced by RCA's futuristic new models. Most ColorTrak 2000 units feature two-channel stereo plus the extra dimension of "surround sound" to bring the excitement of theater-like sound to the home environment along with the best available color.

RCA's commitment to tomorrow actually is in progress. At Marion, Indiana, RCA will begin production of 31-inch picture tubes in 1989 and will launch 35-inch production in 1990. Projection TV looms very much in RCA's future with a line that already features a 52-inch model with improved chassis system, surround sound, on-screen function and control display, and a remote preprogrammed for virtually all VCRs.

While present-day innovations may well pale when viewed against the products of tomorrow, RCA is working to assure that today's consumer enjoys all the advantages existing technology has to offer.



TOKINA CAMCORDER LENSES LOOK TO THE FUTURE

TOKINA

The camcorder of tomorrow will reflect a world of new add-on accessories as much as new video technology.

Enter Tokina Optical Corporation. Tokina is prepared for this period with an expanded line of accessory lenses for video camcorders to include nine conversion lenses for ambitious home videographers. Tokina conversion lenses actually increase the magnification ability of camcorders — from two times to a remarkable 5.5 times the machine's regular specs. A unique 2.5X to 5X zoom converter and a .5X wide angle converter complete this exciting Tokina accessory line.

The VC-40, VC-55 and VCZ-50 lenses are highly compact, thanks to a set of roof prisms that turn the inverted image around as it passes through the lens. The VC-05 .5X conversion lens is a slim two-inches in length, making it hard to believe that this little lens can so greatly expand your camcorder's widest wide-angle capacity, making it perfect for shooting in tight quarters. Its diameter is only 2.9 inches, and it weighs 5.1 oz. Monocoating guarantees a sharp picture free of flare, and optical construction is divided into three elements. It is Tokina's latest lens introduction and will be available well before the 1990s roll around.

A magnification of 2X can be attained by using the VC-20. A three-element optical design is used, producing clear, high quality images — perfect for shooting distant scenes and action close-ups (e.g., for sports). It measures a length of only 1.7 inches and a weight of 5.3 oz. Like all Tokina lenses, it is easy to attach no matter what camcorder you own.

Both a 1.4X teleconverter and a 0.7X wideconverter lens are included in the VSC-0714 tele/wide converter set, offering two-in-one convenience and new opportunities for creative shooting. Meanwhile, a VSC-18Pro lens offers a magnification of 1.8x. Despite its high quality, it is only 1.5 inches in length and weighs a light 3.4 oz.

For powering up your zoom lens, try the VCZ-50 zoom converter that can boost the closeup ante of your camcorder from 2.5X to 5X your zoom's longest shot. It delivers extra lens action you'll demand from your camcorder in the years of shooting ahead.

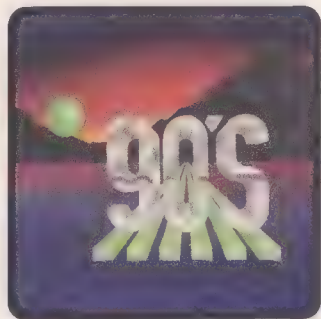


Tokina lens converters: pour on the power.

Tokina also ensures that the best images make their way to their lens attachments, having introduced a line of video lights as well. The VL-200 and the VL-2010 are also light and portable, each weighing only 16 oz. Both lights have a lamp life of 100 hours and a color temperature of 3200 degrees K. A precision glass/frost finish is included, as is a 3-6 hour charger. The VL-200 has a power of 20 watts, and can operate for 25 minutes. The VL-2010 has an adjustable power output of 10 to 30 watts. Conversely, it can operate from 16 to 50 minutes and uses a twin metal mirror.

Tokina lenses and lights offer some of the most efficient, cost-effective ways to bring your home video productions into the 1990's. They open up new vistas in shooting possibilities.

The home director of the 90's will heavily depend on accessories. They will be the primary creative tool. Tokina lenses are a great place to start. Once you use one, you'll wonder how you lived without it.



TOSHIBA SV-F990: A VCR FOR THE 1990'S

T O S H I B A



A look at the future from Toshiba.

Take a look into the crystal ball. What will the VCR of the next decade feature? What improvements can be made on this tried and true product?

The VCR of tomorrow will answer the advanced needs of a more educated, better equipped and more ambitious group of home videographers. It will be more than just a playback deck, but rather will serve as the cornerstone of an integrated home video system. It will be the receiving and distribution bay for the images you capture in the field with your camcorder — allowing you to tailor and revise them before setting them down for posterity. It will be the amalgamation of a host of today's video editing components.

And if it's great, it will be a Super VHS deck, offering all the professional editing and digital effects capabilities — combining the efforts of a mixing board, professional VCR and effects and edit box in one. The other thing about tomorrow's VCR is that it's available today. Toshiba calls it the SV-F990.

The Toshiba SV-F990 comes with a highly-touted remote — which lets you shuttle even the most advanced of functions from the armchair — and its unique video scanner enables you to personalize videos by inserting handmade illustrations, messages and graphics.

Yet it is the high precision editing capabilities that make this VCR a true harbinger of things futuristic. Start with automatic assemble editing. With this feature, up to six scenes from a recorded tape can be programmed successively in any desired order and then edited to another tape.

Automatic insert editing, meanwhile, is a feature for use when recording on the SV-F990. Video segments can be inserted into the desired portion of a recorded tape in a variety of ways — video only, conventional audio only (audio dubbing), or video with Hi-Fi or mono audio. A pre-roll feature helps you eliminate editing errors between two successive recordings for ultra high precision editing. Transitions and cuts are smoothed out by a flying erase head, which erases recorded material frame by frame.

The SV-F990's state-of-the-art convenience features include a synchro-edit jack, which enables synchronized recording between the SV-F990 and another Toshiba VCR or camcorder. With jog/shuttle rings conveniently located on the remote control, you can vary the playback from still to high-speed search, both forward and reverse. Automatic digital tracking keeps the image straight.

Then there's always picture quality, and Toshiba combines some high end perks with its Super VHS processing. This model features Toshiba's High Clear System, which improves horizontal line contour by up to 15 percent for a demonstrably superior picture.

The unit also features color digital wipe and dissolve, fade in/fade out, a 16-color tone digital color corrector and a color-to-black & white fader. Also included are digital superimpose and positive/negative invert. The combination of editing features and effects is fantastic.

The future will bring expanded creative control and a new realm of video capabilities — and the Toshiba SV-F990 is the first of this new breed.



VIVITAR POWERS UP CAMCORDER CREATIVITY

VIVITAR

Now that you've purchased the perfect camcorder for your home directing adventures, you may wonder what the future beholds. How do you keep your high tech hardware on the leading edge of a fast-changing video scene where capabilities expand every day?

The answer is simple: accessories. The camcorder of the future is likely to be today's high-end shooter trimmed with a host of outboard tools that make all the difference in video quality. And for topnotch trimmings, you need look no further than Vivitar.

Vivitar, which celebrated its 50th Anniversary last year, is the number one supplier of photographic accessories in the world — so it's really no wonder that they have an extensive potpourri of precious goods for the camcorder contingent. When you buy a Vivitar lens, you are tapping into half a century of optical experience and expertise that has made the brand name a household word in the photographic ranks. And the best news is that Vivitar hasn't stopped there: you'll also find lights, microphones, carrying cases and other accessories in their growing accessory line. As one company spokesman says, "You name it, we have it."

The Vivitar Ultra Wide-Angle Video Lens with macro magnifies objects 0.42X, and is perfect for shooting interior scenes, making close-up subjects appear larger than life-size. The all-glass, multicoated lens bayonet mounts for easy assembly and comes with a protective case and three adapter rings to make it useable with all camcorder brands.

For upgraded telephoto performance, try the Vivitar Telephoto Video Lens; it makes distant subjects (i.e., sports, nature and wildlife) appear two times closer. For dramatic, long telephoto perspective, the Vivitar Super Telephoto Video Lens offers 3.5X conversion. Use it in situations like shooting a ballgame from the stands. By the way, this lens, like all Vivitar's offerings, will accept optional filters for special effects.

If you want telephoto and wide-angle performance in a single package, the Vivitar Two-in-One Video Lens offers telephoto magnification of 1.5X, and when reversed, will soup up wide-angle performance by 0.6X.

Besides lenses, Vivitar also boasts some impressive



Vivitar: "You name it, we've got it."

video lights. The IVL-1 Video Light, for example, is cordless, lightweight and rechargeable via the DCJ-22 rechargeable battery. Offering 25 minutes of illumination time, it has a locking mount for camcorder or bracket.

Once your eyes have been pampered, try juicing up the soundtrack with a VM-1 Video Microphone. This supersensitive mic is adaptable to all camcorders with a 3.5 mm. plug and is ideal for use at large parties or in small group situations.

For sports, theatrics and ceremonial events, use the two position TVM-1 Telescopic Video Microphone which lets you choose from near or far sensitivity settings. With a sound range of 100 feet, it features a windscreen and all the necessary cords, cases and batteries.

If any trend bespeaks the camcorder of the future, it is a growing prevalence of accessories to enrich and improve your taping experience.

Accessorize yourself and see if you don't agree.



YAMAHA OFFERS THE BEST OF BOTH WORLDS

YAMAHA



The Yamaha CDV-1600

The optical disc will play a bright role in audio and video of the nineties. And Yamaha is ready with the right feature combinations.

In the past, buyers of combination laserdisc/CD players have often been faced with a dilemma — often, the laserdisc part of the machine would be a topnotch piece of gear wrapped around a not-so-high-end CD player.

This is exactly the problem that Yamaha solves with its CDV-1600, the “combi” CD/CDV/LD player that boasts stellar sound specifications in addition to optical disc video prowess.

The CDV-1600 incorporates the latest advances in Yamaha digital technology, LSI circuits and construction techniques to produce, from a single component, the pure, dynamic sound of compact discs and the ultra-high resolution pictures of laser discs. And best of all, it accepts all presently-available discs — all the way from the 3-inch CD single to the 12-inch laserdisc.

Truly a machine for the 1990's, the CDV-1600 fea-

tures Yamaha Hi-Bit Digital Technology. The uncompromising technical design of this disc deck gives the best in a/v reproduction by virtue of highly advanced signal processing. An 18-bit, 8-times Oversampling Digital Filter increases the sampling rate from the standard 44.1 kHz to an amazing 352.8 kHz.

How about the video? Rest assured, the CDV-1600 won't let you down on the visual front. In this case, it's the use of a new high-resolution Direct FM TBC (Time Base Corrector) that makes all the difference. This Yamaha original LSI circuit delivers a crystal-clear picture with exceptionally sharp detail and it also offers a high jitter-absorption feature. The result: 425 lines of horizontal resolution and a S/N ratio of 47 dB.

Another futuristic touch is that the CDV-1600 offers digital output for FM-recorded analog LD audio playback by virtue of its direct FM detecting technology. Conventionally, analog signals could not be directly output in a digital form. The result is continuous playback of either signal without having to reconnect your system.

So you always know what the machine's up to, there is a large, multi-function display on the front panel indicating disc type, and all program information. You can even display the settings on your television screen.

And of course, the joy of digital comes alive in the random access shuttling. The CDV-1600 includes a random program memory of up to 15 chapters or tracks that can be set and recalled right from the remote. An on-screen cursor gives you a guided tour through programming procedures.

You can play LD's in 10 forward/reverse speeds, repeat discs, tracks, chapters or programs, and access and CAV frame number of CLV time number at the punch of a button.

The CDV-1600 offers the best of both worlds, catering to the dedicated videophile while simultaneously satisfying the sound seeker. It is a wonderful way to plug into the sure-to-grow collection of optical disc software of tomorrow.

A combination optical disc player is the best way to tap into 1990's-style entertainment.

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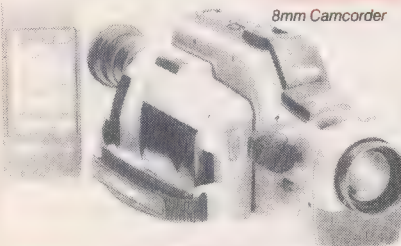
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EDITED BY KENNETH KORMAN

NEW PRODUCTS



Canon Hi8 camcorder uses rotating grip

Canon's H460 Hi8 camcorder includes a combination handgrip and electronic viewfinder that rotates 180 degrees for easy low- and high-angle shooting. Its character generator/digital superimposer offers titling and special effect capabilities. A two-field exposure system takes separate readings of the entire image and the image's central zone, then averages the two for an optimum exposure ratio.

The H460 has an 8x power zoom f/1.4 lens with macro and a 360,000-pixel CCD image sensor that records in light as low as 7 lux. It includes four high-speed shutter modes up to 1/2000 of a second. A wireless remote control can activate zoom, titling and date functions as well as playback and record. Other highlights include an S-video output, a self-timer, an interval timer, an LCD display, record search, record review, a flying erase head and a rechargeable battery pack. The total recording time per charge is 45 minutes.

Price: \$2,199.

For additional information, circle No. 146 on Reader Service Card.

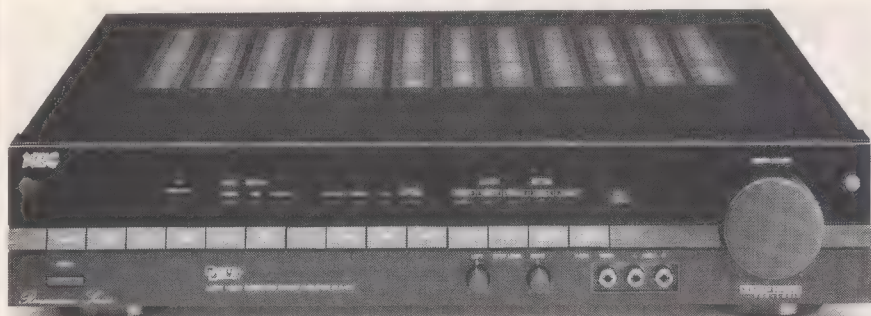
Philips VCR offers time base correction

Philips' VR6995 Super VHS hi-fi VCR features a time base correction circuit that reduces picture jitter and distortion. Digital special effects include picture-in-picture, multistrobe, channel search and zoom. A TV memo function memorizes a specific picture for subsequent viewing. A bar code programmer with a combination scanner/transmitter can be used to set an eight-event/one-month timer.

The 6995 also has a jog/shuttle dial, a flying erase head, audio and video dubbing, digital noise reduction, a real time counter, high-speed fast forward and rewind, synchro edit, auto tracking, a video index search system and a 56-function learning remote.

Price: \$1,899.

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



NEC PLA-710

NEC decoders enhance separation

NEC's PLD-710 Pro-Logic decoder and PLA-710 Pro-Logic amplifier feature an active surround sound decoding system that increases channel separation up to 40 decibels. Adjustable left and right digital delay circuits allow a user to further shape the sound. Four sets of audio/video inputs and outputs are included, plus additional A/V inputs on the front.

The PLA-710 adds 30-watt right and left channels and a 60-watt center channel. The 30-watt channels can be directed to front or rear speakers. The PLA-710 also has onscreen displays for volume, balance, delay time and input and surround modes.

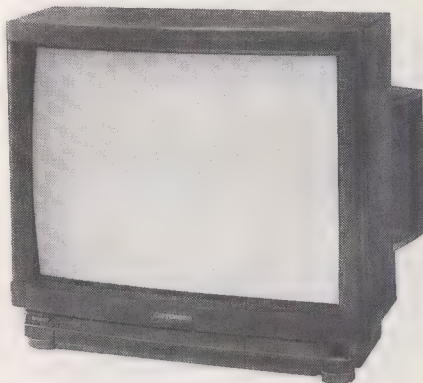
Prices: PLD-710, \$599; PLA-710, \$699.

For additional information, circle No. 148 on Reader Service Card.

Optonica TV boasts 700 lines

Sharp's 31-inch Optonica monitor/receiver (31ND798) can reproduce 700 lines of horizontal resolution. Audio features include Dolby and hall matrix surround sound, a 13.5-watts-per-channel amplifier and an MTS decoder. Other highlights are a 209-channel tuner, a 44-function infrared remote control, an S-video input, a sleep timer with 30-, 60-, 90- and 120-minute intervals and auto channel memory.

Price: \$1,999.95.



For additional information, circle no. 149 on Reader Service Card.

Arkon mixer includes five channels



Arkon's five-channel OmniTrac MS-2000 audio/video mixer allows a user to mix up to two additional mono or stereo music sources and a live voiceover while editing from one VCR or camcorder to another. Sliders set the output level of each source. Features include a dynamic stereo microphone, a stereo headphone jack and a shielded metal cabinet to reduce interference. The mixer runs on a nine-volt battery or an optional AC power supply. Cords and plug adapters are included.

Price: \$149.95.

For additional information, circle no. 150 on Reader Service Card.

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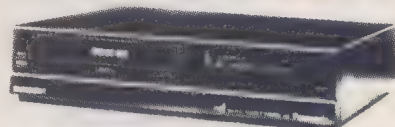
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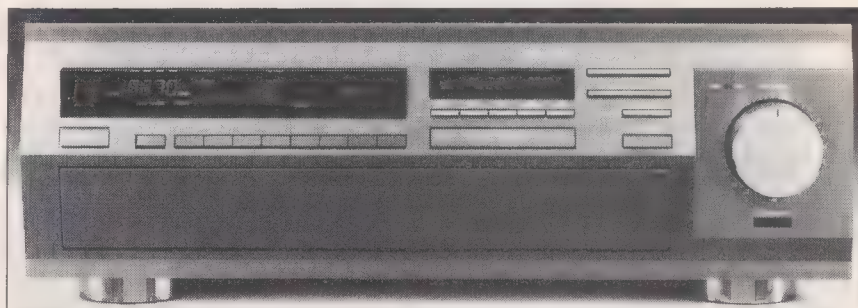
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NEW PRODUCTS

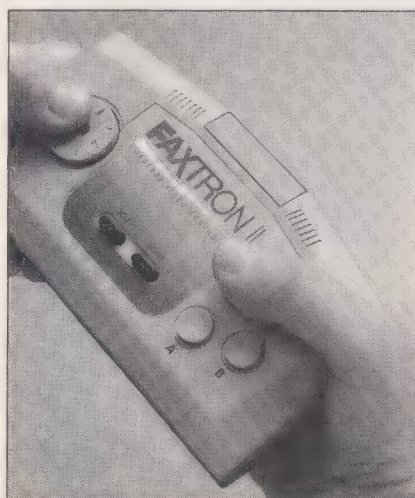


Receiver features five surround modes

Yamaha's top-of-the-line RX-1130 audio/video receiver boasts five digital surround sound modes: Dolby, natural, hall, live and simulated stereo. Included are a 125-watts-per-channel amp for the front channels and a 30-watt amp for the rear. An eight-mode record-out selector connects any of eight audio and three video inputs (with S-video connectors) to any audio or video tape deck. Other features include a 16-station AM/FM random access/preset tuning system, a learning remote control keypad and a CD-direct input.

Price: \$1,199.

For additional information, circle No. 151 on Reader Service Card.



Remote control runs three game systems

Faxtron International's Faxtron II video game remote control system works with Nintendo, Sega and Atari game systems. An infrared receptor box connects by a standard plug to a game system and receives signals from a wireless hand-held remote control. Features include one- and two-player modes, digital switching and digital error checking. Wireless headphones are optional. A 9-volt battery powers the system.

Price: \$49.

For additional information, circle no. 152 on Reader Service Card.

S-VHS-C camcorder has address function

Mitsubishi's HS-C30U Super VHS-C camcorder features a 99 position address function to precisely mark and locate tape sequences. A CCD image sensor records in light as low as 10 lux and offers shutter settings of 1/250, 1/500 and 1/1000 of a second. An electronic viewfinder features a built-in level indicator.

The C30U includes automatic white balance, iris control and focus. Other highlights are a 6x power zoom lens with macro, a recordable date and time display, bi-directional speed search, quick review, a rechargeable battery and an AC adapter. The camcorder weighs less than three pounds.

Price: \$1,799.

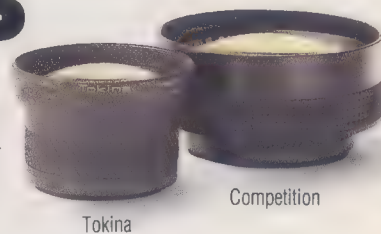
For additional information, circle no. 153 on Reader Service Card.



TOKINA

Lightens

1.8x teleconverter is only 1.5" long and weighs just 3.4 oz. Half the width and half the weight of the competition. In addition to ease-of-handling, compact size means less weight and strain on the camcorder focusing mechanism.



Doubles



The fleeting look on a child's face becomes twice as much fun, and all images become much more enjoyable when Tokina doubles the magnification of the camcorder lens. The Tokina VC-20, 2.0x telephoto lens is just 1.7" long and weighs only 5.3 oz.

Widens



The whole team gets into the act when the Tokina wide-angle converter makes the image twice as wide. Outdoor shots get wider. Indoors, even a family room has a wide angle view. The Tokina VC-05, 0.5x wide angle conversion lens is only 2" long and weighs just 5.1 oz.

Enlightens



The Tokina 3-intensity light provides illumination which is soft and wide, as opposed to the narrow and hard look of many camcorder lights. Tokina's ability to provide a more attractive, more natural look can be seen particularly in the details around the face and eyes.

Tokina lights can be adapted to run off of most camcorder batteries.



Sharpens




Tokina is world leader in optical innovation for SLR cameras. Now, for video, Tokina presents a line of conversion lenses from wide-angle to telephoto to zoom for amateurs and professionals.

Also, image-wise video lights.

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For additional information, circle No. 13 on Reader Service Card.



Add it up yourself. Toshiba's SUPER TUBE™ TV with Super Carver Sonic Holography® has the world's largest FST® picture tube.

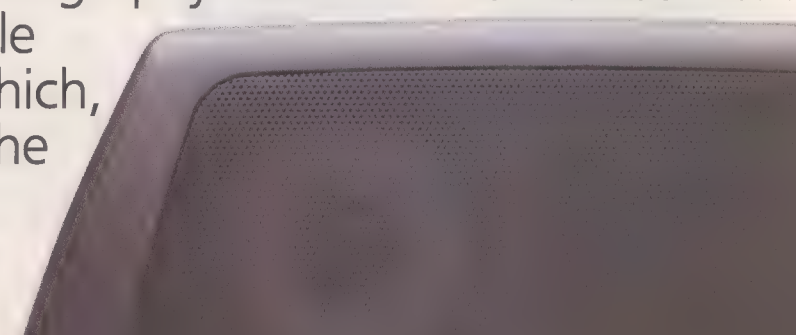
Our new Hi Drive delivery system uses a dual path electron gun, versus the conventional single path gun. Our lenses are bigger.* And we increased their number to eight rather than four,

Why our 32" TV anyone else's 35."

the most any other picture tube maker uses. What it all amounts to is a picture with 700 lines of resolution whose sharpness, brightness and contrast is unprecedented in a TV of any size.



But that's only half the equation. Toshiba's new Super Carver® System is the most advanced television sound system available. Carver Sonic Holography® has been combined with a newly-developed Dipole Spatial Sound™ speaker, which, when mounted behind the TV or placed behind the viewer, creates sound so real and intense, that





it actually makes the picture seem even bigger.

Add to this some of the most advanced features ever developed for a TV, like remote-controlled swivel motors that allow the TV and

two of its speakers to each turn 15 degrees left or right, full on-screen displays, 181-channel cable compatibility, and a complete A/V jack pack including an S-VHS terminal.

is greater than

Equally impressive are Toshiba's new full-size SK-F200 VHS camcorder and SV-F990 Super VHS VCR with multiple pro-edit features and digital special effects.

The sum total is a larger-than-life experience beyond calculation. You see, the competition claims to be ahead of us by inches. But, Toshiba's technology is ahead by miles.

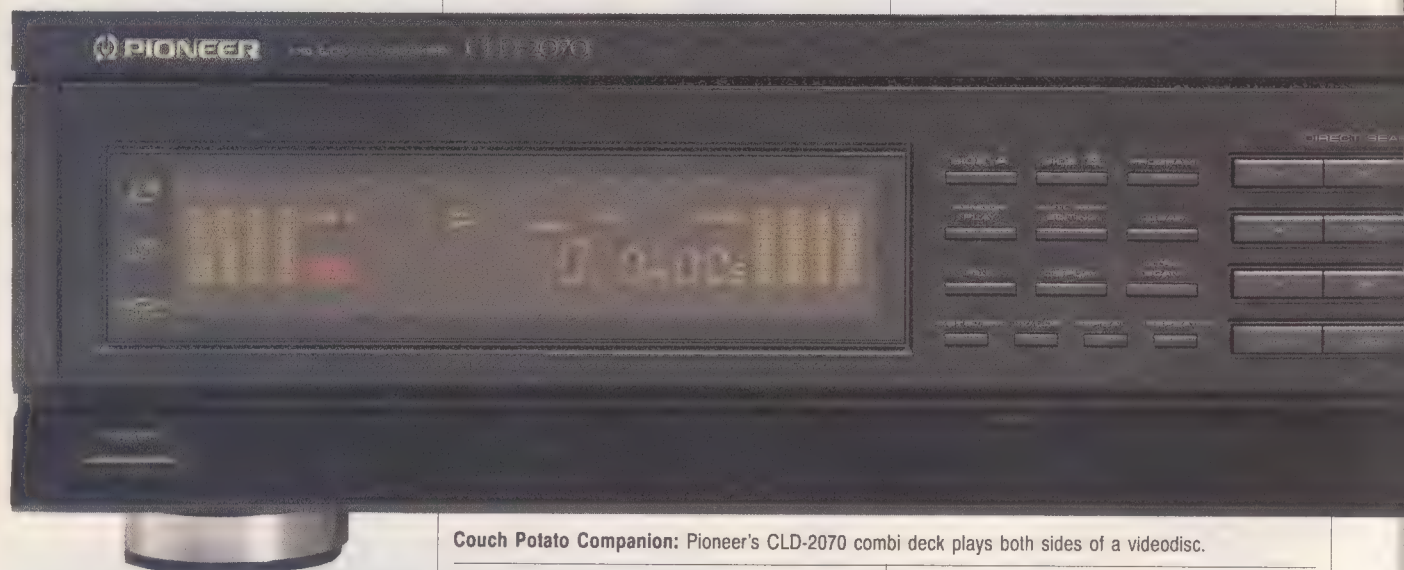
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Model
CX3288J.

VIDEOTESTS



VIDEOTEST NUMBER 504

Pioneer dual-side combi player

With the hope of invigorating the laser video field, Pioneer has introduced five new LD/CDV players. At \$1,000, the CLD-2070 is the least expensive player on the market that plays both sides of a two-sided disc automatically. Like other combi players, it plays all formats: 8- and 12-inch videodiscs, 3- and 5-inch CDs, and 5-inch CD Videos.

It takes about 15 seconds for the la-

Couch Potato Companion: Pioneer's CLD-2070 combi deck plays both sides of a videodisc.

ser pickup assembly to clear the disc, turn over and move to the innermost groove of the other side. Unlike the previous U-turn method, this new "alpha-turn" method preserves the forward-backward direction of the pickup. The relationship between the three-spot laser beam and the disc is the same for both sides of the disc when the player spins the disc backward. Furthermore, a dual system allows each side of the disc to be independently centered, ensuring optimal playing conditions.

The 2070's other features include an intro scan that plays the first eight seconds of each chapter or track, random and user-programmed play of tracks or

chapters, a last memory function that starts the player at the same point at which power was interrupted and the ability to memorize up to ten chapters or tracks, complete with messages and comments for up to 60 discs.

The player's audio functions are also exactly designed. A 4x oversampling digital filter mutes distortion, independent left and right digital-to-analog converters improve channel separation. There's also an optical output for coupling to amplifiers that accept optical input for improved signal-to-noise ratios.

Description. The black CLD-2070 is deeper than wide—extra depth is needed to invert the laser read-

Pioneer CLD-2070 Combi Player

DATA

Suggested Price:
\$1,000

Weight:
23.8 pounds

Dimensions (h/w/d):
5-1/8 x 16-5/8 x 18-5/8 inches

Power Consumption:
45 W

Disc Formats:
CD single, CD, CD-V,
8- and 12-inch LD/CDV-
LD, LD single

Play Speed Select:
automatic

Still Frame:
CAV discs

Frame Advance:

CAV discs, forward or reverse

Multiple Speed Play:

12x, 3x, 2x, 1/2x, 1/4x, 1/8x, 1/16x, 1 frame per second, 1 frame every 3 seconds, forward or reverse (CAV discs only)

Search:

bi-directional scan at 15x for 2 seconds and 60x thereafter; chapter/track skip; chapter/track search; frame number search (CAV discs only); time search, CLV (LD), CD-V, CDV-LD (CD discs only); memo-

ry search to selected frame or time number; memory search; time, within track, from beginning or end of disc; track/index search for index marks within single track; or index search, on CD, CD-V and LD discs with index numbers

Maximum Search Time: variable

Remote:

IR wireless with buttons for open/close, pause/stop, play, single play, VHF, sound, D/A CX, chapter/track - and +, scan forward and re-

verse, still/step forward and reverse, multi-speed play forward and reverse, speed - and +, display, mode, repeat, A-B, 10-digit keypad, +10, program memory, frame/time/index and clear

Separate Eject:
open/close

Counter Digits:
time—4 (min.: sec.) or frame number—5; chapter or track—2; index—2

Counter Memory:
by frame, time, track or index

Program Start Locator/Index/Cue:
frame/time, chapter, track, index

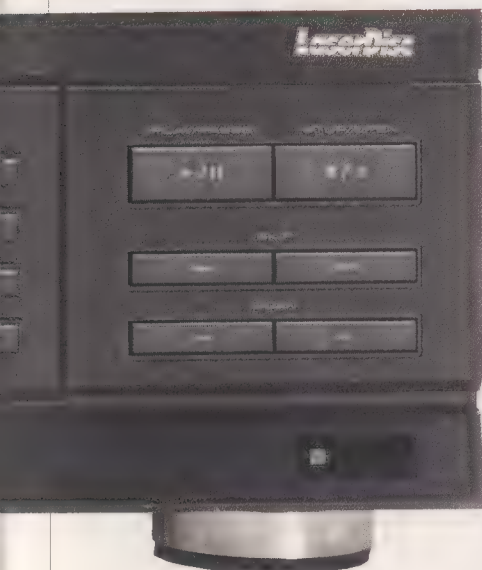
Analog and Digital Audio:
stereo or two mono

Accessories:
remote control with batteries, video cable, audio cable, 75-ohm antenna cable, antenna transformer

RESULTS

Horiz. Resolution:
425 lines

S/N, Video Luminance, Unweighted:



VIDEOTEST NUMBER 505

Sony 8mm camcorder

Sony introduced its ultra compact FL Mechanism tape transport in the CCD-V11 8mm camcorder ("Videotests," Feb. 1989), and has now combined it with other advances to create the CCD-TR5, the smallest, lightest full-featured camcorder yet.

Gone are the protruding lens and camera section that skew the balance of other camcorders. Instead, Sony engineers placed the TR5's lens and sensor assembly beside the unit's recorder section, resulting in a package measuring 4-1/4 by 4-1/4 by 6-7/8 inches and weighing 28 ounces. Despite its size, the TR5 retains the features of the V11 with two exceptions: It has one title memory instead of two, and does not include an accessory shoe.

The FL Mechanism's 1.05-inch head drum is 35 percent smaller than those of previous 8mm transports, resulting in a tape wrap that goes 292 degrees around the drum instead of the standard 180 degrees. Thus, four video heads are used instead of two. A new tape load mechanism contributes to the compactness.

Sony also shrunk the TR5's camera section. It uses a new half-inch CCD that delivers high-quality pictures despite a much smaller lens. With a filter size

of just 37 mm, the camera section is almost as small as the viewfinder.

The TR5 is the first camcorder we've been able to put into a belt pouch. At only 35 ounces with battery and cassette, it didn't slow us down, even when worn during a party.

The CCD-TR5 is crammed with sophisticated features. An autofocus system works off the image sensor; it's a little slower than infrared autofocus but more precise. In lock mode, the white balance has indoor and outdoor settings, and a "hold" setting that freezes the balance during changes in ambient lighting. This lets the user capture the effects of changing light when sunsets and similar scenes are being taped.

There are six shutter speeds, from normal (1/60) to 1/4000 of a second. The viewfinder tilts upward for low-angle shooting. You may memorize one graphic at a time for later use complete with scroll, eight colors and reverse. Edit search lets you view any part of a tape without getting out of camera mode, making insert editing easy either from a camera image or through the switchable input/output jacks.

Description. Without a long lens and other projections to unbalance it, the CCD-TR5 feels comfortable in your hand. On the right side are the handgrip and the cassette hatch, which is pro-



Honey, I Shrunk the Cam: Sony's CCD-TR5 8mm camcorder weighs less than two pounds.

er. The front panel has the power switch, a remote sensor and a motorized door covering the disc drawer. The left side of the door has a comprehensive display. The right side has buttons for side A, side B, program, random play, auto program editing, clear, file, display, intro scan, CX system, TV/LDP, repeat A and repeat B. Direct search buttons include a ten-digit keypad, +10 and memory buttons.

To the right of the door are controls for play/pause, stop/open, forward and reverse skip, forward and reverse scan. When stop/open is pressed, the door swings down and the disc drawer slides

continued on page 108

42.4 dB

S/N, Video Luminance, Weighted:
47.8 dB

S/N, Chroma AM:
45.5 dB

S/N, Chroma PM:
41.2 dB

Audio Frequency Response:
digital—10 Hz-20 kHz,
+0.4/-0.3 dB;
analog—20 Hz-20 kHz,
+0/-4.6 dB

S/N, Audio:
digital—over 100 dB;
analog—66.2 dB

Channel Separation:
digital—over 95 dB;
analog—over 65 dB

Audio Distortion:
digital—less than
0.01%;
analog—0.03%

RATINGS

Picture Quality:
very good/excellent

Audio Quality:
excellent

Operational Ease:
very good/excellent

Overall Performance:
very good/excellent

tected by a hinged flap. On the top are indicators for caution and dew, a wide-angle/tele rocker and a depression for fingers.

The flap swings upward to reveal the eject button. A window on the hatch cover lets you see how much tape is left on the supply reel. Below the hatch is a loop for the front of an adjustable strap. The back of the strap fastens to a protrusion that also holds a rotary lock/standby switch and the run/stop button. Toward the front are jacks for an external microphone, DC out to the RF modulator and switchable RCA-type pin jacks for audio and video input or output.

The top has a camera/off/VTR switch, a display window, an edit search rocker, a record slider and buttons for rewind (search), play, fast forward (search), stop, pause/still, counter reset and return to zero. On the back are grooves into which the main battery slides. The microphone and a lens that protrudes 3/8-inch are on the front.

Behind the lens is a slight bulge for other optics and the image sensor. Along the bulge are a window for the focus distance scale, a slot with the zoom lever and two rows of buttons for fade, shutter speed, white balance, focus, backlight, date and time. A switch locks the settings of the backlight control, shutter speed, white balance and focus.

Toward the back is a button that turns the superimposed graphic on/off or starts it scrolling. Above the camera bulge is a button for memorizing the graphic, a second button that changes its color, reverses it or selects scroll

continued on page 113

Sony CCD-TR5 8mm Handycam

DATA

Suggested Price:
\$1,500

Weight:
1.7 pounds

Dimensions:
4-1/4 x 4-1/4 x 6-7/8
inches (h/w/d)

Power Requirements:
6 VDC

Power Consumption:
5.2 W

Image Sensor:
1/2-inch CCD with RGB
process

Lens:
f/2, 6x (11-66 mm)
power zoom with macro
range

Filter Diameter:
37 mm

**Minimum Focusing
Distance:**
4 feet

Autofocus:
TTL, switchable to
manual with one-shot
AF

Minimum Illumination:
rated—4 lux; mea-
sured—6.3 lux for 50
IRE

Iris:
auto with BLC

Sensitivity: single range

Auto Fade:
operates on run or stop
when selected

Shutter:
1/100, 1/250, 1/1000,
1/2000, 1/4000, 1/60
(normal)

White Balance:
auto with lock, indoor
and outdoor

Viewfinder:
electronic with run/
pause/low battery/tape
LED indicator and on-
screen displays for
manual iris, manual
white balance, title col-
or/reverse/scroll mode,
shutter speed, auto/
manual focus, LP play,
operation mode, tape
counter, zero memory,
date or time, weak/ex-
hausted battery

Viewfinder Controls:
diopter focus, tilt up-
ward to vertical and
brightness

VCR Controls:
fast forward (search),
play, rewind (search),
record, stop and pause/
still

Microphone:
flat noise-cancelling
electret condenser

Jacks:
RCA-type pin jacks for
video and audio switch-
able for input or output,
mini jacks for external
mic and earphone, sub-
mini jacks for DC out to
RFU and remote con-
trol

Tape Format:
8mm

Tape Speeds:
SP record; SP/LP play

Play Speed Select:
auto

Video Heads: 4

**Cue & Review
(Search):**
7x approx.

**Fast Forward/
Rewind Time:**
6-1/4 min. for P6-90; 8
min. for P6-120

Remote:
compatible with 3-con-
ductor Control L
devices like RME-300

Counter Digits:
5—hrs:mins:secs.

AFM (Hi-Fi) Audio:
mono

Special Features:
flying erase head, still
frame, remote pause,
separate eject, counter
memory, insert edit

Absent Features:
frame advance, slow
motion, speed play, au-
dio and video dub, auto
rewind, linear audio

Accessories:
supplied—AV-V30 pow-
er supply/battery
charger, NP-55 60-min-
ute battery;
RFU-89UCA RF adapt-
er/cable, ANS-89
antenna connector,
CR2025 lithium clock
battery, P6-60 cassette,
step-up ring and shoul-
der strap; optional—
NP-55 and NP-77 (95-

minute) batteries, AC-
V55 AC power adapter,
BC-55 compact battery
charger, DCP-55 DC
pack, EBP-55 AA bat-
tery case, LCH-TR5
carrying case, LCM-
TR5 semi-hard carrying
case, VCL-1537 tele-
conversion lens,
VCL-0537 wide conver-
sion lens, VF-37M filter
kit and VCT-55L acces-
sory shoe adapter

RESULTS

Horizontal Resolution:
250 lines

**S/N, Video
Luminance:**
unweighted—43.8 dB;
weighted—46.0 dB

S/N, Chroma AM:
40.5 dB

S/N, Chroma PM:
40.2 dB

**Audio Frequency
Response:**
25 Hz-16 kHz, +0.0/-3
dB, down 4.1 dB at 20
Hz and 20 kHz

S/N, Audio:
74.1 dB

Audio Distortion:
0.4%

RATINGS

Picture Quality:
very good

Audio Quality:
very good

Operational Ease:
excellent

Overall Performance:
very good/excellent

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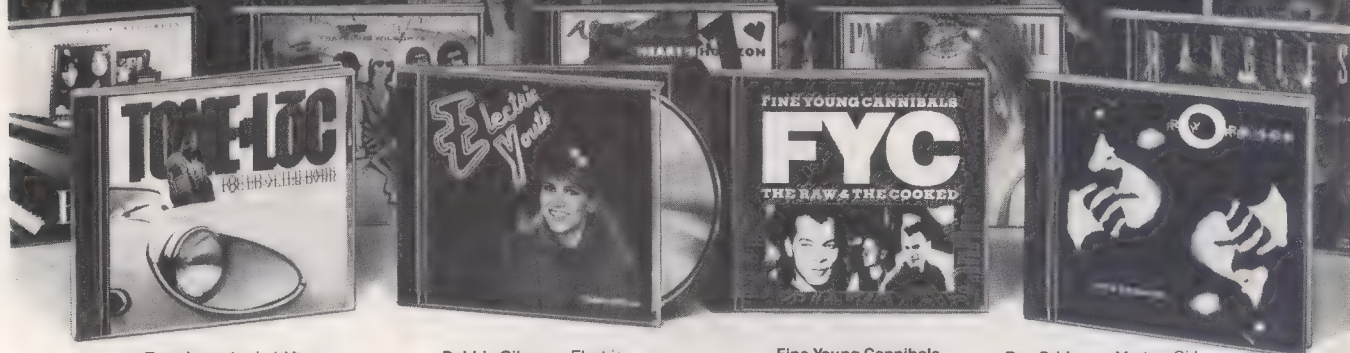
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Tom Tom Club—Boom Boom Chi Boom Boom (Sire) 381251

Boy George—High Hat (Virgin) 381137

Tanita Tikaram—Ancient Heart (Reprise) 381038

Canned Heat—Best Of Canned Heat (EMI) 380832

Jonathan Butler—Pictures From The Front (Capitol) 380519

Neal Schon—Late Night (Columbia) 380378

The Jacksons—2300 Jackson Street (Epic) 380337

Jeff Beck (Epic) 380303

XTC—Oranges & Lemons (Geffen) 380253

Led Zeppelin IV (Atlantic) 291435

Chicago—Greatest Hits (Columbia) 260638

Working Girl—Original Soundtrack (Anisla) 380972

Cyndi Lauper—A Night To Remember (Epic) 377887

Richard Marx—Repeat Offender (EMI) 380915

Aretha Franklin—Through The Storm (Anisla) 380873

The Mighty Quinn—Original Soundtrack (A&M) 380188

David Crosby—Oh Yes I Can (A&M) 380170

The Chick Corea Akoustic Band (GRP) 379891

Warrant—Dirty Rotten Filthy Stinking Rich (Columbia) 379644

Radiators—Zig-Zaggin' Through Ghostland (Epic) 379537

The Outfield—Voices Of Babylon (Columbia) 379388

Hiroshima—East (Epic) 379321

Lyle Lovett—Lyle Lovett and His Large Band (MCA) 378935

Lisa Lisa—Straight To The Sky (Columbia) 378893

Crosby, Stills, Nash and Young—So Far (Atlantic) 378745

Rain Man—Original Soundtrack (Capitol) 380527

Madonna—Like A Prayer (Sire) 379594

Guns N' Roses—GN'R Lies (Geffen) 376087

Bobby Brown—Don't Be Cruel (MCA) 372045

Living Colour—Vivid (Epic) 370833

George Michael—Faith (Columbia) 362228

Robert Palmer—Heavy Nova (EMI/Manhattan) 370395

Paula Abdul—Forever Your Girl (Virgin) 374637

Guns N' Roses—Appetite For Destruction (Geffen) 359984

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

Woodstock—Original Soundtrack (Atlantic) 291864-391862

New Kids On The Block—Hangin' Tough (Columbia) 368423

Traveling Wilburys Vol. 1 (Wilbury) 375089

Portrait Of Wynton Marsalis (CBS Master) 373555

Luciano Pavarotti—In Concert (CBS Master) 373548

Guy (MCA) 373415

Luther Vandross—Any Love (Epic) 373399

Melissa Etheridge (Island) 371468

Jimmy Page—Outrider (Geffen) 370387

Van Halen—OU812 (Warner Bros.) 369371

Poison—Open Up And Say... Ahh! (Capitol/Enigma) 368688

Joan Jett And The Blackhearts—Up Your Alley (CBS Assoc. Blackheart) 368340

Henry Lee Summer—I've Got Everything (CBS Associated) 380352

Love At The Movies—Various Artists (CBS Masterworks) 378612

Grateful Dead—Skeletons From The Closet (Warner Bros.) 378406

Lou Reed—New York (Sire) 378216

Bob Dylan & Grateful Dead (Columbia) 378117

Tesla—The Great Radio Controversy (Geffen) 377986

Roy Orbison—The All-Time Hits, Vols. 1 & 2 (Columbia Special Product) 377945

Gipsy Kings (Elektra/Musician) 377812

Huey Lewis And The News—Small World (Chrysalis) 371419

Spyro Gyra—Rites of Summer (MCA) 370767

Elton John—Reg Strikes Back (MCA) 370536

Beaches—Original Soundtrack (Atlantic) 379669

Milli Vanilli—Girl You Know It's True (Anisla) 379610

The Who—Who's Better, Who's Best (MCA) 376657

Crosby, Stills, Nash And Young—American Dream (Atlantic) 376533

Tiffany—Hold An Old Friend's Hand. (MCA) 376236

The Best Of Earth, Wind & Fire—Vol. 2 (Columbia) 376160

Fleetwood Mac's Greatest Hits (Warner Bros.) 375782

Karyn White (Warner Bros.) 375394

Journey's Greatest Hits (Columbia) 375279

R.E.M.—Green. (Warner Bros.) 375162

.38 Special—Rock & Roll Strategy (A&M) 375139

Sade—Stronger Than Pride (Epic) 368027

Taylor Dayne—Tell It To My Heart (Anisla) 364711

Skid Row (Atlantic) 379602

Elvis Costello—Spike (Warner Bros.) 378190

Dire Straits—Money For Nothing (Warner Bros.) 375055

Barbra Streisand—Till I Loved You (Columbia) 374884

Edie Brickell & New Bohemians—Shooting Rubberbands At The Stars (Geffen) 374835

R.E.M.—Eponymous (I.R.S.) 374777

Winger (Atlantic) 374652

Anita Baker—Giving You The Best That I Got (Elektra) 374058

Johnny Clegg & Savuka—Shadow Man (Capitol) 374025

U2—Rattle And Hum (Island) 374017

Cocktail—Original Soundtrack (Elektra) 373779

Bruce Springsteen—Tunnel Of Love (Columbia) 360115

Al Jarreau—Heart's Horizon (Reprise) 376186

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Al Jarreau—Heart's Horizon (Reprise) 376186

Elvis Costello—Spike (Warner Bros.) 378190

VIDEOTESTS



Audio Extra: JVC's GR-S707U is the first Compact VHS camcorder to feature stereo hi-fi sound.

VIDEOTEST NUMBER 506

JVC Super VHS-C camcorder

No matter which camcorder format you prefer, JVC's Super VHS-C GR-S707 should arouse your interest—it's the first VHS-C unit to offer hi-fi stereo sound. Most VHS-C machines have a smaller head drum than standard VHS machines, requiring twice as many heads to record a VHS-compatible tape. The 707's hi-fi stereo and special effects capabilities would have required an unwieldy 12 heads on a smaller drum. Thus JVC chose a full-sized drum for the 707. The result is a less compact camcorder, but one that offers capabilities unmatched among VHS-C machines.

Like all S-VHS machines, the 707 also records in standard VHS. It records at both SP and EP speeds and includes audio dubbing, insert editing (complete with a version of edit search) and 1/4x slow motion. It shoots 1/4-, 1/2- or 1-second bursts for limited animation; for self-timed operation it shoots intervals of 15, 30, 60 or 120 seconds. The two functions can be combined for a flexible interval timer.

Audio functions include auto/manual level control of the hi-fi track, a balance control, normal/mix/hi-fi audio output and provision for stereo or mono

external mics. An auto button offers worry-free shooting, plus manual options for all of the automatic systems. A complete set of audio, video and S-video input and output jacks add to the camcorder's versatility.

Description. The gray and black 707 is designed to sit on your right shoulder for support and stability—as a result of its full-sized head drum, it is larger than most VHS-C camcorders. It looks and feels like a full-sized VHS machine, but it's a pound or two lighter. (Full-sized VHS camcorders with hi-fi sound can weigh as much as three pounds more than the 707.)

Its control layout is typical: the handgrip runs along the right side of the lens with the run/pause under your thumb and the zoom rocker under your middle finger. The strap, manual zoom and focus rings, lens hood and cap follow familiar design patterns. The lens cap has a white window to make white balance adjustments easier in tricky situations. Toward the front, on the left, are fader, BLC and a second run/pause button.

Below are buttons for auto/manual focus, white balance, white balance lock, display on/off, select and a monitor feature that lets you see a picture when no cassette is loaded, or when you want to use the camcorder as a camera only. To the right are a display and two buttons to set recording time and interval. These buttons may be used individually

or in combination to access animation, time lapse or self-timer features. Below are buttons for quick review, forward and reverse retake (edit search), auto/manual iris, + and - iris adjustment, AGC, shutter speed, VISS and full auto.

Most other controls are on the forward right side. At the top are buttons for tracking and edit, a viewfinder jack and switches for audio out, dubbing mode, record mode (speed), and ALC (automatic level control for the hi-fi tracks). ALC for the linear track is always

on. Below is a comprehensive display, with buttons for counter/time remaining, memory and reset.

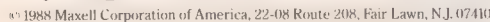
Another group has buttons for rewind (search), play, fast forward (search), slow, audio dub, insert, pause/still, stop and record, plus rotary controls for manual hi-fi record level and balance. Across the bottom of this area are mini jacks for phones, remote and audio in, and multi-pin jacks for audio/video and S-video inputs and outputs.

The stereo microphone sprouts from a stalk on the right side; its outer edge has separate jacks for an external stereo mic, external mono mic and DC mic power. Swiveling from the center of the camera is the electronic viewfinder with vertical tilt, an extension for viewing with the left eye and a diopter adjustment. Atop the recorder section are spring-loaded power and eject switches and a handle with an accessory shoe. Near the back is a battery release.

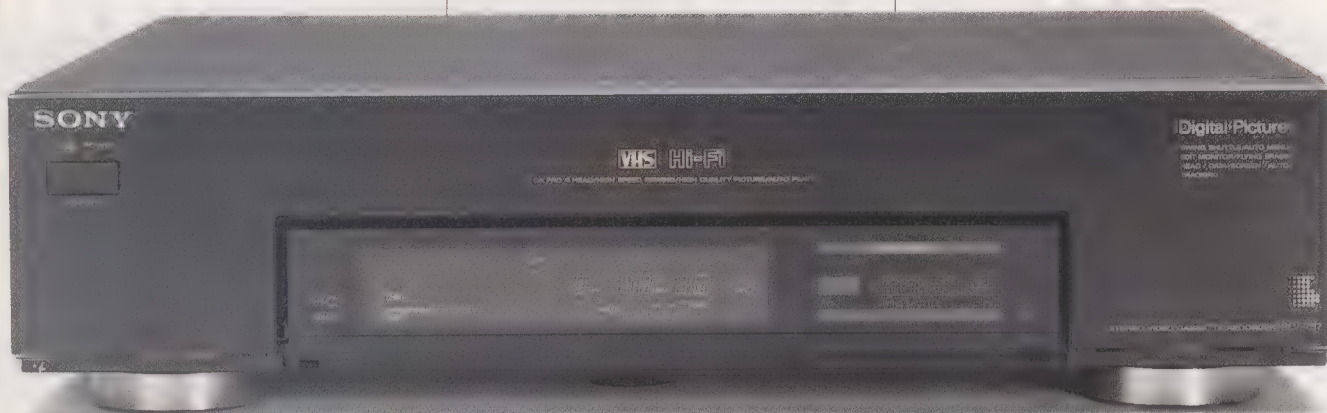
The battery slides onto grooves and covers the VHS/auto S-VHS switch and DC power jack. Toward the front is the tripod socket and a compartment containing the clock battery, switches for the one-shot time counter and run/pause alarm and buttons for clock select and set.

Operation. Because the GR-S707 sits on your shoulder, it handles like a VHS camcorder. However, its lightness renders it more comfortable. It may take a while to explore the 707's many features, but their variety is admirable. It

continued on page 114



VIDEOTESTS



Wire Service: Sony's SLV-757 VHS VCR has A/V inputs and a control L terminal on the front panel.

VIDEOTEST NUMBER 507

Sony hi-fi VHS VCR

Sony's second generation of VHS VCRs continues to emphasize performance over price. The SLV-757, the top of this year's line, carries the same suggested price as last year's most advanced model. The styling is different, and most performance characteristics have improved, but we miss a few of the features omitted this year.

The wood sides and brass trim are gone in favor of a front panel bare of everything except the display and the power

switch. We can't understand why the power switch is exposed, since you can't even change a cassette without opening the front compartment. This design reflects the influence of stylists more than the realities of using a VCR. Our only other beef with the 757 is that it retains the shuttle dial—now called a shuttle ring—but drops the jog dial that gave it forward/reverse frame advance and manual slow motion. Those who edit will miss this feature a lot.

The 757 has kept the large set of automatic functions from the earlier model—play/rewind/power off, go to zero/stop, go to zero/play, rewind/power off, rewind/eject/power off, rewind/play and



rewind/timer record on. This is a couch potato's dream, except that the functions are controlled by a menu accessible only from the remote control. Also limited to the remote are cue/review and locking search, bi-directional index

Sony SLV-757 VHS VCR

DATA

Suggested Price:
\$1,200

Weight: 16.4 pounds

Dimensions (h/w/d):
4-1/4 x 17 x 14-7/8 inches

Power Consumption:
36 W

Tape Format: VHS HQ

Tape Speeds: SP, EP

Video Heads:
double azimuth, 4

Flying Erase Head: 1

Slow Motion:
1/6x to 1/30x

Speed Play: 2x

Search: separate locking buttons on remote—7x, SP; 21x, EP

Cue & Review:
using FF or rew buttons on VCR or remote—7x, SP; 21x, EP

Fast Forward/Rewind Time: 3-3/4 min. for T-120; high speed rewind—2-1/4 min.

Remote Pause:
use Control L or Control S jacks

Remote:
IR wireless with switches for VTR 1/VTR 2/VTR 3 and TV/VTR command modes, and buttons for power, TV/VTR, 10-digit keypad, enter, timer clear, among others

Counter Digits:
5—hrs:mins:secs

Counter Memory:
return to zero and stop or play, from menu or memory key

Program Start Locator/Index/Cue:
index search and scan

Audio Dub: insert audio

Video Dub:
insert video (erases hi-fi track)

Auto Functions:
play/rewind/off, go to zero/off, go to zero/play, rewind/off, rewind/eject/off, rewind/play, rewind/timer record; all through function menu

Linear Audio: mono
Hi-Fi Audio: stereo

Tuning Method:
voltage synthesis

Channel Selectors:
up/down scan on VCR, scan and direct access on remote

Preset Method:
automatic or manual with add and erase, through menu

Broadcast Tuning Range:
2 to 13, 14 to 69

Cable Tuning Range:
(channels 1 to 125) 2 to 13, A-8, A-5 to A-1, A to W

AFT: switchable

Timer:
8-program, 1-month

Special Features:
digital picture-in-picture

and edit windows, separate eject, MTS, SAP, auto channel-change
Accessories:
remote control with batteries, 75-ohm antenna cable, 300- to 75-ohm adapter

RESULTS

Horiz. Resolution:
240-250 lines

S/N, Video Luminance, Unweighted:
50.2 dB, SP; 49.1 dB, EP

S/N, Video Luminance, Weighted:
53.2 dB, SP; 51.5 dB, EP

S/N, Chroma AM:
48.9 dB, SP; 42.1 dB, EP

S/N, Chroma PM:
45.7 dB, SP; 39.1 dB, EP

Audio Frequency Response:

hi-fi—20 Hz-20 kHz, +0.0/-2.6 dB; linear (-3 dB)—80 Hz-10 kHz, SP; 80 Hz-5 kHz, EP

Dynamic Range, Hi-Fi:
86.1 dB

S/N, Linear Audio:
46.5 dB, SP; 42.8 dB, EP

Audio Distortion:
hi-fi—0.3%, linear—1.2%

RATINGS

Picture Quality:
excellent

Audio Quality:
excellent/very good

Operation Ease:
very good/excellent

Overall Performance:
excellent

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The Judds: Greatest Hits • Give A Little Love, Love Is Alive, etc. RCA 144578

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k.d. lang: Shadowland • I'm Down To My Last Cigarette, etc. Sire 134567

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Solti, Chicago Symphony: Dvořák, Symphony No. 9 (New World) London 115168

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search for up to 20 marks with mark and erase, picture-in-picture with four-quadrant inset shift, a direct access tuning keypad and a date-oriented programming system.

Timed recordings have an optional three-second label at their heads, with time, day, date, channel and speed information. A data screen may be called up during record or play with speed, tape remaining, counter and index search information.

The VCR has a very good selection of editing functions (for VHS): a flying erase head, insert edit, audio and video dub, front and rear panel line inputs, line (no graphics for recording) and monitor outputs, control S in and out, master/slave control L, sync edit and an onscreen edit monitor. The monitor has windows for an input picture, a VCR picture with current VCR operating mode and graphics for input source and channel, counter, remaining tape length and tape speed. You need look at only one screen for most of the editing information you need.

Description. When you open the front compartment—which is necessary to insert a cassette—the front display is the only part that does not move. The inside of the door has two rows of buttons in three groups. One has channel -, channel +, TV/VTR, input select, and record mode (SP/EP) buttons. The next has edit on/off, timer record, quick timer and a set of up and down buttons for tracking, slow tracking and still adjust. The third group is for tape transport; rewind (search), play, fast forward (search), stop, pause/still, record and high-speed rewind. The shuttle ring is also on the door.

The back of the compartment has

buttons for eject and power and depressions containing a stereo phone jack with a volume control, jacks for a microphone, control L and line input 2 for video and stereo audio, a rotary sharpness control, buttons for edit monitor and synchro edit, a slide switch for VTR 1/VTR 2/VTR 3 commands and sliders for left and right hi-fi record levels.

The rear panel is simple and uncluttered. To the left of the power cord and an unswitched AC outlet are single F-connectors for RF in and out, a channel 3/4 RF output selector, mini jacks for control S in and out and three columns of RCA-type pin jacks for line in 1, line out and monitor out.

A few remote control buttons require explanation. One of two switches determines whether signals are sent to a VCR or a TV. The other determines whether commands for VTR 1, VTR 2 or VTR 3 are transmitted. You can control three Sony VCRs with this remote. The menu control system is another highlight, with up, down, left and right cursors, execute, menu and function memory buttons. Other interesting controls are for data screen, edit monitor, shuttle edit, index mark and erase, PIP and PIP shift, TV scan, audio monitor, video insert and frame advance—as well as a lineup of familiar search and transport buttons.

Operation. Most basic VCR functions can be operated intuitively. If you can't find a button for a common function, cycle through the menus and you'll probably find the one you want—like setting the tuner presets. We're not fans of menu systems, but without such a system the remote would be too large.

We appreciate having both locking and non-locking search, shuttle edit TV

scan, the data screen and edit monitor. We miss the jog dial, and we worry a little about the panel door's durability. Ease of operation is very good/excellent, even if a bit of the "road feel" is missing.

Performance: The SLV-757 delivers horizontal resolution of 240 to 250 lines—typical for VHS. At the SP speed, its video signal-to-noise ratio is 50.2 decibels, unweighted, and 49.1 dB at EP. The weighted video S/N is 53.2 dB at SP and 51.5 dB at EP. Chroma AM S/N is 48.9 dB at SP and 42.1 dB at EP. Chroma PM S/N is 45.7 dB at SP and 39.1 dB at EP. All these measurements, except for EP chroma, are the best or among the best measured on standard VHS VCRs. There is little visible on-screen noise and the colors are true. In short, excellent.

Hi-fi audio performance is nearly as good, with a frequency response of 20 Hertz to 20 kilohertz, +0/-2.6 dB, a dynamic range of 86.1 dB and a total harmonic distortion of 0.3 percent. Linear track audio is slightly more modest with a -3 dB (70 percent) frequency response of 80 Hz to 10 kHz at SP and 80 Hz to 5 kHz at EP. Sony chose a smoother response curve, without bumps, instead of a slightly flatter one. The linear track S/N is 46.5 dB at SP and 42.8 dB at EP—better than we've seen in a long time. Audio is very good to excellent.

Conclusion. Sony's SLV-757 rates excellent because its picture quality is so far above the norm, even though audio and ease of operation are both between very good and excellent. It has more useful features than most competitors, although some may be accessed only via a circuitous menu system. Our only beef is the door that covers the front panel. Otherwise, we recommend it highly. ■

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belongs to the dreamers...

Here we are... Video—the great communicator in sight and sound is trapped in domestic affairs. We can swap audio tapes, records, compact discs, even computer information around the globe, but the internationalization of television and video is still ignored by the mass manufacturers.

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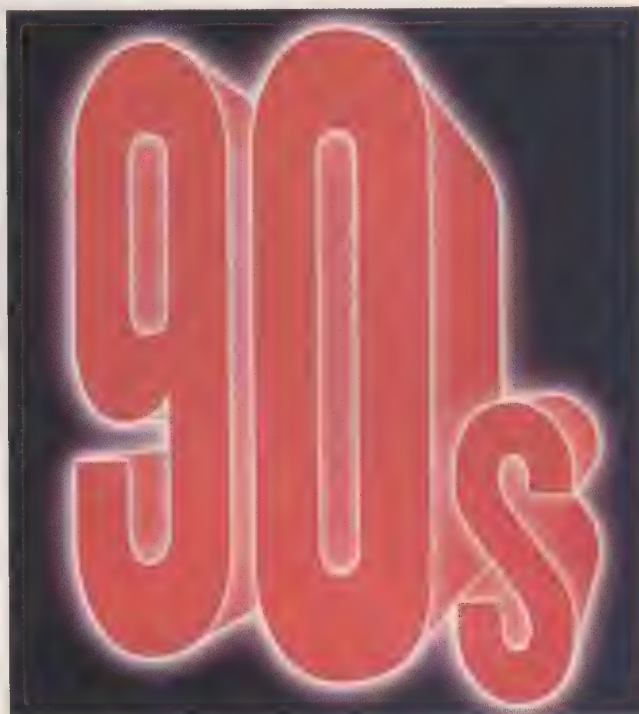
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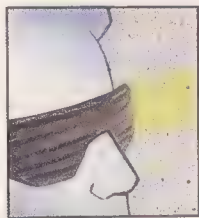
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VIDEO IN THE



From exotic new display systems to digital recording, a special report on the coming revolution in home video technology.



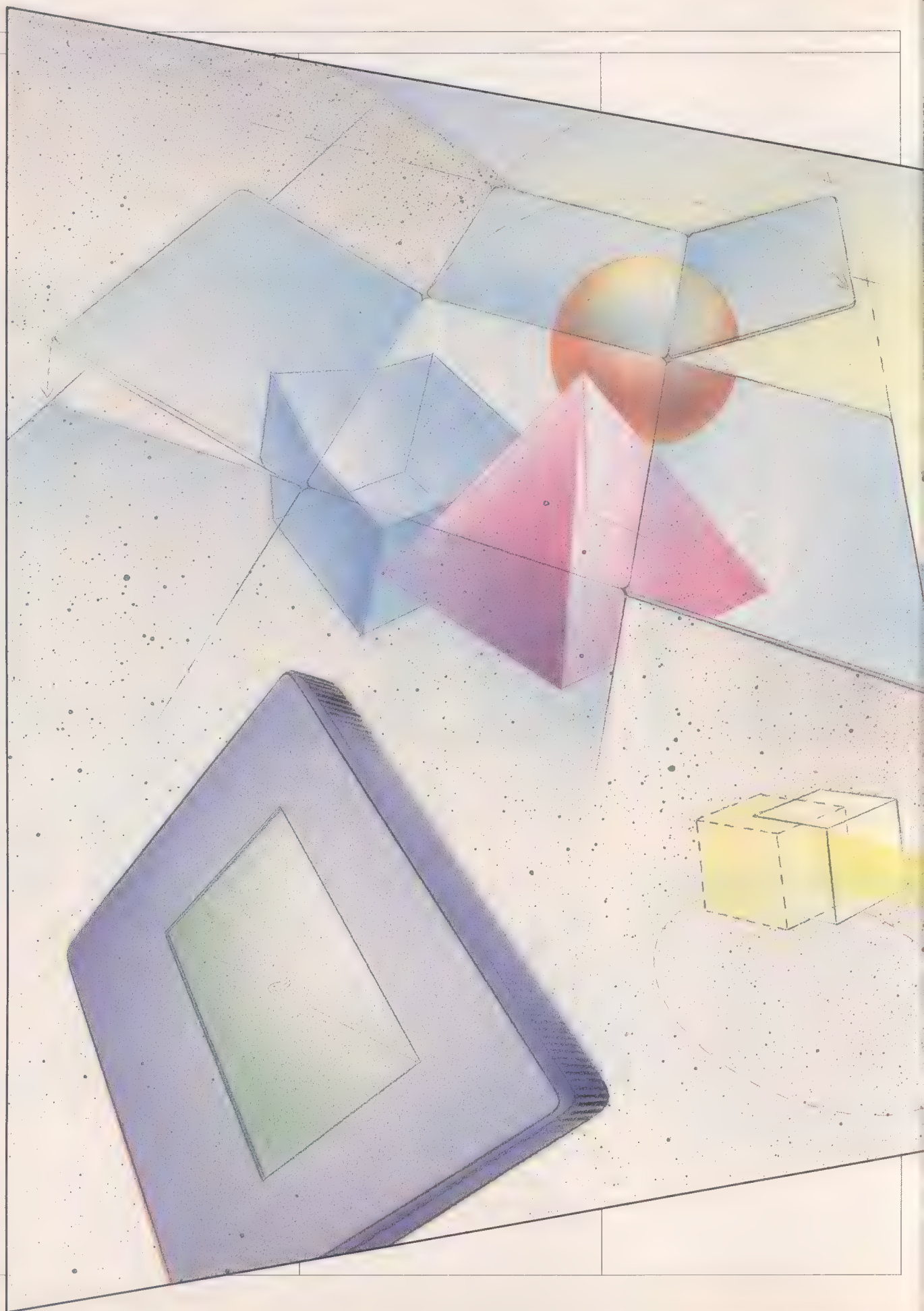
In a field as breathless as consumer electronics, it's easy to see in every innovation the herald of change. Real change—as signified by the birth of the VCR, disc players,

camcorders, tape rentals and extreme miniaturization—comes frequently enough. But the ripples of invention rarely seem so pronounced as now, at the edge of a decade leading to a millennium. To get a handle on an era we expect to produce a multitude of refinements and a few startling technological leaps, we asked our contributors to survey the state of the video arts and speculate about where they're leading.

Gordon McComb tackles the science of dis-

play, a field grown amazingly diverse, in "The Next Picture Show." Murray Slovic looks at the stuff of which home movies will be made in "Camcorders 2000" and, in "Reinventing the VCR," Steve Forbis takes us to the dawn of the digital VCR—and then beyond to three-dimensional recording media. Noted science writer Isaac Asimov muses about the impact these changes may have, and other contributors focus on topics ranging from personal video to high-definition TV.

Some of the technologies we look at may not make it from laboratory to home by the year 2000, and some may *never* be realized as video products. But we think you'll find the possibilities exciting, and the journey exhilarating.



BY GORDON McCOMB

VIDEO
THE
90s

THE NEXT PICTURE SHOW

New shapes, sizes & image boosters are shaking up the technology of television.

Star Wars' Luke Skywalker first gazed upon the captivating Princess Leia as she appeared in a projected three-dimensional video hologram. Though the image looked real, it was cinematic trickery. A method of projecting moving picture holograms still eludes scientists, but a time when lowly Earthlings can watch a movie "in the round" may not be so far off.

Already, research engineers have designed numerous machines that display crude three-dimensional pictures of moving objects on TV screens, glass plates, even inside large plastic domes. But new display technologies are not just a quest for 3-D. Imagine a television set that hangs on the wall like a family portrait, or a projection TV that uses laser light to paint brilliant color pictures on a viewing screen. Or how about a giant 9-by-12-foot backyard TV screen, with a picture transmitted through fiber optic strands?

Sound like science fiction? Not at all. These and other technologies exist today, although most are confined to research and development labs. However, in the next decade or two, some may find their way into your den or living room. The two-dimensional pictures of today's sets may look like prehistoric cave paintings to the viewer of tomorrow.

With its ability to bring entertainment directly into people's homes, television largely replaced movie theaters in the '50s and '60s. But TV futurists have always longed for a combination of the two mediums: the intimacy of the home TV set paired with the sheer size of the Bijou screen. Projection TVs offer large screens, but the sizes of current projection units render them inappropriate for all but the biggest living rooms. The solution may lie in a television screen that measures a few feet across, yet is contained in one small panel that neatly hangs on a wall.

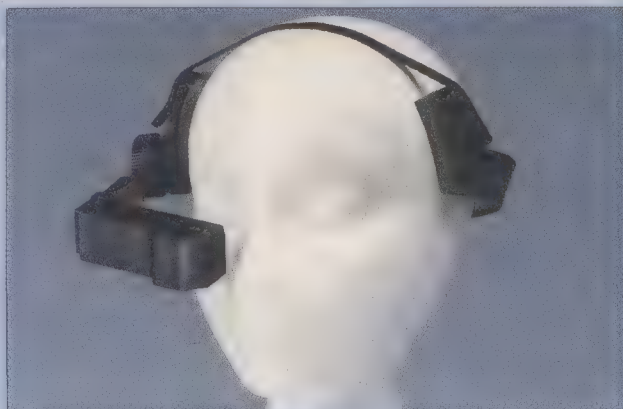
Numerous schemes have been developed to make hang-on-the-wall sets a reality, but the problem, industry insiders agree, is to make a picture large



Planar Speaking:
Segmented and three-dimensional TV concepts (above) and Planar Systems' 18-inch electroluminescent flat display (right).

PICTURE SHOW

The Eyes Have It



Imagine watching a television as easily as listening to a Walkman. Imagine a tiny screen that has the impact of a movie because it's only inches from your eyes. Imagine video headphones, and you're getting close to the dream represented by a device called Private Eye, invented recently by a Massachusetts company called Reflection Technology, Inc.

Private Eye is a slim, three-inch long box that weighs about an ounce and draws only half a watt of power. Anyone peering into it sees sharply resolved monochrome images equivalent in apparent size to images on a 12-inch monitor standing two feet away. Reflection Technology President Allen Becker says the Eye's applications include "hand-held computers, industrial instruments, hands-free information displays, pocket fax receivers, radio pagers and video games."

For example, instead of having to squint at a tiny LCD screen with mediocre resolution, a portable computer user could attach the keyboard to the Eye and use its more readable display. A technician in a remote location could call up schematics without putting down any tools. A brain surgeon could compare CAT scans to the real thing on the operating table.

Closer to home, the Eye has the potential to evolve into video headsets or helmets able to receive off-the-air programming or feeds from pocket-size VCRs or camcorders. Reflection Technology has licensed the Eye to product developers in consumer electronics, manufacturing and communications. The Eye will appear first in industrial products, like a "paperless fax machine" under development by a company called Medbar. But it could find its way into the home within five years, according to RTI Vice President Steve Lipsey. This represents the time it's expected to take to add full color to the Eye's red-on-black display.

My fantasy is that someone will use the Eye, which Lipsey estimates may only cost about \$100 to produce in quantity, to create wraparound video sunglasses. On a nasty winter day, you would be able to see where you're going with one eye while watching tapes of your summer vacation through the other.

—Lou Kesten

Peer Pleasures:
Private Eye's one-ounce screen attached to a simple headset.

enough to be worthwhile, slim enough to easily hang on a wall and sharp enough to enjoy. Liquid crystal displays (LCDs), similar to the kind found in pocket TVs and digital wrist watches, have long promised feasible hang-on-the-wall sets. But manufacturers have encountered endless difficulties in making color LCD screens larger than about 15 inches square.

A more promising approach may be found in Matsushita's recently announced Beam Matrix flat-panel display. This unique TV grew out of the company's experiments with the Matrix Drive and Deflection System color TV panel, which was based on RCA's pioneering work in cathodoluminescence—a single large screen actually composed of many small ones. The Matsushita screen is constructed of many rectangular cathode ray vacuum tubes sandwiched together to make a larger screen.

A six-inch Beam Matrix prototype uses 28 linear electrodes, each 4.8 inches in length, instead of a single CRT electron gun. The electrodes emit 3,200 electron beams onto the rectangular face of the tubes. The result is a color picture. Computer circuits keep the electron beams pointed in the proper directions. The prototype is only 2.6 inches thick. A planned 16-inch model will be four inches thick.

For the beam matrix display to succeed in the hang-on-the-wall sweepstakes, screen sizes must be tripled, even quadrupled, yet the thickness of the panel must remain less than four inches. Matsushita has a long way to go.

BEAM ME UP, MEL

Not to be undone by the Japanese, a team of Scottish inventors (with financial help from the Philips Electronics empire) recently unveiled the MEL Display. MEL uses a single electron gun placed between two pieces of plate glass. Electrons shot from the gun bounce off a "mirror electrode" and are deflected onto the face of the screen by a complex matrix of electron multipliers and electromagnetic plates.

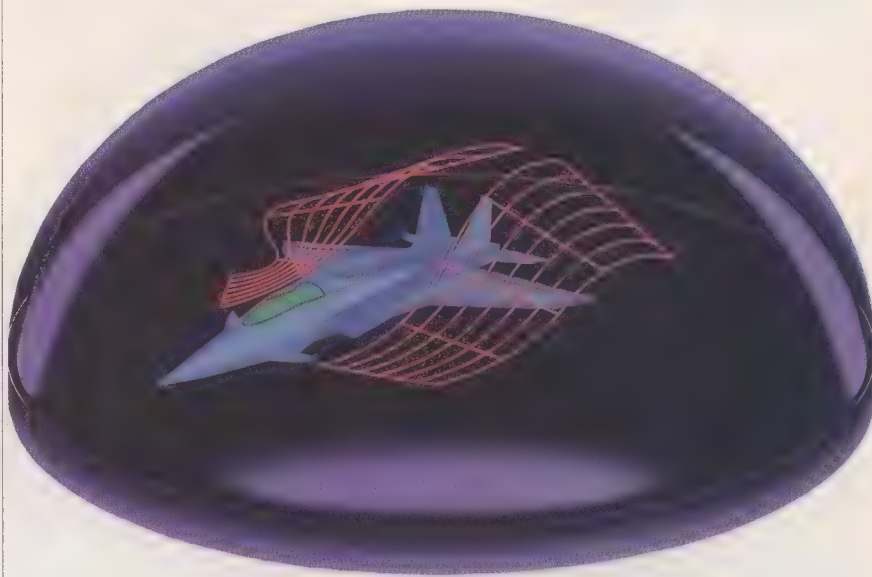
The MEL prototype measures only two inches thick and can be made about as large as conventional TV picture tubes. Alas, the current model is monochrome and intended for military uses.

Philips has investigated, but not yet developed, a color version for home use.

Both the beam matrix and MEL displays are based on decades-old cathode ray tube (CRT) technology, which uses a single source or cluster of electrodes to shoot energetic electrons onto a layer of phosphors painted inside a screen.

An extraordinary departure in picture tube technology comes from SRI International, a think tank and experimental lab in Menlo Park, California. Its Microtip TV uses millions of electron guns, each contributing a microscopic portion of a large, hang-on-the-wall picture.

The Microtip TV relies on a thin layer of silicon, the same type used to make transistors and integrated circuits. The sheet is augered with millions of tiny holes, like high-tech Swiss cheese, by a pin-point mini-electron gun (or microtip) positioned behind each hole. The holes and tips of the Microtip TV are etched and "grown" during manufacture, rather than machined with drills, lathes and other tools. In fact, the manufacturing process of the Microtip TV is similar to that for transistors and chips. There are as many as 1,000 holes and microtips for each picture element (or dot) on the screen. As in a conven-



Mid-Air Illusion: Texas Instruments' 3-D system projects images that appear to float within a large bubble.

tional CRT, the electrons emitted by the microtips cause a layer of colored phosphors to glow, giving off light on the other side of the screen. The big promise of the Microtip TV is to free screens from traditional limits on size. The first likely customer for a Microtip panel is the aerospace industry, which would use it to replace conventional CRTs in airplane cockpits.

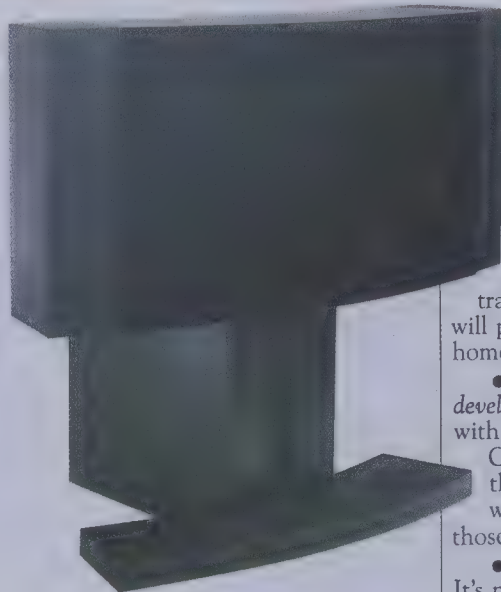
More hang-on-the-wall TV technologies wait in the wings. For example:

- Planar Systems of Beaverton, Oregon has developed an 18-inch electroluminescent flat-panel display with incredible resolution. Electrolumines-

cent panels work by electrifying special gases that engineers trap between two flat panes of glass. The voltage, applied selectively over the surface of the screen, induces the gas to emit light, in much the same way that a fluorescent lamp glows when you turn it on.

Unfortunately, the Planar display produces only one color and, even at 18 inches, weighs five pounds—thanks to the glass and the heavy load of electronics needed to control the screen. As it stands, the Planar display is designed primarily for computer and aviation use, but a suitable color version for homes is not out of the question.

HDTV: Up For Grabs



Winged Victory: RCA prototype of a wide TV.

In research labs across the country and beyond, engineers are racing to develop the high-definition TV system that will become the new standard for broadcasts. What type of HDTV will we be watching in 1999? How will it look? Who will be watching? Since the answers are impossible to predict, we posed these questions to some of HDTV's leading lights, people already shaping the next decade's video. Here's what they say:

- Alan Godber, director of advanced development, NBC: There's a reasonable chance we'll be transmitting full HDTV by 1999. All the major markets will probably have it. But fewer than one percent of homes may have receivers and other hardware.

- Wayne C. Luplow, executive director of research and development, Zenith: We'll have large-screen receivers with vastly improved resolution, and sound that rivals CDs. The first consumer products will happen two or three years from now. By 1999, half the TV homes will have some sort of HDTV. It will be available for those who want it.

- Barry Rebo, president, Rebo High Definition Studio: It's not an either/or situation with HDTV and standard

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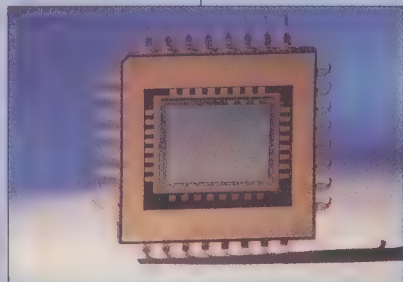
PICTURE SHOW

Think Tanks' Best Bets

Exciting video projects are underway in Matsushita's research compound in Kodama, Japan, at Sony's Corporate Research Laboratories in Tokyo and in NHK's nearby broadcast facility. But stateside scientists are also forging innovations we'll see in the '90s. Here are some predictions about what to expect.

High-Definition TV Displays. The Pentagon's Defense Research Projects Agency recently fired a starting gun of sorts by awarding the first U.S. grants for HDTV research. Five companies investigating new plasma or projection display systems won the nods. Photonics Technology of Northwood, Ohio is developing a light, economical, wall-mounted flat video monitor that will measure 40 inches diagonally. The Raychem Corp. of Menlo Park, California and the New York-based Projection, Inc. are working on new types of LCD projection. NewCo, Inc. of San Jose, California is devising a laser-based projection system; Texas Instruments of Dallas is working on a projection TV.

Advanced Compatible TV. Among the many roads leading to HDTV, the David Sarnoff Research Center in Princeton, New Jersey has chosen one that will be fully compatible with today's NTSC standard. Its



Chips Ahoy: Advanced CCD micro-processor under development at Sarnoff Labs.

1,050-line Advanced Compatible TV sets will not make current TV sets obsolete, and some version of it will appear during the coming decade. Sarnoff Labs was formerly RCA's central research arm and developed the color TV system now in use.

HDTV Movies. Sony's Advanced Video Technology Center in San Jose, California has been working since the '70s on HDTV products that conform

to the 1,125/60-line standard: from cameras and recorders to electron beam recorders that convert HDTV tape to motion picture film. With Sony reportedly shopping for a film company, expect the center to explore new approaches in HDTV movie-making and theatrical distribution.

Better Picture Tube. The flat-tension mask developed by the Zenith Electronics Corp. in Glenview, Illinois will continue to improve. Designed to make picture tubes flatter and brighter, the mask was first used in computer screens. In the '90s it will find its way into consumer TV sets, and may serve in the display for Zenith's Spectrum Compatible HDTV technology.

HDTV Equipment. The Ampex Corp. in Redwood City, California invented the first videotape recorder in 1956 and the first composite digital videotape recorder last year. In the future, it's likely to develop a line of HDTV cameras, transmitters and other products to help broadcasters overhaul their TV stations.

SuperNTSC. Faroudja Laboratories in Sunnyvale, California believes it can upgrade the current NTSC

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● A small, sharp screen using LCD technology was recently developed by General Electric. Also aimed primarily at computer displays and aviation, its nine-inch LCD offers a color picture with over one million pixels—two or three times that of conventional CRTs. The trick now is to increase the size of the screen.

● MRS Technology of Clefmont, Massachusetts has developed a machine capable of making big hang-on-the-wall screens like cookies in an automated bakery. The PanelPrinter produces 18-inch active-matrix LCD screens in a unique assembly line process.

Active-matrix screens use tiny transistors or diodes to control the lighting and contrast of each individual picture element. Old-fashioned passive-matrix screens—commonly used in inexpensive pocket LCD TV sets—lack transistors or diodes, so their pictures aren't as bright.

The ultimate hang-on-the-wall set would be a portable version you can lift off the wall, fold up and carry away. If a wall isn't handy where you're going, you can unfold the screen and set it on a table or desk, along the blackboard of a schoolroom or in the back of your van.

FUTURE PROJECTIONS

Although projection TVs have gotten sharper and brighter, the technology behind them hasn't changed much. Until now, thanks to lasers. In less than 30 years, the laser has midwived one of the most important technologies in history. It's no wonder researchers have striven for ways to integrate the power of lasers with the potential of television.

Several companies have developed projection TVs that use lasers as a source of light. For example, Science Faction Corp. of New York City recently announced a single-color laser projection system boasting over 8,000 lines of resolution.

Mirrors and acoustic modulators deflect a single high-powered laser beam to sweep a vertical and diagonal path on a screen. The same motion is used in normal TV tubes to make a picture, using electron beams instead of visible light.

The big problem with laser projection TVs is that a lot of light is required to make a visible picture. Although the

light from even a small laser is millions of times brighter than the light from an equal area of the sun, the pencil thin beam must cover an extremely large area when projected as a two-dimensional image.

Lasers with power outputs of 5 to 10 watts are required to make a suitable 60-inch TV image. While 10 watts may not seem like a lot, such lasers are five or six feet long, require enough electricity to light a dozen homes and need a constant stream of water to keep them cool. Another problem is that most lasers emit only lights of certain colors. A full-color laser TV projector requires two or three lasers, each engineered and tuned to produce the three primary TV colors—red, blue and green.

Kodak was one of the first companies to come out with a transparent LCD screen to display computer images with an overhead projector. Its LCD panel rested on the glass stage of the projector like an ordinary transparency. When controlled by a computer, portions of the panel became dark, blocking the light in those areas. The result was a reasonably clear projected monochrome image of a computer display.

It didn't take long for engineers to

figure how to apply this technology to projection TV. But instead of using an overhead projector, an LCD projection TV has its own light source, and the LCD panel is controlled by ordinary video signals.

The primary benefit of LCD projection sets—currently under development by Sharp (with a 100-inch picture), Panasonic (a 40-inch picture) and JVC, among others—is image brightness. In a conventional projection TV, the image is created by three cathode ray tubes, each devoted to a single primary TV color and working in concert to produce a lot of light. The LCD system uses a high-output light bulb, such as krypton or tungsten-halogen, to produce a strong white light. The LCD panel merely passes or blocks the light as needed to make a picture.

The resolution of the LCD panel determines the quality of the picture. Low resolution creates a blocky, smeared picture. High resolution creates an image similar to, but not quite as good as, that of conventional projection sets. Color is created by strategically placing blue, red, and green stripes on the surface of the LCD panel. The three colors combine at the screen.

A unique twist on projection TV uses optical fibers to “enlarge” the picture from a smaller, direct-view CRT or laser. A fiber optic projector by Advanced Display Technologies in Golden, Colorado (which developed the system for sports arenas) uses tiny strands of glass bundled tightly at one end and spaced further apart at the other.

A picture tube or laser projector is placed beside the tightly bundled end. Light is transported through the fibers to the other end, where the image emerges. Because the strands are further apart at the viewing than the projecting end, the picture is bigger—9 by 12 feet, or larger.

THE QUEST FOR 3-D

Numerous methods have been tried before to convert the two-dimensional picture of a TV screen into a three-dimensional one, and make television viewing more realistic. The most basic approach uses a method developed in the '20s based on overlapping green and red images seen through colored glasses.

Recent 3-D movies, like *Captain Eo* at Disneyland, are made using a polarizing technique. Two separate color images pass through vertical and hori-

continued on page 124

Olympus is your choice for better movies.

The Olympus VX-803 Movie 8 8mm Camcorder uses the most advanced video technology to make it all pushbutton-simple. So if you're not thrown by the specs that make it all possible, here are a few:

With its new 360,000 pixel CCD, you get exceptionally high resolution pictures—quality previously available only on higher priced cameras.

Piezo auto focusing keeps perfect focus, even while panning and zooming. And high-bright AGC circuit/center-weighted auto

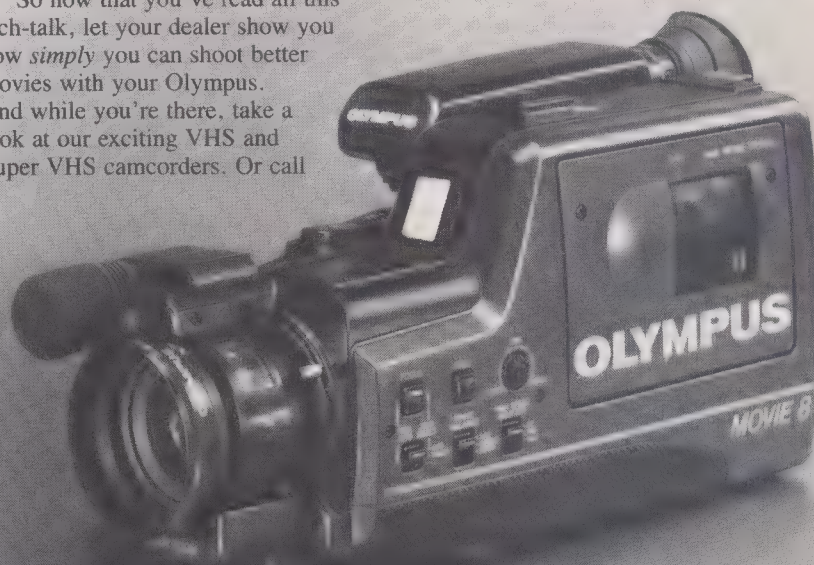
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ISAAC ASIMOV

Searching for the self-starter in television's coming decade.



Futurists are often tempted into a kind of mad optimism. They see some technological advance or change, however small it may be,

jutting over the horizon, and rush to declare it as a harbinger of sociological change. Sometimes they are justified. But to best understand the social impact of the technological changes coming to video in the 1990s, let's first look at some earlier technological milestones.

For instance: The automobile produced an enormous social change. It made our society mobile. It meant people did not have to live within walking distance of their jobs. It meant the rise of suburban life, freedom for the young, alterations in sexual behavior. It meant all sorts of societal changes: highway networks, gas stations, garages, drive-ins, shopping malls—enormous changes!

But it was not the automobile itself that did this. The automobile started as a rich man's toy, a kind of land-going yacht. Even after Henry Ford introduced mass production and the very cheap and popular Model T, automobiles were only for those who were strong enough to crank them to life.

What changed society fundamentally was not the automobile, but the self-starter! The self-starter made it possible for anyone to drive, including wo-

men and adolescents. The automobile was the big advance. The self-starter was a relatively minor one that proved to be much more important in producing social change.

Consider video's antecedent, the motion picture. It moved people out of homes and parks and into theaters. It induced further changes in adolescent courting. It let us share emotional, communal experiences. Its star system gave the world shared gods and goddesses. All this was accomplished by the old flickering silent movies. Sound and color added realism, but the essential changes had already been made.

Which brings us to television, the

most prominent application of this thing called video. Television reversed the effect of the movies. It took people out of theaters and brought them home again. You could watch TV all day if you wished and see something new (not necessarily good or interesting) virtually every moment. In almost no time at all, everyone who could afford a TV had a TV.

Now, as a new decade nears, it's time to wonder about the changes that coming advances in video may bring. What if we have large-screen, flat displays? What if we have greater image resolution, so that a TV screen no longer has those distracting lines, but looks as clear

continued on page 128



Isaac Asimov is the author of the Foundation Trilogy and more than 400 books of science fact and fiction.

Until now, the audio section of most video disc players left a bit to be desired.



The ultimate goal of this exclusive Yamaha process is pure digital sound with absolutely no phase deviation. We come very, very close.

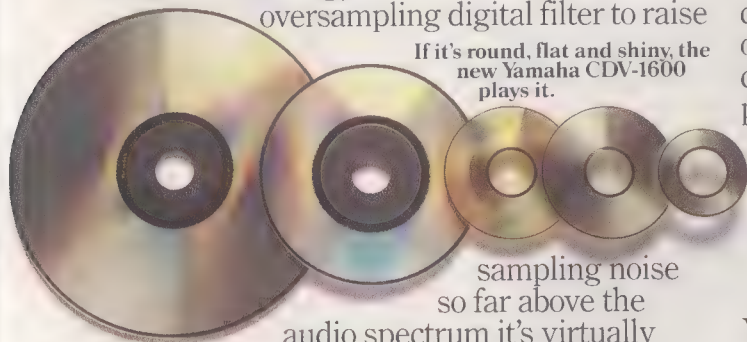
times oversampling sounds like.

By auditioning the phenomenally clear audio section of our new Yamaha CDV-1600 laser disc player.

It's the same sophisticated sound found in our finer CD players. And it fills in gaps other combi players are content to let you hear, thanks to an exclusive Yamaha process called Hi-Bit Technology.

Hi-Bit Technology uses an 18-bit 8-times oversampling digital filter to raise

If it's round, flat and shiny, the new Yamaha CDV-1600 plays it.



sampling noise so far above the audio spectrum it's virtually impossible for it to interfere with your listening.

More Hi-Bit wizardry comes from twin 18-bit D/A converters that deliver better separation and higher dynamic sound.

Most combi players sound like this headline looks.

Because four times oversampling is the best they can do.

Yamaha thinks you should hear what *eight*

Of course, the CDV-1600 is chock-full of ingenious new *video* improvements, too.

There's a new pickup head designed for pinpoint tracking and precision signal pickup.

A unique new high-resolution time base corrector LSI that virtually eliminates video jitter once and for all.

And even enhanced picture quality and crisper detail from older, low quality or defective video discs.

There are ten different forward and reverse speeds for studying key frames and analyzing special effects.

And a remote with up to 15 programmable chapters and a handy one-key "Clear" command for deleting the last command entered without cancelling the entire program.

Not to mention gold-plated, audiophile-grade I/O jacks for no-loss, noise-free signal transmission.

In other words, impeccable audio.

And extraordinary video.

Together for the first time in the new Yamaha CDV-1600 laser disc player.

It's the unsurpassed quality you've come to expect from Yamaha.

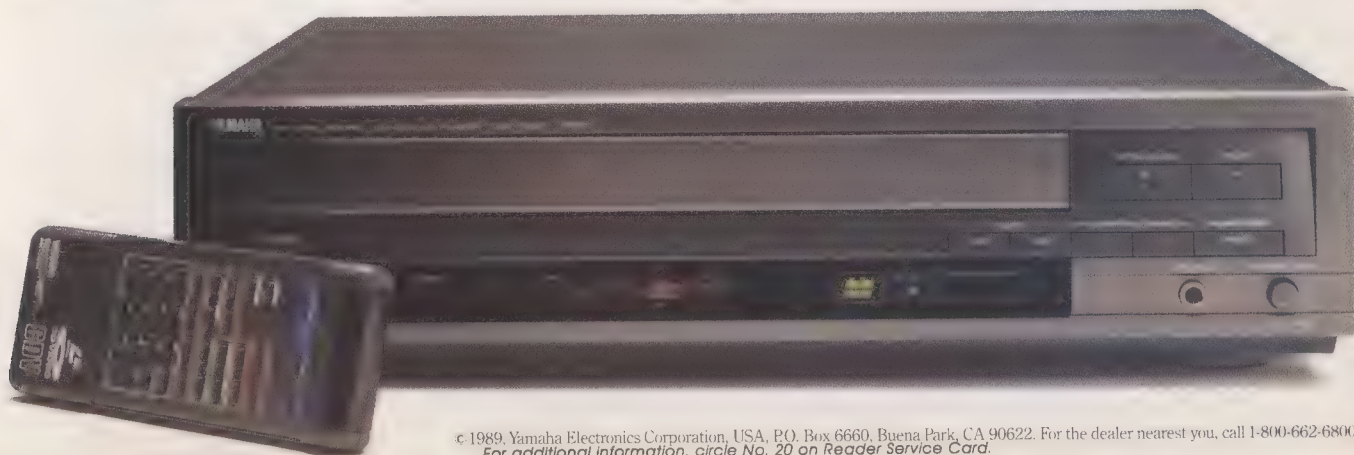
Every bit of it.



Simulated Picture

Accuracy and color saturation are close to perfect. With 425-line resolution. And a very clean S/N ratio of 47 dB.

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BY MURRAY SLOVICK

VIDEO
THE
90s



Fledgling Fellinis who like to add a new camcorder to their collections every few years will face a lot of temptation in the '90s. Camcorders are going to be smaller, sleeker, lighter, more digital, more versatile, less costly and compatible with whatever high-definition TV system establishes itself as a standard.

Powerful computer chips will arm amateur shooters with potent editing powers and inspire unusual special effects. Modular designs and miniature components will give some camcorders the portability of the Walkman, while exotic materials toughen their shells. Digital processing will boost image quality nearly to the level of film—and preserve the quality of copies. Credit-card-sized storage devices may even replace tape as video's medium of choice.

But this gets a bit ahead of the story. All these advances won't happen at once. They'll be introduced gradually throughout the coming decade, and maybe into the following one. The result may transform high-end camcorders into studios-in-a-pocket and basic models into objects as ubiquitous,

CAMCORDERS 2000

Watch less become more as shooting equipment grows smaller, leaner, smarter, digital and friendlier.



Mighty Mites:
JVC's experimental Concept C components configured as a palm-size S-VHS-C camcorder (top) and as a small-screen LCD TV (above).

useful and entertaining as point-and-shoot cameras. Here's a status report on what you'll be seeing and using, perhaps sooner than you may have thought possible.

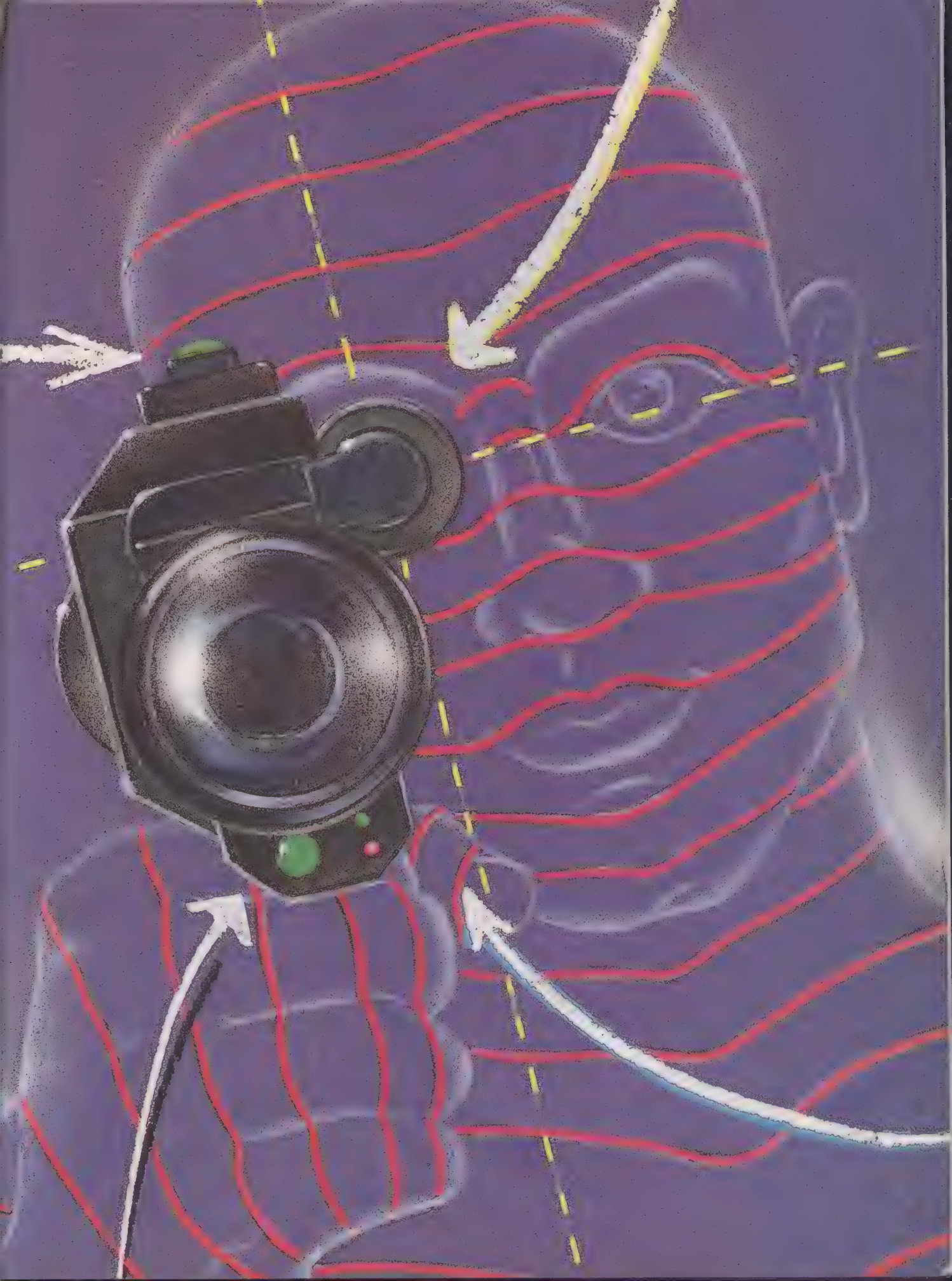
The first changes will be relatively modest. Edge enhancement, color correction, assemble editing and other editing features will become standard on mid- to high-end models during the next three years. For example, video makers will be able to execute semi-professional

edits using a digitally based exact frame location system destined for VHS camcorders and already licensed by JVC. This involves putting address and time-frame codes on videotape control tracks. The technique will give shooters the ability to recall specific frames and display the information on a readout similar to that used in videodisc players.

If you ever doubted the benefits of semiconductor technology, the camcorders introduced during the '90s should put them to rest. For starters, integrated circuits (ICs) will allow clean and varied playback effects. Expanding digital memories will make possible a variety of graphics and special video effects. According to an engineer at RCA, sophisticated computer management systems may debut early in the decade to protect camcorders from user mistakes. If the microprocessor senses, for example, that light levels are too low, it will not allow you to engage a high-speed shutter.

Murray Slovick is Editor of Dealerscope Merchandising.

ILLUSTRATION: AKIO MATSUYOSHI



CAMCORDERS

Another feature nearing reality is a digital iris that automatically compensates for backlit scenes. A micro-processor will determine whether the illumination comes from behind or in front of subject, and will set the iris accordingly. Toshiba and Hitachi are among the companies developing the digital iris. High-fidelity PCM digital audio is certain to appear soon on VHS decks and later on camcorders. The advent of digital audio on a camcorder or a VCR, together with lower prices for hi-fi VHS VCRs, may signal the final, and overdue, demise of linear stereo audio on videotape.

The bloated VHS camcorder, 15 percent smaller in some new models, is unlikely to shrink much more. VHS units will have to keep the large head cylinder that VHS VCRs use to retain sophisticated editing features. To achieve their current small size, Compact VHS camcorders use a 41.33mm head cylinder and four-head sequential recording. As many as 13 heads are crammed onto a VHS-C cylinder.

JVC, champion of the VHS-C format, is developing "Concept C," a series of video life-style products designed to take video out of the home.

Concept C takes a modular approach. The main component is a stand-alone Super VHS-C recorder/player. A palm-sized CCD high-resolution color camera can be attached—or used via a wired or a remote connection. An active matrix LCD color monitor lets a user monitor taping. Possible Concept C applications include on-the-road shooting (via a helmet-mounted camera), outdoor activities such as fishing (an underwater camera transmits the location of fish to the monitor) and snorkling (a waterproof camera feeds a topside VCR).

Reducing the size and weight of 8mm camcorders is the reason Sony developed its new FL Mechanism transport, which weighs only 900 grams. It's half the thickness of previous 8mm transports and uses a 26.7mm diameter head cylinder. Its most recent application is in the CCD-TR5, a full-featured 8mm camcorder that weighs 28 ounces (see "Special Report," Aug. '89).

All camcorders will look better—a more contoured aerodynamic style will



Slick Shooter: Panasonic prototype of a streamlined camcorder with a digital automatic focusing system.

be the principal design trend of the '90s—and the increasingly modular approach to electronic and mechanical systems will make repairs easier. As quality control improves, look also for camcorders to carry what amounts to a lifetime warranty: If a component breaks down (and it isn't your fault), you'll be able to replace it at a service counter attended by someone who is not necessarily trained in traditional repair tasks. Cost-plagued dealers will be relieved of the task of training and keeping a large workforce of skilled technicians. Their service departments will be manned by people who know how to replace modules.

If these changes seem less than earth-shattering, wait until the mid-'90s, when the digital camcorder begins to rear its head. In the near term,

camcorders will stay loyal to the helical scanning system used in all VHS and 8mm models. But this will be followed by a period of extensive digital modifications. This fall, for example, Sony and Matsushita anticipate meeting to develop standards for digital VCRs.

Consumers stand to benefit by enjoying a picture superior to anything currently on the market, stable signal processing with no image deterioration, and recordings with minimal noise, non-linear distortion and level variations. Better still, digital tapes will produce first-rate multiple-generation copies—meaning the end of poor pre-recorded rental copies—and eventual cost savings because digital components can be mass produced.

Video signal digitization requires filtering, sampling, quantizing and coding an analog input signal. The sampling frequency will probably be set at three to four times the color subcarrier frequency to eliminate beat interference with the carrier, according to the NHK Science and Technology Labs in Tokyo. The number of quantization bits affects video quality. If the number is smaller, the gradation is less, which adversely affects the signal-to-noise ratio. (For the mathematically inclined, the S/N ratio = $6 \times$

How To Program Your Wallet

Few would disagree with the notion that Sony's tiny Walkman emerged as a major artifact of life in the 1980s. In the '90s, Walkman's preeminence as a personal electronics product could be supplanted by the developing field of "personal video." By the end of the decade—or sooner—we may be toting video programs (entertainment, sports, how-to, etc.) around on little cards tucked in our wallets.



$n + 10.8$ decibels, assuming n is the number of quantization bits. The larger n is, the better the S/N ratio becomes.)

With a sampling frequency four times the 3.58 megahertz color subcarrier and quantized with 8 bits, the total amount of information that can be processed is 114.56 megabits per second. Recording this much data could easily require a significant increase in recording tape length, and so reduce recording time per cassette. A wider cassette tape may be needed to increase recording density and maintain high image quality. A high-grade metal-particle cassette about the size of an 8mm cassette is a likely candidate.

Digital signal processing will also shrink camcorder dimensions by reducing the need for mechanical parts and power. This, in turn, will permit less reliance on nickel cadmium batteries; they can be replaced by smaller, cheaper lead acid batteries. A switch to strong, light materials, like carbon fiber, will further cut camcorder weight, by up to two pounds in the largest models.

A digital camcorder system would consist of an image sensor—probably a charge-coupled device (CCD)—peripheral circuits, an analog-to-digital converter and a digital-to-analog converter,



Digital processing & carbon fibers will shrink & lighten camcorder bodies.

explains NEC researcher H. Nikoh. A few analog circuits may be retained to hold costs down. But the camera section of camcorders will almost certainly continue to be based on conventional analog video cameras.

The years 1996 and 1997 may witness camcorders that are compatible

with HDTV display systems. One key component will be an advanced CCD. The CCDs in today's camcorders are about the size of a fingernail. The chip harbors up to 330,000 picture elements that convert light into electrical signals. According to NHK Labs, a TV-capable CCD imager in a digital camcorder would have to contain about 2 million photo pixels and a three-CCD color imaging package. NHK projects the HDTV CCD to be a one-inch imager with 80 dB of dynamic range and 25 megahertz of horizontal resolution. Digital signal processing techniques will handle pixel error correction, color separation, white balance control, aperture compensation and noise reduction. A microprocessor would regulate all the control functions.

A one-inch HDTV imager will be a monster compared to other chips in the '90s. Twenty-five years ago chips measuring 2.5 centimeters were the norm, but factories in the '90s will produce 15 millimeter chips with lines 0.7 micrometer wide or less, according to Philips' Solid State Labs in Eindhoven. This so-called submicron technology will allow tens of millions of transistors to be put on these chips.

How much will a digital camcorder

The era of carry-along video has already begun, with miniature combination VCRs and TV sets coming on the market in several configurations. Full-size VHS, Compact VHS and 8mm recorders now come with flat, color liquid crystal displays (LCDs). Programming is available on VHS and 8mm cassettes, and with the expansion of VHS-C playing time to 90 minutes, films and other programs will become available in this format as well.

But today's products are only a prologue to more versatile systems of the future. As personal video systems evolve, they'll become as omnipresent as books, and people will be able to catch a "chapter" of a movie or a how-to in any spare moment. Screen sizes will become more flexible with development of foldable, segmented LCD screens. For laptop viewing, a screen may be about five or six inches, diagonally. But to stretch out and view your video in a more roomy environment, you'll be able to "unfold" the screen to 12 or even 24 inches. Screen proportions will be adjustable to the wide-screen aspect of most movies, so you'll be able to watch laptop films the way they were presented in theaters.

We're already seeing prototypes of digital still video cameras in which the whirling magnetic disc, or "video floppy," is replaced by a stationary "IC card" the size of a

credit card in which digital circuits are embedded.

Some time in the future, possibly just before the turn of the century, will come video systems without moving parts, perhaps with a feature film on a single card. When this arrives, we'll be able to carry an entire library of feature films, a pictorial history of civilization or a video encyclopedia in a wallet-size card case. The video cards will slip into a slot in a slim paperback-size player that can quickly access any section of the video.

Will pocket-sized video kill off books? It seems more likely to popularize reading, since video cards will also be able to store the printed word. Insert the latest best-seller into the player, open it up and read away, flipping pages by pushing a button, or possibly just saying "page." Or play a video game. Or watch a movie. For more sociable viewing, you'll be able to plug your "video book" into a larger screen, perhaps a wall-hung model that rolls up like a window shade.

Your video book will also have a built-in camera, of course, to let you make your own videos at any time or shoot still photos which you can print at home by inserting the IC card into a printer. —David Lachenbruch

David Lachenbruch is Editorial Director of Television Digest.

CAMCORDERS

Refining The Fine Art Of Selling

Shopping at the local video store in the '90s will probably be more complex and time-consuming than it is today. But it will also be more entertaining and gratifying. That's the view of retail video futurists, who also say that tomorrow's shoppers may spend less time with sales clerks and more with computer screens linked by modem to a vast array of video hardware and software choices.

"There will be a plethora of choices," according to Scott Beck of Blockbuster Video, one of the largest rental chains in the country. "To help people get through the choices will be the issue. With 40,000 volumes of video to choose from, how do you find your way?"

Beck suggests also that the magnetic tape cassette may not remain the preferred vehicle for programming. Instead, full-length videos may be contained on CDs or another computer-based digital medium. So, instead of piling tapes on a shelf, stores may feature computer terminals, offering title searches and clips from programs for browsing. "The computers will track what you've seen and what you like," Beck says, "and help you figure out what you haven't seen that you would like."

To further aid shoppers to sort through the thousands of titles available, video store personnel will become somewhat like travel agents, says Brad Burnside, owner of three video stores in the Chicago area and a director of the Video Software Dealers Association. "My value will be my knowledge and service. Selecting a video off a menu with just a title may not help. Even displaying boxes may be a problem. We'll have a computer file on each customer that will help me walk a customer through the tons of choices and select something. It will be personalized retailing."

Video stores will become software superstores in the '90s, offering a range of products: videogame cartridges for kids, music CDs for teens and computer programs for adults. "It will be an amusement park of home entertainment for the whole family," according to Allan Caplan, chairman of the Omaha-based Applause Video retail chain.

An array of ancillary services, such as home delivery and electronic cataloguing, will also be available. "You will access one of our service bureaus and get a catalogue of all our titles," Caplan says. "You can search for a title, a director or a star, hit a button and the video will come to you by overnight mail or UPS."

Shopping in video hardware stores will also become more complex, increasing the need for customer service, the experts say. "It will be an age of very high technology, so the sales force will have to be well-trained and fluent in high technology," according to Steve Sigman, director of market planning for Zenith Electronics. "There will be a return to old-fashioned selling principles. Customer service and satisfaction will become especially important."

Video selling via catalogues will begin to resemble some of the high-tech products catalogues sell. "We will

continued on page 142

cost? After production is brought up to speed, the retail price of a basic model will drop dramatically, eventually landing in the \$600 range, about the cost of a separate video camera before the advent of camcorders.

The science of electronic still imaging will also progress, and the gap between still and moving video will narrow by mid-decade, possibly with the help of camcorders that can record both types of image. However, video engineers believe it could be well past the year 2000 before camcorders challenge 35mm photography with comparable electronic still images and hard copy prints, even with HDTV resolution.

The quality of 35mm pictures is very good and still improving. For example, Kodak says that one frame of 100 ASA color negative film already yields the equivalent of 2,200 lines of horizontal resolution with 3,000 pixels per line. This works out to 6.6 million pixels per frame in each of the three primary colors, which, according to Kodak, is about 15 times the resolving power of HDTV and four times that of any digital HDTV system on the drawing boards.

BREAKING THE BARRIER

Further down the road, from about 1998 to 2005, engineers will find themselves confronted with a wave of new semiconductor technology and the hardware to eliminate the VCR as we know it, replacing it with decks and camcorders that rely on solid state memory chips. These "ultra large scale integrated circuits" will be the key to breaking the tape barrier and making full-motion video recording and processing fully digital.

Chips capable of storing gargantuan amounts of data, up to billions of bits, suggest the possibility of solid state camcorders. An integrated circuit card that is similar, if smaller, than today's video game cartridges, would record, store and play back digital video and audio. Toshiba and Fuji have recently displayed prototypes of still cameras using such a card.

The irony, of course, is that where ever camcorder design goes, most of us will still use them to photograph children, weddings, picnics, graduations; the intimate, meaningful, decidedly old-fashioned events of everyday life. ■

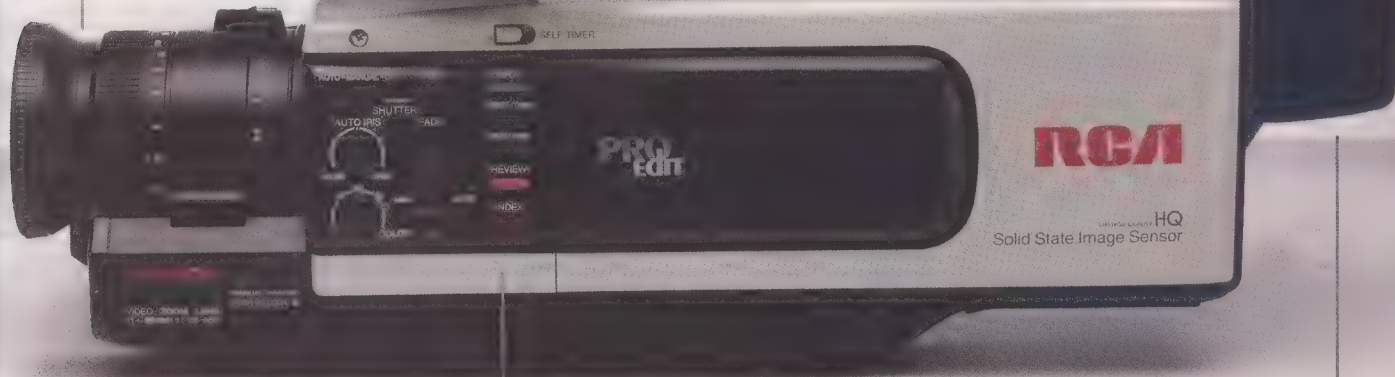
Electronic Viewfinder: doubles as a monitor for instant playback.

Edit Search: lets you scan and precisely position tape for your next recording.

A/V Dubbing With Flying Erase Head: dubs new audio or video onto pre-recorded tapes.

Mic Mixing: allows you to add narration and music.

8x Zoom With High-Speed Shutter: includes automatic exposure system.



Time-Lapse: varies intervals between exposures for high-speed and animated videos.

Rechargeable Nickel-Cadmium Battery: holds up to two hours' worth of power.

INTRODUCING PROEDIT. THE WORLD'S SMALLEST VIDEO PRODUCTION STUDIO.

The new, highly advanced RCA ProEdit™ camcorder is equipped with features many would consider remarkable in a studio, let alone a camera.

Quite simply, it places in your hands the most comprehensive array of recording and editing capabilities ever assembled in one camcorder.

These range from sophisticated dubbing features that allow such professional touches as narration and background music, to a time-lapse function

that lets you create animated videos.

Of course, there's another reason you end up with such professional video with the RCA ProEdit. It gives you a better picture to begin with.

Thanks, in part, to a flying erase head that eliminates the irritating video distortion typical of scene transitions in conventional camcorders.

Also included among the RCA camcorder's many convenient operating features is a built-in mini-speaker

that allows you to monitor your tapes during playback without the need for cords or earphones.

All of which strongly argues for a visit to your RCA dealer. Where you'll discover the pleasures of creating truly exceptional amateur video.

As opposed to video that's merely amateurish.

RCA
NUMBER ONE WITH THE TOUGHEST
CRITICS IN THE WORLD™

BY STEVE FORBIS

REINVENTING THE VCR

Digital decks and solid-state media may usher in a new era for home recording.

When does an evolutionary process turn revolutionary? It happened when the videotape recorder metamorphosed into the videocassette recorder, when portable camera/recorders contracted into camcorders and when half-inch recording tape narrowed to 8mm. It's about to happen again, probably in the next decade, possibly shortly after. Advances in recording technology suggest that scientists are reinventing the VCR, a little at a time. However, at some point in the '90s, the VCR may suddenly turn into a very different machine.

We'll see evolutionary improvements to the present analog technology first. But digital VCRs for home use will be close behind, along with decks optimized for high-definition TV, new ways to exploit laser formats (see sidebar, overleaf) and perhaps the truly revolutionary emergence of a solid-state technology that would eliminate moving parts from the recording process and store vast amounts of program material in a remarkably small chip or three-dimensional container.

Engineers have heroically reduced the surface area of magnetic recording tape from the immense two-inch wide reels used in the '50s to the one-inch reels of the '60s to the 3/4-inch, half-inch and 8mm cassettes of the early '70s, late '70s and mid '80s, respectively. Yet that's not the half of how far video's

already come. The first two-inch machines could barely capture black & white signals, much less color. In just the past five years we've seen all the consumer formats significantly improve resolution and color purity.

This steady progress will be challenged in the '90s by two sea changes already taking form: the standards overhaul called high-definition TV and the advent of digital television, in which the analog signal is converted into sets of numbers that describe the analog signal. This will dramatically inflate the amount of information required to store a video signal.



Card Carriers:

Toshiba's IC card system includes an LCD monitor, a still camera and a deck that accepts the card and a DAT cassette.



VIDEO THE 90s



Optical Option:
A fanfold of wallet-size
LaserCards by Drexel
Technology, each of
which stores up to 4
megabytes of non-eras-
able data.

ILLUSTRATION: AKIO MATSUYOSHI

REINVENTING

Super VHS, ED Beta and Hi8 already exceed the quality of standard broadcast signals in many respects, so these consumer formats are in the unusual position of waiting for the rest of the video world to catch up. One innovation sure to enhance this status is dynamic tracking for total tape motion flexibility. Many special effects call for a tape to operate at a speed different from the one at which it was recorded. During the record operation, the moving tape wraps halfway around a tilted, rotating cylinder, called a head drum, inside the VCR. Pairs of electromagnets, called heads, fastened on opposite sides of the cylinder, trace diagonal paths, called tracks, across the tape, which is how the video signal fed to the heads gets recorded on the tape. The heads must retrace the tracks exactly to play back the signal.

Special effects—like slow motion, still, reverse and double speed play—that change the rate at which tape moves make it impossible for the heads to retrace the tracks exactly, since the slope of the diagonal track is determined by the tilt of the head drum and the flow of the tape across the drum. VCR manufacturers get around this obstacle in several ways, often by using extra heads to facilitate special effects. Sometimes

manufacturers allow horizontal noise bars to appear on the screen. Sometimes the tape is moved in short bursts, and the still image transferred to a digital memory where it can be viewed indefinitely. A series of these digitized images can create a slow motion effect. But all these methods have shortcomings.

Dynamic tracking tackles the problem at its root by allowing the heads to move in relation to the cylinder so that when the motion of the cylinder throws a head off the track, the head can actually bend to keep on track. The secret lies in attaching the heads to pieces of piezo-electric material, not unlike the sliver of quartz that vibrates inside a digital watch. The piezo material bends up or down when hit with a positive or negative current. Tracking circuitry in the VCR monitors the signal from each head and adjusts its position on the fly to keep each head in the middle of each track. Dynamic tracking is especially suitable for 8mm VCRs because it records tracking information already in the video tracks, as in 8mm tape, instead of in a separate control track along one edge of the tape, as in VHS and Beta.

Dynamic tracking gives a VCR the power to move tape as fast as five times normal speed, forward or in reverse, and

at any speed between, with no loss of picture quality: no flicker, jitter, noise bars or digital quantization effects.

DIGITAL DAWN

The digital special effects we've begun to get used to have little to do with true digital recording. A digital VCR is one that records a video signal as binary data. In some ways this simplifies VCR design, since the signal becomes more uniform in frequency, making it possible to inscribe far narrower video tracks than those on today's analog machines. However, the frequency of the signal, while relatively uniform, is very high and the amount of data to be recorded, while simple, is very large, especially since the performance of a digital deck will be expected to exceed that of today's best consumer formats. Nonetheless, manufacturers have developed prototypes of consumer digital systems.

In one demonstration, engineers from NEC digitized a video signal by sampling the black & white brightness (or luminance) portion 14.4 million times a second, then rating the sample on a scale of 1 to 256. Next, they compared the brightness signal separately to the red and blue components of the picture, sampling each comparison 7.2 million times a second, also on a scale of 1

The Shape Of Discs To Come

Laser technology so far has been little more than an esoteric stepchild in the video family. This could change in the '90s. With videodiscs at the leading edge, laser media may emerge as one of the decade's more prominent, versatile formats, particularly as developmental work on recordable and erasable discs begins to pay dividends. Researchers already have some strong ideas about the likeliest developments. Here are ten of the more probable:

Read/Write Videodiscs. "Draw technology" that lets commercial and industrial users record their own videodiscs should trickle down to consumers over the next ten years, first as recordable discs, then as recordable/erasable discs.

High-Definition Videodiscs. The Federal Communications Commission is scheduled to rule on a U.S. standard for high-definition TV (HDTV) in 1992. If all proceeds according to plan, wide-screen HDTV receivers will hit the market several years later, followed by HDTV-compatible videocassettes and videodiscs.

Videodisc Periodicals. Rudimentary magazine-style videocassettes have been around for years. But videodisc magazines, complete with random access capabilities allowing viewers to quickly "flip" from one



Head Trip: NASA virtual reality helmet.



Binary Cruncher: Ampex's VPR-300 VCR for pros represents the first generation of digital decks.

to 256. This generated a data stream of 230 million ones or zeros (bits) a second.

Using any of several coding strategies, the amount of data actually to be recorded can be reduced by a factor of eight to approximately 30 million bits per second. NEC combined this with error detection codes and a stereo digital audio signal of 48,000 samples per second on a scale of 1 to 65,536—identical to that used in Digital Audio Tape and slightly greater than the one used for CDs. The final signal placed on the tape held 42 million bits per second.

NEC used a Betamax mechanism, which has the largest head drum of any home format, for its demonstration. It doubled the rotating speed of the drum

to 3,600 times a minute, creating a setup that yielded 135 minutes of recording time on an L-750 ED Beta cassette, with tracks the same 20-micron width as those in today's Betamaxs.

Playing time probably could be tripled by reducing the track width from the Betamax's 20 microns to 6.8 microns. Matsushita scientists achieved this using a standard 40mm-diameter 8mm head drum rotating at 4,500 revolutions per minute. Such long playing times would allow studios to dub programs using a high-speed process that could make pre-recorded tapes cheaper.

Technology will progress in areas other than magnetic recording. Some experts, like NBC's Michael J. Sherlock,

predict the advent of solid state recording, in which video signals will be stored in a chip. We see the beginnings of this in VCRs that employ digital special effects. But while today's machines only hold one still video image, tomorrow's technology will need to play back something on the order of 216,000 images per hour.

Such a feat will require a major breakthrough. Will it happen in the '90s? Sony's chief researcher, Dr. Toshi T. Doi of the company's Super Micro System Strategic Business Group, suggested it's possible at a recent conference on CD-ROM technology. Doi observed that revolutions in information technology (including the invention of the transistor in the late '40s and the microprocessor in the early '70s) seem to occur in 25-year cycles. He warned those who hope to make money with CD-ROMs that they better plan on doing it in the next five years because the 25-year technology clock is due to strike again in 1995, and may blow away today's plans.

What might Doi's delphic pronouncement actually signify? One candidate is an idea that has been kicking around for a few years now—recording information in a three-dimensional ma-

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page to another, could become commonplace in the '90s.

Virtual Reality Videodiscs. "Virtual reality" is a concept resting at the outer edges of videodisc research. Helmets with special TV-type eyepieces generate a realistic, three-dimensional viewing experience. The helmets work in tandem with gloves capable of simulating the tactile sensations of objects being viewed. Currently, videodiscs are favored as the source of visual data.

Interactive, Non-Linear Documentaries. M.I.T.'s Media Lab is already deep into Project Athena, in which multiple disc players and screens allow documentary viewers to call up maps, source materials, bibliographies, etc., and to have questions answered as they watch.

Computer Videodisc Drives. CD-ROM and CD-I data discs are being explored as replacements for floppy discs. But internal videodisc drives would allow not only text and data but video frames and motion sequences to be brought to a computer screen digitally.

Compact Videodisc Encyclopedias. Single-volume, text-only videodisc encyclopedias (like *The Grolier KnowledgeDisc*) already exist, as do multi-volume, text-and-audio/visual disc tomes (*The Encyclopedia of Ani-*

mals). In the '90s compression technology may squeeze the contents of the latter onto a single disc.

Computer/Videodisc Interfaces. Industrial videodisc players already work in tandem with computer programs. Computer-friendly home disc players are the next step. Some educational videodiscs already come with simple computer software, priced within the range of home users.

Anti-Duplication Encoding. Macrovision, which developed the anti-copying encryption used for pre-recorded videocassettes, is developing a similar videodisc encryption system, as is the rival Eidak Corp.

Hyper Discs. As envisioned by San Francisco-based interactive video producer Marty Perlmutter, publisher of *The Green Sheet* newsletter, these hypothetical super-discs will integrate computer data, audio/video data, text, graphics and speech recognition and synthesis to an astonishing degree. For example: Hard-disc personal computers currently offer up to 60 megabytes (60 million bytes) of memory. Researchers forecast 650-megabyte CD-I discs by the end of 1990. Video hyper discs would have at least one gigabyte: one billion bytes.

—Frank Lovece

BY MARK FLEISCHMANN

SUDDENLY THIS SUMMER

With TVCRs, improved TVs and offbeat decks, diversity steals the show at CES.



Square Deal:
Sharp's VC-V540U includes a VHS VCR.

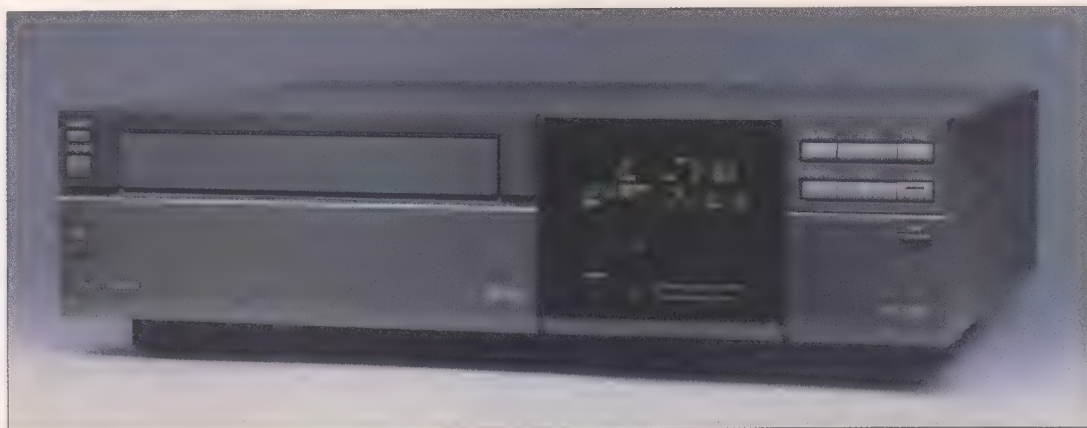
Video manufacturers are no different from others in fields wedded to high technology. When it comes time to show off the latest in razzle-dazzle developments, they reach for the futuristic prototypes. Prototypes were again on display at the June Consumer Electronics Show (see sidebar, overleaf), but so was a broad range of advanced, new, real-life products headed for store shelves.

Recurring themes in the video industry's latest wizardry are size (from expansive new projection TV screens to mini camcorders), flexibility, performance and hybridization. And they came into play in offerings as diverse as NEC's Improved Definition TV (IDTV) projector, Hitachi's five-inch TVCR, Sony's tiny two-pound Handycam and new multi-standard VHS VCRs.

If one product category were to be nominated as the most innovative this fall, projection TV would come up the winner. Several years ago, projection was being written off as an ailing product concept doomed to extinction by ever larger direct-view sets. As was clearly evident at this summer's CES, it not only hasn't happened, but projection is alive with new developments.

A prime example is NEC's ID3, which represents a major step forward for rear-projection TV. Also known as the ID5282S and priced at \$6,499, it has a 52-inch screen yet is viewable from as close as four feet away. The reason is IDTV digital circuitry, which not only doubles the scanning lines but also significantly reduces noise and motion artifacts that would otherwise render the screen all but unwatchable at a close distance. Another IDTV rear-projection model, the Panasonic PTL-5199S, is due in stores this month.

The new record for rear-projection screen size goes to Mitsubishi, which unveiled the 70-inch VS-7002R at \$6,399. The firm also offers 40-, 45-, 50- and 60-inch models. Other new rear projectors include models from Hitachi (the 50-inch CU500K for \$3,299 and the 46-inch CU4600B, both Ultravision sets), NEC (the 52-inch DT527IS for \$4,400, plus 43-, 48- and 52-inch models), Philips (the 52-inch 52KP55SA for \$3,299, the 46-inch 46KP30SA for \$2,699 and the 41-inch 4110SA for \$2,499) and Ze-



Brain Power:
Mitsubishi's HS-U71 S-VHS VCR uses a microcomputer to fine tune picture detail.



Double Deals: Go Video's controversial VCR-2 (left) accepts two VHS cassettes for dubbing, while Panasonic's PV-535 camcorder has two independent lenses.

nith (the 52-inch PV55277H and the 46-inch PV4677T, both \$3,695).

Developments in front projection continue apace, with Barco, Boffi Vidikron and Pulsar among those showing front-projection models at the show. But the real front-projection drama was staged by firms pursuing a far more radical approach—liquid crystal display (LCD) technology. In the forefront is Sharp, which is offering a 100-inch LCD-panel projector, the XV-100, for \$6,500. The unit, housed in a compact 30-pound cabinet, features a 268,000-pixel display and picture magnification adjustable from 25 to 100 inches. The LCD approach is also being taken in a Toshiba projector, targeted at business users.

THE DIRECT VIEW

Projection may be in the limelight, but direct-view technology is by no means standing still. Sony rolled into the show with a dramatic new 43-inch Trinitron IDTV set, the PVM 4300, priced at a cool \$40,000. Less imposing, but possibly a more logical successor to the well-known 25-inch XBR Pro, is the 27-inch KV-27FX10 IDTV at \$4,000. Philips, which last year introduced two direct-view IDTV models, has come up with its first 31-inch table model, the 31K391SB for \$2,800, and its first 27-

inch console, the 27K491SB for \$2,100, introduced earlier this year.

Panasonic also showed new entries in the 31-inch category: two with the high-end Prism brand (including the CTL-3191S for \$2,099) and two without. Mitsubishi, which touched off the big-screen direct-view explosion with its original 35-inch model, has refined the pitch to increase detail in three new 35-inch sets, including the CS-3520R (\$3,199) and in a 31-inch model, the CS-3120R (\$2,599).

Joint ventures between video and audio manufacturers continue to proliferate, with Sony—now in partnership with Hughes Aircraft—joining Zenith/

Bose, Toshiba/Carver and JBL/Magnavox. Eleven models in Sony's XBR and Trinitron lines, including the 32-inch KV-32XBR15, will feature the Sound Retrieval System (SRS) developed by Hughes. It uses matrixing to audibly enhance ambient details that otherwise would remain buried in the mix.

Thirty-one-inch-plus models represent the new glamor in TVs, but the 20-



Personal Best:
Hitachi's VT-LC50A TVCR has a five-inch monitor.

SUDDENLY



Ten For The Future

No Consumer Electronics Show is complete without an arsenal of prototypes teasingly arrayed to elicit sighs among the passing throng. The latest was no exception. Here's what impressed us most:

Universal VCR. Due next year, this breakthrough deck by Panasonic promises to record and play in all the major TV standards—NTSC, PAL and SECAM—on ordinary TV sets, despite the standards' different field and frame rates. A series of digital frequency, color and scanning line converters handles the necessary signal processing. The VCR includes voltage conversion to make it compatible with foreign outlets, special effects and time base correction.

VHS/VHS-C VCRs. Several leading VCR makers showed VHS decks capable of playing full-size and Compact VHS cassettes without separate adapters. Using a variety of approaches, they built the bothersome adapters right into the loading mechanisms. Look for a flurry of introductions sometime next year.

Wide-Screen TV. RCA produced a wide-screen tube, designed in this country, with a 34-inch diagonal and a 16:9 aspect ratio, making it suitable for high-definition TV, especially Advanced Compatible TV, RCA's entry in the HDTV sweepstakes. The tube may be ready next year.

Super LCD Projector. One step ahead of the models about to be launched, this high-powered version by JVC adds luminance/chrominance separation for Super VHS picture sources, composite video and RGB

inputs for personal computers, signal noise reduction, and a three-channel amplifier with Dolby Pro Logic surround sound. Screen size zooms from 35 to 120 inches.

Anamorphic Lens. This JVC lens lets users screen or shoot videos in wide-screen, movie-style aspect ratios. Intended as an accessory for the company's Super LCD Projector and camcorders.

40-Inch LCD TV. Using rear projection and a trio of 312,000-pixel LCD panels, Matsushita's experimental display weighs less than 100 pounds, stands only 16 inches deep—and points the way toward compact rear-projection television.

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All Systems Go: Prototypes of Panasonic's multi-standard Universal VCR (top) and Matsushita's concept car with video rear mirrors (above).

to 27-inch range is very much alive. Tera's 20-inch 621C, for \$1,250, performs to the standards of its 31- and 27-inch sets, and other new models by Hitachi, Panasonic, Quasar, Sharp/Optionica, Sony, Thomson/RCA and Zenith are worth watching for.

At the other end of the screen-size scale are new "personal video" models, a concept inspired by Sony's Video Walkman TVCR. This may be remembered as the year the VHS empire struck back. Already available is Sharp's VC-V450U, for \$1,899.95, a briefcase-styled unit with a four-inch color LCD screen. This month will also see the introduction of the Hitachi VT-LC50A, for \$1,599, with a five-inch color flip-up LCD screen.

Panasonic will follow in December with the four-inch PV-M429 AV Pocketwatch, which features an optional side-mounted camera (VZ-C1). It will join the PV-M749 desktop unit, available now with a seven-inch screen for \$1,099. Sony's pioneering 8mm Video Walkman has been updated with a four-inch LCD screen as the GV-9 for \$1,500.

FULL-SIZE VCRS

Full-sized VCRs are getting interesting again. Panasonic's multistandard international VCR and full-size VHS/VHS-C compatible unit, shown at the show, won't arrive until 1990 (see sidebar)—but two new phone- and bar-code-programmable units (the S-VHS PV-S4986 for \$1,149 and the VHS PV-4926 for \$529) are on the way now. Bar-code programming and titling are combined in a deluxe jog/shuttle S-VHS model, the PV-S4990 for \$1,599.

Sony continues to cash in on the revolution it launched with three new VHS models: the SLV-757 for \$1,200, the SLV-555 for \$750, and the SLV-353 for \$600. None are S-VHS, although the first two are hi-fi, and the 757 and the 353 have jog/shuttle dials. All have Beta-style full loading, with real-time counters, front-panel inputs, menu displays and digital tracking. The 757 also sports a few digital effects. Digital effects are being extended further into the SuperBeta line with the SL-HF870D, for \$1,100, a full-featured hi-fi model. The new SL-390, for \$500, features a switch that hikes color on washed-out tapes.

Among four new VCRs from Mit-

subishi is the top-of-the-line HS-U71, for \$1,299, which adds a redesigned front panel, a learning remote and 200x rewind/fast forward modes to the basic features of its predecessor, the HS-U70, which include hi-fi, MTS, four heads and S-VHS. Sharp has added its talking remote to a new Optonica model, the \$1,000 VC-G990U, for \$999.95. Of five new Matsushita-made Philips VCRs, two have S-VHS and one features digital effects. This model, the VR6995 for \$1,899, comes with a learning remote, digital noise reduction and bar-code programming.

Digital NR also figures in the DS8000U MkII for \$1,499, one of five recent models from NEC and the only one with S-VHS. Zenith's VRE550HF for \$1,149 is the only S-VHS unit among ten introductions. Bottom-of-the-line VCRs haven't been entirely ignored. New two-head models listing under \$350 were shown by Zenith (the VRS60 for \$339.95), Panasonic (the PV-2912 and the PV-2900, each priced at \$329), Hitachi (the VT-M121A, with Video Brain remote, for \$319.95, and the VT-M110A for \$299.95) and GoldStar (the GHV-1705M for \$349.95). And Go Video's controversial VCR-2 is finally available. The dual-deck VCR comes with built-in anticopying circuitry.

SMALLER THAN EVER

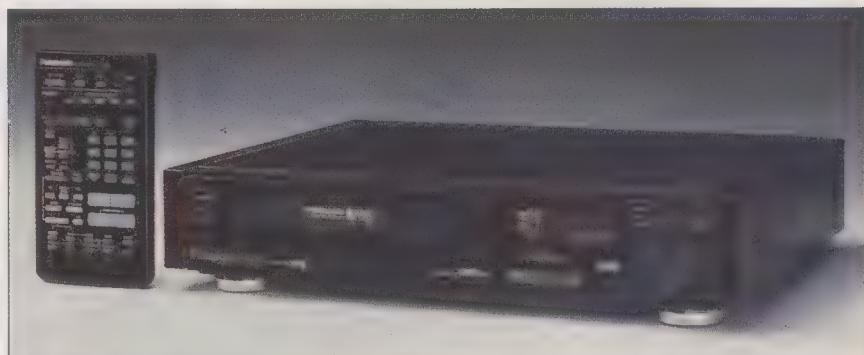
Sony's tiny CCD-TR5 8mm Handycam set the show standard for small camcorders ("Special Report," Aug. '89), but no grass was growing at other camcorder booths. Canon moved into the second generation of Hi8 gear with the new Canovision 8 H460, a compact but full-featured model weighing only three pounds. It features a minimum-illumination rating of seven lux and is priced at \$2,199.

Panasonic's latest camcorder sports a "camera-in-camera" second lens that allows users of the full-size PV-535, for \$1,700, to simultaneously tape two images—for example, chroma-keying a subject against one background, then inseting it into a second image. New Panasonic camcorders also come with 10-watt "color enhancement lights" and built-in speakers.

Plain-vanilla VHS also gets atten-

continued on page 145

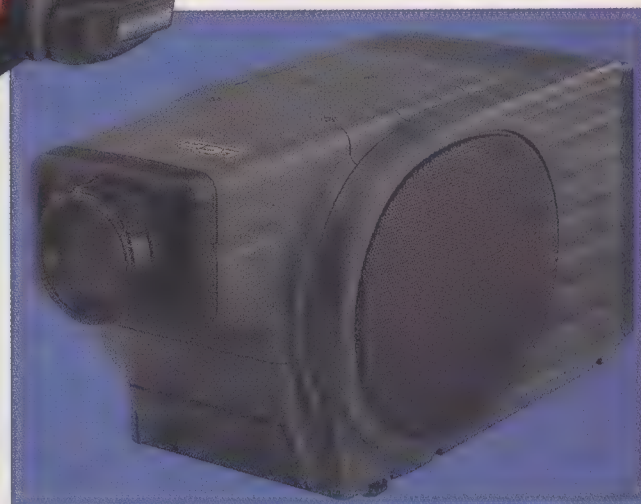
Screen Machine:
NEC's 52-inch ID3 brings resolution-enhancing circuitry to projection TV sets.



Dial E for Edit:
Panasonic's Super VHS PV-S4990 VCR includes a titler and a jog/shuttle dial.



Shoot & Tell:
Olympus' VX-803 8mm camcorder (above) and Sharp's compact XV-100 LCD projector (right).



Make your video copies better than your originals...and then some.



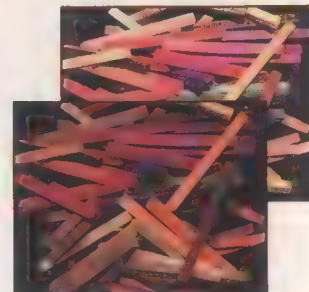
SPECIAL EFFECTS



WHITE BALANCE



GENERATE COLORS



CONTROL CONTRAST



AUDIO & VIDEO FADE



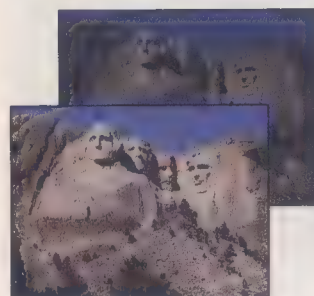
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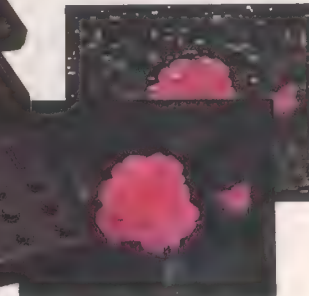
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BY LAWRENCE B. JOHNSON

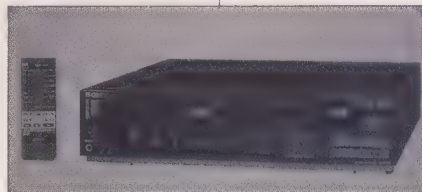
LASER'S NEW POPULISM

Can low-priced 'combi' players propel disc-watching into video's mainstream?

The second launching of the videodisc is getting a needed boost with Pioneer's introduction of an all-purpose disc player, the CLD-1070. There's nothing new about such machines, which play all laser-read audio and video discs. But the 1070 signals a major price breakthrough. At \$599, it's substantially less expensive than previous combi players. Better yet, Pioneer expects the 1070 to sell for less than \$500 at discount outlets.

The 1070's low price is intended not only to enhance hardware sales, but to energize the entire videodisc field, according to Mike Fidler, Pioneer's national marketing manager. Getting more disc players into homes, where only about 400,000 machines can now be found (compared to about 60 million VCRs), will stimulate sales of the discs themselves, the reasoning goes.

An invigorated programming market will, in turn, nurture growth on the hardware side. It's a classic chicken-and-egg situation, but one thing is clear: Both the hardware and the programming markets must improve if videodisc formats are to



Players for Less:
Pioneer's CLD-1070 (left) and Sony's MDP-210 (above) lead the list of low-priced combi decks.

LASER

prosper. Several major film studios are aiding the cause by promising to release blockbuster titles on disc at reduced prices and at the same time they're released on tape.

"Despite the popularity of compact discs, the penetration of CD players is only about 16 percent of a U.S. market that represents 95 million households," notes Fidler. The success of the combi player market depends on reaching those who have yet to acquire a CD player, according to Fidler. But now they can have it all for \$500.

On the strength of the 1070, Fidler says, Pioneer hopes to sell 80,000 combi players before the year is out. Other brands should account for another 50,000 in sales, he says. This modest figure could conceivably jump to 500,000 units by 1990, but it's hard to tell how much of a groundswell is developing.

A month after Pioneer kicked off its current promotional campaign for the 1070 (and four other LV players it's introducing), the video industry converged on Chicago for the Summer Consumer Electronics Show. Although a number of manufacturers unveiled new combi players, none matched Pioneer's alluring price. Sony displayed two new machines: the MDP-210, at \$700, and the MDP-510, which includes an S-video output and a dynamic comb filter, at \$1,100. Yamaha showed a new combi player, the CDV-1100, at \$799. Mitsubishi is also in the game with the MV7010 player. Sharp offered a new twist with its MV-D100: It not only plays all sizes of audio and video discs, but doubles as a changer for three- and five-inch CDs. But at \$1,500, Sharp's versatile player hardly fits the mold of Pioneer's low-priced come-on.

Programmers are indeed backing the videodisc campaign with major movies priced between \$24.95 (*Tequila Sunrise*, for instance) and \$29.98 (*Dangerous Liaisons*, *Rain Man*). Perhaps more important, they also promise simultaneous disc and tape releases for big titles.

THE RENTAL QUESTION

The word on videodisc marketing has a clear ring to it: sell. Giant studios such as Paramount, MGM/UA and Warner aren't interested in parallel disc and tape rental. At Pioneer's introduc-



Laser Heat:
John Malkovich seduces Michelle Pfeiffer in *Dangerous Liaisons*.

'The tape rental situation has deteriorated. We need a product that can compete with television.'

tory press gathering in Los Angeles, Warner Home Video president Warren Lieberfarb pointed out that the tape rental business has declined and that the videodisc holds unique appeal as a sell-through product.

"Priced properly, a videodisc affords a certain convenience to couples who both work and who have less leisure time than before," Lieberfarb says. "If you own a movie, as opposed to renting it, you can watch it at your pleasure, or in chapters—the way you'd read a book. Videodisc chapter divisions and random access make this very convenient."

Even so, a curious public already is asking about videodisc rental. Reporters were asking, too—a pretty good indicator of the fog that shrouds the whole subject. Some rental outlets do offer discs on the same overnight basis as tape, although one Midwestern store owner who sells discs says he won't rent them lest he contribute to pushing up the sell-through price.

A few industry members, however, have endorsed the disc rental idea. "For the CD Video business to become viable, it eventually will have to become a rental business," says Bruce Venezia, Image Entertainment's vice president for

marketing. "Only then will we see the demand that will bring production costs down and make discs less expensive for consumers to buy. The sell-through side of the videotape market is huge, so a fear of what heavy rental of laser discs might do to prices really doesn't seem to be justified."

Yet Warner wants no part of it. "We looked at our video rental business flattening out, and realized we must find a new market," says Lieberfarb. "The tape rental situation has deteriorated in this country, and even more acutely in Europe, where new television services—like satellite and cable programming and extended hours on existing channels—have eroded video store traffic. Why recreate that scenario with discs? We need a product and a marketing strategy that can compete with television."

Lieberfarb calls the videodisc a natural for producers and consumers alike. "It offers a picture that's superior to tape, better sound and more attractive styling. Its graphics are better, too. Discs take up less shelf space than tape, and they're harder to counterfeit. There's also a long-term cost advantage over tape."

continued on page 145



LIVING ROOM

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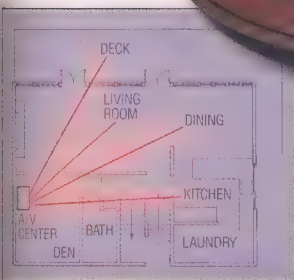
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Panasonic
Professional/Industrial Video

BY JAMES CARUSO AND MAVIS ARTHUR



HOCUS FOCUS

How to create challenging effects with hidden mirrors, odd angles & fake glass.

Often lost in the excitement over the astounding special effects that drive such extravaganzas as *Indiana Jones and the Last Crusade*, *Batman* and *Ghostbusters II* is the knowledge that your special effects — the ones you will use to add variety and humor to a home video — do not have to be either complex or expensive. You don't need specially trained stunt kids, knee pads, exotic computer programs or explosive chemicals.

You can create magical effects with mirrors, wax, clay, plaster of Paris, gaffer's tape — and patience. You can use these and similarly common materials to create bizarre shooting angles and break-away bottles, outright illusions and a heightened realism your camcorder can not capture without the help of some simple tricks.

At its most basic, a special effect may be nothing more than a projected background that eliminates the need for a cast and a crew to trek to a distant location. You can create equally compelling effects and not only startle friends with your cinematic savoir faire but have fun doing it. Before starting an effect, remember that your audience wants to believe the effect and that, in some cases, the effect will actually happen in the viewer's mind. For example, you don't have to crash an airplane into a building to make an audience believe you did. A series of short shots, judiciously edited, will appear to create the effect. An actual crash need never occur, but it will in an audience's mind, which is where it counts. ►

HOCUS FOCUS



Glass Acts: Slipping a mirror below the surface of a pool of water creates a shootable reflection, while funhouse mirrors are great for dreamlike images.

It's also important to keep effects short. Many are left on the screen too long, giving viewers time to figure out how directors did them. Every effect must be there for some reason, preferably to further the story you are telling. The effects that follow employ mirrors, creative positions and prop construction. They're special because they are not part of the "normal" things you would see on a screen or shoot.

DOING IT WITH MIRRORS

Most of the time, mirrors are a real pain during shooting. They reflect all the things you don't want viewers to see, like the camera, the lights and you. But mirrors can help you get shots that would otherwise be almost impossible, like a high-angle shot of a room.

Most rooms have ceilings that are eight or nine feet high. To get a high-angle shot, you'd need to climb up a ladder with the camcorder. To stay on the floor and still get a dramatic shot, mount a mirror, as high as the ceiling will allow, in a corner or on a wall, angled downward so that when you stand on the floor it reflects the part of the room where the action takes place. Shoot the image in the mirror and you have your high shot.

James Caruso's and Mavis Arthur's latest book is A Beginner's Guide to Producing TV (Prentice-Hall, 1989).

Note that the mirror will reverse the image. If you cannot live with a reversed shot, correct it with another mirror positioned on the floor to "see" the image from the high mirror. The second mirror will reverse the shot again, putting it back to the way it really is. (Of course, a reversed shot can also be treated as another effect.)

If you have ever tried to shoot moonlight reflecting on a lake or the ocean, you have probably run into this problem: You shoot the establishing shot but by the time you have everyone and everything in place for the close-ups, the moon and its reflection in the water have moved or disappeared.

You can re-create the moon's reflection with several small mirrors or pieces of a broken one placed in an inflatable wading pool or any other container that holds a few inches of water (the bigger the better). Place the pieces of mirror in the bottom of the container, then add the water. Darken the set. Position a light that will reflect in the mirrors. Have someone stir the water gently and the surface will resemble moonlight reflecting on rippling water. If you want a single reflection line, place the mirrors in an approximately straight line. If you want a scattered look, scatter them around the pool.

If you want someone's reflection in a pool of water, place a larger mirror in the bottom of the wading pool. When

your star looks into the water, his or her image will be reflected back by the mirror but appear to be reflected by the water. You can gracefully move to the next shot by rippling the water and pushing to a close-up or a rack focus at the end of the shot.

Computerized switchers usually create split frames, in which one shot fills half the screen while a different scene fills the other half. You can create a similar effect as follows: Set up one shot in front of the camera. Stage the other to the side at a 90-degree angle to the camera. Cover half the picture the camera sees with a mirror. Angle the mirror to reflect the second shot. Be sure the relative distance of both images from the lens is the same to maintain proper focus. This setup will let you position one person in half of the frame and a different one reflecting from the mirror in the other half.

You can also use mirrors to see around corners, distort images or make things look farther away than they are. Look for different kinds of mirrors at an auto parts store or in a joke shop. You can find inexpensive plastic mirrors in some housewares departments. These bend to some degree without breaking, producing distortions like those from fun house mirrors.

Mirrors can also be used to repeat an image so it appears to infinitely recede. TV engineers do this with an expensive

digital effects generator. You can do it by setting up two mirrors opposite each other and a third to reflect the endless image the first two produce toward your camcorder. Expect to spend some time adjusting the mirrors and the camera to get just the shot you want.

UNCONVENTIONAL ANGLES

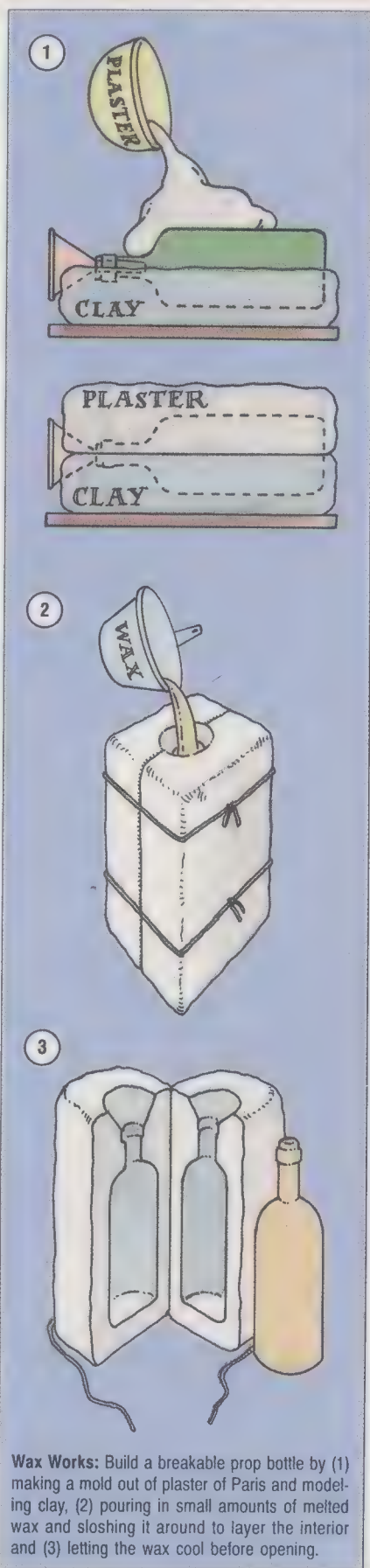
Sometimes a camcorder can create its own best special effect just by shooting from a sharply angled, upside down or other unconventional position. You can use this technique to make drinks pour up or fake a standing somersault.

When you record this type of effect, the background should be a plain wall that contrasts with the subject. The wall should not be lit or darkened by shadows from the subject. Moreover, there should be no line of demarcation between the background and the supporting surface or the floor. This will only give away the trick.

To make a drink pour up, mount the camcorder upside down on a stable support. Since most camcorders are not designed to do this, you will need to figure out the best way to set it up. One we have used is to get some duct tape at a hardware store and simply tape the camcorder in position. If you have access to a studio supply company, ask for gaffer's tape. It looks like duct tape, but comes off easier and does not leave adhesive marks.

Put the glass that is to receive the liquid in the frame so that its support is *not visible* in the frame. Next, position a sealed bottle or can in the frame so that you can see just part of where the liquid is coming from. Mark the position and rig a support for whoever will do the pouring so his or her hand cannot be seen in the frame. After you are set up, rehearse the shot by simply removing the stopper and pouring. A variation is to let the liquid fill the glass and flow over the side, or to use a container with a hole in the bottom so that it never gets full.

You can pop popcorn up into a person's mouth by mounting the camera upside down and having "the mouth" lie on a table. Then simply drop the popcorn into the mouth. The sound of even a single kernel popping will enhance the effect, as will the sound of a whole pan



Wax Works: Build a breakable prop bottle by (1) making a mold out of plaster of Paris and modeling clay, (2) pouring in small amounts of melted wax and sloshing it around to layer the interior and (3) letting the wax cool before opening.

popping. Try dumping a bowl of popcorn for a grand finale. (While we are on the subject of sound, don't forget to use it. Audio always adds that extra touch of realism that makes an effect believable.)

To make a person appear to perform a standing somersault takes some editing and a way to mount the camcorder so you can rotate it in a full circle and move it sideways. Start with a normal shot, then rotate the camera to the right a few degrees for the next shot and so on until you have rotated it in a circle back to its initial position. Some tripods rotate as much as 180 degrees. After that, you will need to devise a way to continue the rotation another 180 degrees.

You will also need a friend who can jump straight up and tuck up his or her feet at the same time. The more unlikely your star looks, the more successful this effect will seem. Staging is important. The background must be absolutely plain, with no lines or other marks to give the effect away. Your framing must be as exact as you can make it from shot to shot. You may want to mark the exact center of the viewfinder with a grease pencil as a reference point to help frame the shots.

When you complete your camera and lighting setup, position the jumper so his or her side faces the camera. Frame the first shot with the camera mounted conventionally so that the floor is not in the frame and you cannot see the actor's feet. Direct the actor to jump up and tuck his or her feet high enough to get the feet in the frame. Next, rotate the camera to the right and shoot another jump. Keep doing this until you have all the shots you'll need to make the jumper look as if he or she has made a complete flip.

You can edit in the camcorder if your unit can start recording at an exact frame and if you can cut out the timing with the jumper. In either case the shot cut "in" point is when the jumper is moving up, and the cut "out" point is before the jumper starts down. The direction the person faces determines whether the somersault is forward or backward. Visualize how a real somersault looks as you decide your framing for each shot.

When you edit the shots, the first
continued on page 147

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**CBS
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PROGRAMMING

Film of the Month

Rain Man

1988. Dustin Hoffman, Tom Cruise, Valeria Golino; dir. Barry Levinson. 134m. (R) Hi ss cc \$89.95. LV \$29.95. MGM/UA. V image: good.

With 20/20 hindsight, it's easy to see the reasons for *Rain Man*'s overwhelming theatrical success. The Oscar-drenched film offers Dustin Hoffman's virtuoso performance as an autistic savant. It merges the tried-and-true appeal of road pictures and male-bonding-buddy movies with heart-rending disease-of-the-week pathos. Most deviously, it allows us to laugh at a mental patient and still feel good about ourselves.

Rain Man plays up to the viewer's sense of superiority—and who doesn't like to be flattered? As Charles Babbitt, Tom Cruise is a scenery-chewing heartless creep, reassurance that good looks aren't everything. A foreign-car dealer on the brink of bankruptcy, Charlie discovers the existence of his autistic older brother Raymond (Hoffman) upon their father's death. Seeing a solution to his troubles, Charlie kidnaps Raymond from the sanatorium where he lives, for the sake of his large inheritance. But during a quixotic cross-country car journey together—well, whaddaya know...blood is thicker than money.

The 1949 convertible in which the pair travels has as much personality as most of *Rain Man*'s characters. Susanna (Golino), Charlie's employee and, rather inexplicably, lover (part of the job?), is scarcely human as the film's embodiment of caring and understanding. Her Italian accent underscores her otherness in a screenplay (written by two men) that rigorously casts its few females as saints or whores. The cartoon-deep characterizations in this moral metaphor are less disturbing than the ambivalent Las Vegas casino scene in which Charlie exploits Raymond's astounding memory to win a pile of money at blackjack. Hey, this guy is actually good for something!



Road Worrier: Dustin Hoffman as Raymond Babbitt, the autistic savant in Barry Levinson's moral metaphor.

Director Barry Levinson again employs the light touch he used to good effect in *Diner* and *Tin Men*, with their equally memorable personae. This, and *Rain Man*'s tight focus on its two stars,

helps it make a painless transition to video. A "little film" with a big message, *Rain Man* exploits "our" fascination with "them"—just like any other fiction film, come to think of it. —**Scott Isler**

BY IRA ROBBINS

Editor's Choice



We're No Angels: Three Heathers and a Veronica (Winona Ryder, at right), and Solveig Dommartin (above) in *Wings of Desire*.

Considering how many still view the sound of a toilet flushing on TV as comedy, one must presume that the subtlety of that most dangerous cultural liaison—black humor—may elude a portion of the viewing audience. Thankfully, filmmakers ignore such hazards and continue to plumb the netherworlds of violence, misfortune and malice for their comedic possibilities.

For the first half-hour or so, *Heathers* offers a wonderfully vindictive exploration of the high school caste system. The three mercilessly mean-spirited debs who lead the "in" clique at Sherwood, Ohio's Westerburg High are all named Heather. Having dedicated themselves to elitism, nastiness and vanity, the three—with their reluctant accomplice Veronica (Ryder)—use gratuitous cruelty to cow the student masses into fear and envy. Gnarly slang ("What's your damage?!"), trenchant observations of lunchroom denizens (violently macho jocks, milk-sputtering nerds, an unhappy fat girl) and David Lynch-like hyper-realism get *Heathers* off to a fabulous start. Then director Michael Lehmann changes movies in midstream.

REVIEWED

HEATHERS

1989. Winona Ryder, Christian Slater; dir. Michael Lehmann. 102m. (R) Hi cc \$89.95. New World. V image: good.

WEDDING IN GALILEE

1987. Makram Khouri, Youssef Abou Wardeh; dir. Michel Khleifi. 113m. (NR) sub. \$79.95. Kino (333 W. 39 St., New York, NY 10018; 212-629-6880). V image: fair.

WINGS OF DESIRE

1987. B&W/Color. Bruno Ganz, Otto Sander, Solveig Dommartin, Peter Falk; co-wr/co-pr./dir. Wim Wenders. 130m. (PG-13) Hi St sub. \$79.98. Orion. V image: excel.

As Veronica's disenchantment with the Heathers' excesses turns to disgust, her catalytic savior arrives: Jason Dean (Slater), a new student in the classic Marlon Brando/James Dean surly loner mold. This gun-toting biker with a nutty demolition-oriented dad supports Veronica's negative assessment of the Heathers and helps her resist them—to the point of giving one her fatal come-

uppance. So far, so good.

But when the pair does in two football players, it becomes obvious that Dean is simply an out-of-control nutcase, and the film turns into a familiar hero-versus-psycho adventure. *Heathers* ultimately boils down to a tritely Freudian morality tale that echoes numerous alienated-teen films, notably *Rebel Without a Cause*, *Permanent Record* and *Over the Edge*.

Although the setting (Palestine) and the antagonists (Jew and gentile) echo ancient history, *Wedding in Galilee* addresses a more contemporary conflict. An Arab villager asks the local Israeli military governor for permission to hold a festive wedding, a gathering banned by law. The officer agrees to the event, provided he and his staff are invited. Much to the chagrin of several villagers, who are deeply offended by the idea of Israeli soldiers attending an Arab wedding, the father of the groom accepts the terms. While villagers prepare the huge celebration, a trio of hotheads plans to assassinate the governor.

Before the day is through, various dramas have been played out against a rich backdrop of Arabic culture, including much ceremonial singing and dancing. While the story's simple details (not to mention the region's bitter political context) may be alien, this fascinating film's humanity gives it broad appeal.

Another prize-winning foreign production is Wim Wenders' *Wings of Desire*, a beautifully photographed (mostly

continued on page 106

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The poster features a dramatic scene with a Native American man in the foreground, looking back over his shoulder while holding a spear. In the background, four men on horseback are silhouetted against a bright, fiery orange and red sky, suggesting a sunset or a battle scene. The overall tone is ominous and historical.

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BY JON YOUNG

Comedy

Did you know that big dark spot on Gorbachev's head is a fake? Or that the Queen of England can throw an awesome curve ball when the chips are down? Or that baseball great Reggie Jackson is really a mindless killer? These are just a few of the amazing "facts" revealed by *The Naked Gun*, a hilarious spoof of cop shows and other pop-culture artifacts. Jammed with enough absurd sight gags and goofball dialogue for a dozen ordinary movies, this inspired silliness ought to be required viewing for old-timers who think nobody makes funny flicks anymore.

Naked Gun won't surprise folks familiar with the manic excesses of *Airplane!* or *Top Secret!*, the previous creations of Jerry Zucker, Jim Abrahams and David Zucker. This time, they pick up where their short-lived 1982 TV series *Police Squad!* left off, chronicling the further adventures of Lt. Frank Drebin (Nielsen), a bumbling L.A. detective with a knack for causing minor car crashes and major confusion. Unleashing a steady avalanche of jokes, the film works almost all the time. Besides being genuinely amusing—even the crudest segments have a zany charm—it boasts a boffo cast in Nielsen, love interest Priscilla Presley, fellow cop George Kennedy and villain Ricardo Montalban. Best bits: a stuffed beaver, Nielsen's Michael Jackson-style portrayal of a baseball umpire and the safe-sex gag to end all safe-sex gags.

For more law-enforcement humor, *Police Academy 6* delivers a few giggles whenever human sound-effects machine Michael Winslow takes the spotlight. Otherwise, this by-the-numbers ritual is criminally short on wit. From exploding



Travel Sickness: G.W. Bailey gets hoisted up a flagpole in *Police Academy 6*, while Alex Winter (left) and Keanu Reeves time-trip in *Bill & Ted's Excellent Adventure*.



cigars and collapsing chairs to car chases and undercover intrigue, these modern-day Keystone Kops cheerfully dare to go where many have gone before in pursuit of the larcenous Wilson Heights Gang. The appeal, such as it is, lies in revisiting familiar characters from earlier editions, including the lame-brained commandant (George Gaynes), the obnoxious captain (G.W. Bailey) and all those lovable recruits who succeed in spite of themselves. Given the parameters, you'd

still think they could find a few twists. You'd be wrong. Good-natured predictability may be a perverse virtue, but there's more fun in a decent sitcom.

Although *Bill & Ted's Excellent Adventure* boasts a more ambitious premise, it's ultimately as tepid. A low-rent variant on *Back to the Future*, this sleeper hit follows the time travels of pals Bill (Winter) and Ted (Reeves), two slangy Val dudes on the verge of failing high school history, thus endangering the entire universe. (Never mind how.) To help 'em out, George Carlin arrives from another dimension with a magic phone booth, enabling the guys to transport various historical figures to the present. (Never mind why.) Typifying the film's lazy follow-through, it drops Billy the Kid, Socrates, Beethoven and Joan of Arc into a shopping mall, then fails to give them anything interesting to do. Winter and the wide-eyed Reeves bring mucho gusto to the roles of heavy-metal pinheads, but these genial chums are more pathetic than endearing.

continued on page 106

REVIEWED

THE NAKED GUN

1988. Leslie Nielsen, Priscilla Presley, Ricardo Montalban, George Kennedy; co-wr./dir. David Zucker. 85m. (PG-13) Hi cc V price n.a. B \$29.95. Paramount. V image: good.

POLICE ACADEMY 6: CITY UNDER SIEGE

1989. Bubba Smith, Michael Winslow, David Graf, Marion Ramsey; dir. Peter Bonerz. 84m. (PG) \$89.95. Warner. V image: good.

BILL & TED'S EXCELLENT ADVENTURE

1989. Keanu Reeves, Alex Winter, George Carlin; dir. Stephen Herek. 90m. (PG) Hi St cc \$89.98. Nelson. V image: good.

THE 'BURBS

1989. Tom Hanks, Bruce Dern, Carrie Fisher, Rick Ducommun; dir. Joe Dante. 101m. (PG) Hi ss \$89.95. LV CX ss \$34.98. MCA. V image: good.

NICK NOLTE

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to be their king.

Now he alone can save
their lives.

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BY JOHN WALKER

Television

Television has never been known as a patient medium. It seems as if the minute the '50s ended, vaults of grainy kinescopes were reconstituted into the "Golden Age of Television." Milton Berle became video's Charlie Chaplin by default. *I Love Lucy*, with its innovative three-camera technique, was TV's equivalent of the talkie. But as the idiot-box industry charged forward like a gorilla on steroids, the "golden age" became a notion that would have a different meaning for every new generation of TV addicts.

Some shows—like *Saturday Night Live*—have lasted long enough to have a golden age of their own. The box blurb on *The Best of Gilda Radner* specifies that the material dates "from the early years of TV's *Saturday Night Live*" which, depending on your age, translates as either "when it was good" or "before Eddie Murphy."

The Best of Gilda Radner was not conceived as a posthumous tribute—Radner herself supervised its production—but one couldn't ask for a better memorial to her talent. Whether dipping into stock characters like Roseanne Roseannadanna and nerd Lisa Lupner or portraying a nameless one-shot in a wicked commercial parody, Radner's best work is both egoless and ageless. The tape's only failure is omission. One wonders how generic lame-brain Emily Litella rates two inclusions while Gilda's



Funny Lady: Lucille Ball models her greatest comedy routines in four new cassettes of *I Love Lucy*.

most inspired tour de force, hyperkinetic five-year old Judy Miller, is missing in action. Still, this sparkling compilation is good evidence that Gilda Radner was perhaps the most talented of the original Not Ready for Prime Time Players.

Unlike other *Best of SNL* compilations, *The Best of Eddie Murphy* eschews any sentimentality over SNL's ensemble reputation and instead presents Eddie Murphy, Superstar as seen in clips from this TV show he used to be on. The production cheats a bit by mixing sketches from Murphy's tenure as a cast regular with bits from a more recent season when he returned as guest-host with more dominant standing.

The tape's strangest aspect is that every sketch seems to bear out early assessments of Murphy's talent which suggested that if he weren't black, he wouldn't have any jokes. Whether portraying Buckwheat, pimp Velvet Jones, James Brown, Stevie Wonder or Bill Cosby, Murphy's brilliant mimicry is inevitably denigrated by writing that rarely utilizes him as more than a racial token. The ultimate irony is that there are no writing credits, giving the incorrect impression that Murphy alone is re-

sponsible for this stable of stereotypes. And where's Gumby, goddammit?

Now for the original golden age: Legend has it that Milton Berle dominated Tuesday nights with unimaginable authority. Once you get past the ancient technical quality of the material excerpted in *Milton Berle—The Second Time Around*, it's not hard to see why. At its most mundane, Berle's comedy was pure vaudeville. But at its best, his concepts were solid enough to be duplicated on SNL 20 years later.

His apache-dance team (with Martha Raye) is no less a deft physical parody than the "Dancing in the Dark" fantasy that pairs Gilda Radner and Steve Martin on the former's tape. And Berle's own superstar status made his show a must booking for some of the hottest comedy and musical acts of the time. To his credit, Berle treats the likes of Elvis and Sinatra with no more reverence than he affords the Harmonica Rascals, and does an outrageous variation on his famous drag bit with a similarly attired Bob Hope. As a package, *Milton Berle—The Second Time Around* is eye-straining and often redundant. But it gives a fair understanding of why Berle was TV's first megastar.

If not the first, Lucille Ball is certainly the medium's most enduring megastar. Now, as befitting their classic status, episodes of *I Love Lucy* are being released to stores (they had already been available by mail) in their original, un-

continued on page 122

REVIEWED

THE BEST OF GILDA RADNER

1989 comp. 59m. Hi \$19.98. Warner. V image: good.

THE BEST OF EDDIE MURPHY SATURDAY NIGHT LIVE

1989 comp. 78m. Hi \$24.95. Paramount. V image: good.

MILTON BERLE—THE SECOND TIME AROUND

1989 comp. B&W. 3 cas. 60m. ea. \$19.95 ea. (set \$49.95) Kodak. V image: fair.

THE "I LOVE LUCY" COLLECTION

1952-'56. B&W. Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance; dir. William Asher, Marc Daniels, others. 4 cas. 51m. ea. \$14.98 ea. CBS/Fox. V image: good.



Uncle Miltie: Milton Berle, TV's first megastar.

Drama

Tequila Sunrise is as exciting as any movie titled after a 1973 Eagles song could hope to be. Although authored by the respectable Robert Towne of *Chinatown* fame, this Miami Vice-gripped cocaine-and-cops action picture set on the sunny Southern California coast lurches about like a soused Hollywood producer flinging high and low concepts hither and yon, with emphasis on the latter.

That epitome of manly cool Mel Gibson plays McKussic, a onetime coke dealer who may or may not be treading the straight and narrow. Something about the way he orders dinner at a tony restaurant run by Jo Ann (Pfeiffer) has piqued the interest of old friend Frescia (Russell), a spiffy, smart-aleck detective whose endless mugging wins him first crack at the sleek restaureuse. But McKussic's charm prevails, and the two consummate their newfound amour in his Venice hot tub.

When McKussic's old drug connection, Carlos (Julia), comes on the scene disguised as a Mexican narcotics agent, the possibilities for deception increase substantially. The inevitable gunplay and exploding-boat finale give meaning to the suave cocaine kingpin's initial meeting with the cop, in which he observes, "You go to a good deal of trouble to explain an inconsequential event, Mr. Frescia."

Tequila Sunrise is an off-kilter buddy movie about the sunset of friendship, with Jo Ann the wedge who sunders McKussic's ties to Frescia and Carlos. In 1969, the only thing that comes between college chums Ralph (played by the increasingly irritating Downey Jr.) and Scott (a clean-cut Sutherland) is the former's stupidity. Packing all the socio-historical wallop of a *Wonder Years* episode, 1969 concludes that maybe the Vietnam War wasn't such a swell idea after all.

Neither lead looks, sounds or acts anything like a student of '69. During the obligatory psychedelic scene, Ralph drops a double dose of LSD, strips and commandeers the stage at his sister's commencement. As anti-drug as he is anti-war, Scott compares the two to leaves in the wind when they hit the road to find themselves. The only thing Ralph finds, however, is a draft notice



Drinking and Dancing: Kurt Russell, Michelle Pfeiffer and Mel Gibson (left to right) drink and connive in *Tequila Sunrise*, while Gregory Hines (above) hoots up a storm in *Tap*.



awaiting his return. A cold, distant film, 1969 features Mariette Hartley and Bruce Dern as Scott's stick-in-the-mud parents, and Joanna Cassidy camping it up as Ralph's divorced alcoholic mother.

What 1969 has going for it is a wicked soundtrack, with tunes by the Animals, Hendrix, the Youngbloods and

others working overtime. The music still sounds fresh, even if the film never was. *Tap* has similar problems. Sort of *Fame* in sepia, this Hines vehicle tries to pep up a standard 1940s Broadway-babies story with a modern-crime subplot.

Hines plays Max Washington, a hooper fresh out of Sing Sing who must decide whether to stay in the family business—dancing—or lapse back into crime. The story is thin and predictable, but offers plenty of opportunities for Hines and such classic hoofers as Sammy Davis Jr., Sandman Sims, Bunny Briggs and Harold Nicholas to strut their stuff and deliver lines like, "I want to die with my tap shoes on."

Soothingly photographed in rich, warm tones, *Tap* works fine as an homage to the oldsters but trips up when the dancers try an update. As art forms go, I've always considered tap dancing less interesting than illuminated manuscripts. When Hines amplifies his taps and connects them to a synthesizer in an attempt to get funky, it made me nostalgic for Shirley Temple. ■

REVIEWED

TEQUILA SUNRISE

1988. Mel Gibson, Michelle Pfeiffer, Kurt Russell, Raul Julia; wr./dir. Robert Towne. 116m. (R) Hi ss cc \$89.95. Sp. sub. (V only) \$89.95. 8 \$29.98. LV CX \$24.98. Warner. V image: good.

1969

1988. Robert Downey Jr., Kiefer Sutherland, Bruce Dern, Winona Ryder; wr./dir. Ernest Thompson. 120m. (R) Hi cc \$89.95. Media. V image: good.

TAP

1989. Gregory Hines, Sammy Davis Jr., Suzanne Douglas; wr./dir. Nick Castle. 110m. (PG-13) Hi ss cc \$89.95. RCA/Columbia. V image: excel.

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HIGHLIGHTS OF THE MONTH

The Andy Kaufman Special

1979. Andy Kaufman, Cindy Williams, Howdy Doody; co-wr. Kaufman; dir. Tom Trbovich. ABC TV special. Kaufman plays Elvis Presley, Ed Sullivan, inept talk-show host. 59m. Hi V only. \$29.95. Media.

Beau Pere

1981. Patrick Dewaere, Ariel Besse, Nicole Garcia; wr./dir. Bertrand Blier. Charming French comedy. After mother's death, young woman seduces her stepfather. 125m. Hi sub. V only. \$59.95. (RE) Media.

The Best of D.C. Follies, Vols. 2-3

1989. Satirical syndicated series featuring puppet caricatures of political and entertainment figures. *Superstar Comedy*: guest Whoopi Goldberg. *Gunning for Laughs*: Leslie Nielsen. 43m. ea. Hi \$24.98 ea. Canon.

Bill & Ted's Excellent Adventure

1989. Alex Winter, Keanu Reeves, George Carlin; dir. Stephen Herek. Amusingly slang-filled fantasy: high schoolers transported back in time. 90m. (PG) Hi ss cc \$89.98. Nelson.

Boyfriends and Girlfriends

1987. Emmanuelle Chaullet, Sophie Renoir, Eric Viellard; wr./dir. Eric Rohmer. Wistful romantic comedy. Two women become fast friends and exchange confidences and lovers. 102m. (PG) Hi sub. \$79.98. Orion.

The Cruel Sea

1953. B&W. Jack Hawkins, Donald Sinden, Denholm Elliott, Virginia McKenna; dir. Charles Frend. Compelling actioner set aboard British warship during WW II. 121m. \$9.98. Treasures.

Labels For Less



Madonna in *Desperately Seeking Susan*

In the software stone age—the early '80s—the only feature films available on video for under \$15 (or even \$20 or \$30) were old public domain titles transferred from cruddy 16mm prints, often in the lower-quality extended-play speed. Now \$14.95 will get you a wide variety of top titles from major labels, recorded in standard play. Last month we announced Paramount's groundbreaking collection. Other companies have followed suit.

Vestron has a selection of "VideoGifts," including *Hoosiers*, *Mad Max*, *Mr. Mom*, *Meatballs*, *The Flamingo Kid*, *Good Guys Wear Black* and *Fort Apache: The Bronx*.

IVE has reissues of *Rambo: First Blood Part II*, *Angel Heart* (R-rated and unrated versions), *Breaker Morant*, *Dudes*, *Extreme Prejudice* and *Eye of the Tiger*.

Due by September 16 from **HBO** are "Crowd Pleasers" *Desperately Seeking Susan*, *Back to School*, *F/X*, *The Mean Season*, *Remo Williams—The Adventure Begins*, *First Blood*, *Dawn of the Dead*, *Night of the Creeps* and *The Howling II*.

—SD



Rompin' Reptiles: Animated dinosaurs band together in Lucas/Spielberg's *The Land Before Time*.

Elayne Boosler: Party of One

1989. Inspired stand-up comedy, with David Letterman, Bill Cosby, Larry "Bud" Melman, Brother Theodore. 60m. Hi \$59.98. Vestron.

The Fly II

1989. Eric Stoltz, Daphne Zuniga, Lee Richardson; dir. Chris Walas. Follow-up to Cronenberg's *Fly* focuses on scientist's son. 105m. (R) Hi ss cc \$89.98. CBS/Fox.

Hedda Hopper's Hollywood

1941. B&W. Rare theatrical featurette. Reigning gossip columnist of the era inter-

views Gary Cooper, Bob Hope, Ann Miller, Claudette Colbert, others. 58m. Hi V only. \$19.95. Republic.

The I Love Lucy Collection

1952-56. B&W. Lucille Ball, Desi Arnaz, Vivian Vance, William Frawley. Classic episodes, 2 per cas. Vol. 1: *Lucy Does a TV Commercial/Lucy's Italian Movie*. Vol. 2: *Job Switching/Fashion Show*. Vol. 3: *L.A. at Last/Lucy and Harpo Marx*. Vol. 4: *Lucy Is Enceinte/Lucy Goes to the Hospital*. 51m. ea. Hi \$14.98 ea. CBS/Fox.

The Land Before Time

1988. Anim. Voices of Fred Gwynne, Helen Shaver; dir. Don Bluth. Colorful, well-crafted family adventure. Band of young dinosaurs searches for peaceful valley. 69m. (G) Hi ss \$24.95. MCA.

Leo Buscaglia: Give Love

1989. Best-selling author talks about rewards of generosity. 70m. Hi \$29.98. Vestron.

Little Dorrit

1988. Derek Jacobi, Alec Guinness, Joan Greenwood, Cyril Cusack; dir. Christine Edzard. Handsomely mounted Dickens adaptation in two parts: *Nobody's Fault*, *Little Dorrit's Story*. 176m., 184m. Hi ss \$89.95 ea. Warner.

The Milton Berle Second Time Around Collection

1989 comps. B&W/color. Milton Berle hosts comedy sketches, musical numbers

See next page for key to abbreviations.

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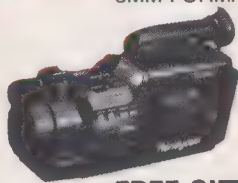
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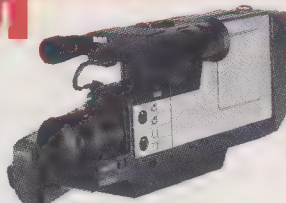
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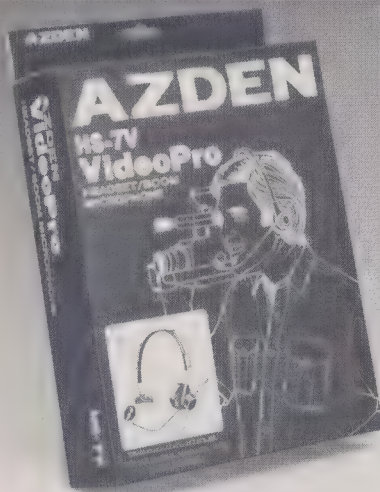
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Pee-wee's Playhouse:

Open House/Puppy in the Playhouse

1988. Paul Reubens; dir. Stephen J. Johnson. Episodes of inventive TV series. *House*: friends help Pee-wee redecorate. *Puppy*: unclaimed pooch, plus Cowntess shows home mooovies of her world cruise. 25m. ea. Hi \$14.95 ea. V only. Hi-Tops.

Ring of Fire: An Indonesian Odyssey

1988. Pr./dir. Lorne Blair, Lawrence Blaier. Acclaimed public TV series about world's largest archipelago. 4 cas. *Spice Island Saga*, *Dance of the Warriors*, *East of Krakatoa*, *Dream Wanderers of Borneo*. 58m. ea. Hi \$29.95 ea. Set \$99.50. *Mystic Fire* (Box 9323, South Burlington, VT 05403; orders 800-727-8433).

Tap

1989. Gregory Hines, Sammy Davis Jr., Suzanne Douglas, Savion Glover. So-so drama of ex-con hooper. Dance sequences are a treat. 110m. (PG-13) Hi ss cc \$89.95. RCA/Columbia.

Tequila Sunrise

1988. Mel Gibson, Michelle Pfeiffer, Kurt Russell, Raul Julia; wr./dir. Robert Towne. Confused thriller centered on friendship of cop and drug dealer, made interesting by

magnetic cast. 116m. (R) Hi ss cc \$89.95 8 \$29.98. Also V-only Spanish-sub. version (*Traicion al Almanecer*). Warner.

The Time of Their Lives

1946. B&W. Bud Abbott, Lou Costello, Marjorie Reynolds, Binnie Barnes; dir. Charles Barton. Fantasy-comedy features Costello as Revolutionary War-era ghost who haunts country mansion occupied by Abbott. 82m. Hi \$19.95. MCA.

Who Done It?

1942. B&W. Bud Abbott, Lou Costello, Mary Wickes; dir. Erle C. Kenton. Strong supporting cast brightens romp set at radio station. 77m. Hi \$19.95. MCA.

Will Rogers: Look Back in Laughter

1988. Dan Aykroyd, Chevy Chase, Robin Williams, Rodney Dangerfield, Harold Ramis. Made-for-cable tribute to beloved homespun humorist. 55m. Hi V only. \$59.95. Media.

Wings of Desire

1988. B&W/Color. Bruno Ganz, Solveig Dommartin; co-wr./dir. Wim Wenders. Eerie, earnest fantasy: angels haunting contemporary Berlin long to live as humans. 130m. (PG-13) Hi ss sub. \$79.98. Orion.

COMEDY

All's Fair

1989. George Segal, Sally Kellerman, Lou Ferrigno, Robert Carradine; dir. Rocky Lang. Female exec takes on candy company's sexist management. 90m. (PG-13) Hi cc \$79.95. Media.

Beach Blanket Bingo

1965. Frankie Avalon, Annette Funicello, Linda Evans, Don Rickles, Buster Keaton, Paul Lynde; dir. William Asher. Fifth and quintessential entry in cornball movie series. 94m. (G) \$9.98. (RE) Treasures.

Bert Rigby You're a Fool

1989. Robert Lindsay, Robbie Coltrane, Corbin Bernsen, Anne Bancroft; wr./dir. Carl Reiner. Singing English coal miner wins local talent contest, sets out for Hollywood. 94m. (R) Hi ss cc \$89.95. Warner.

Fletch Lives

1989. Chevy Chase, Hal Holbrook, Julianne Phillips, Cleavon Little; dir. Michael Ritchie. Chase reprises reporter with flair for comical disguise; this time he inherits Louisiana plantation. 95m. (PG) Hi ss \$89.95. MCA.

The Naughty Nineties

1945. B&W. Bud Abbott, Lou Costello, Marjorie Reynolds, Henry Travers; dir. Charles Barton. A&C as actors aboard Mississippi showboat; includes "Who's on First" routine. 76m. Hi \$19.95. MCA.

Party Favors

1989. Jeannie Winters, Marjorie Miller, Gail Thackray; dir. Ed Hansen. Unemployed strippers take up pizza delivery. 83m. (NR) Hi V only. \$79.98. Vestron.

The Pool Hustlers

1983. Francesco Nuti, Giuliana De Sio, Marcello Lotti; dir. Maurizio Ponzi. Young

PROGRAM LEGEND

DATE

Varies according to type of program.

Films: original theatrical release.

Made-for-broad- cast: first telecast.

Made-for-video: first release in any format.

Compilations: production of collected work.

FORMAT

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

B: Beta cassette

V: VHS cassette

8: 8mm cassette

LV: videodisc in

CLV or

CAV format.

AUDIO

All available audio information is provided.

St: stereo

Hi: Hi-Fi

ss: Dolby surround

stereo

cc: closed-captioned

CX: CX encoded

IMAGE RATING

For theatrical releases, ratings of **excl.**, **good**, **fair** and **poor** refer to transfer quality and visual appearance; for non-theatrical programs, to overall visual quality.

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

let.: letterboxed

m.: minutes

n.a.: not available

nar.: narrated by

NR: not rated

pr.: produced by

RE: reissue

sim.: simulated

Sp.: Spanish

sub.: subtitled

TVM: made for

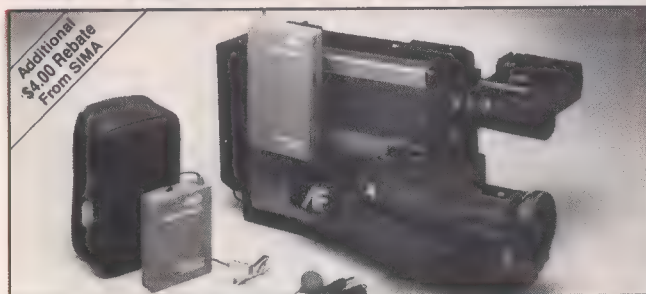
television

wr.: written by

2ap: second audio channel

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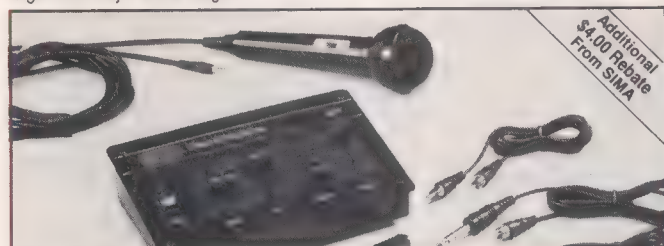


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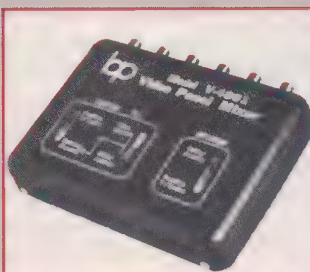
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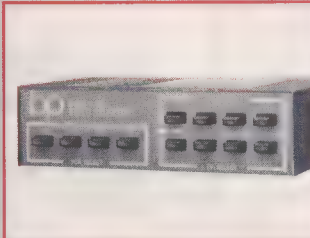


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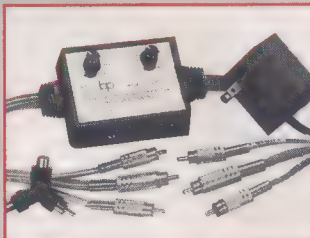


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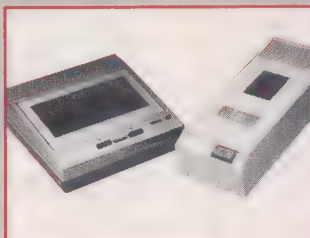


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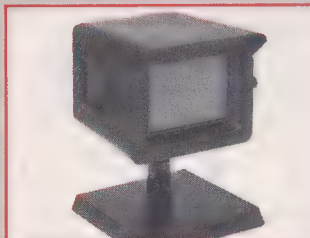
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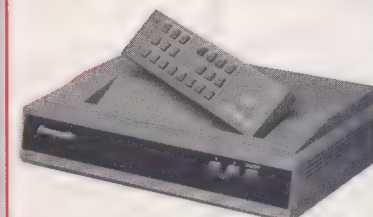
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DIRECTORY

billiards ace bets stolen bankroll on match
against reigning champ. 101m. Hi sub. V
only. \$59.95. Media.

Up Your Alley

1989. Linda Blair, Murray Langston, Ruth
Buzzi; dir. Bob Logan. Blair plays cub news-
paper reporter determined to crack murder
case. 90m. (R) Hi \$89.95. IVE.

DRAMA

Devil in the Flesh

1986. Maruschka Detmers, Federico
Pitzalis; dir. Marco Bellocchio. Erotic melo-
drama: troubled woman obsessed with
handsome teenager. 110m. (R) or (X) Hi
sub. \$79.98 ea. Orion.

Hey Babu Riba

1986. Gala Videnovic, Relja Basic, Nebojsa
Bakocevic; wr./dir. Jovan Acin. Charming,
nostalgic Yugoslavian film about four teen-
agers in love with same girl. 109m. (R) Hi
sub. \$79.98. Orion.

I Am the Law

1938. B&W. Edward G. Robinson, Otto
Kruger; dir. Alexander Hall. Law professor
launches investigation of city's mobsters.
83m. Hi V only. \$69.95. RCA/Columbia.

Joni

1979. Joni Eareckson Tada, Bert Remsen;
dir. James F. Collier. True story: diving acci-
dent leaves young woman paralyzed and
embittered. 75m. (G) Hi \$59.95. IVE.

The Lady in Question

1940. B&W. Rita Hayworth, Glenn Ford,
Brian Aherne; dir. Charles Vidor. Woman
accused of murdering wealthy lover. 81m.
Hi V only. \$69.95. RCA/Columbia.

Mind Games

1989. Edward Albert, Shawn Weatherly,
Maxwell Caulfield; dir. Bob Yari. Family on
vacation makes mistake of picking up
seemingly amiable young hitchhiker. 93m.
(R) Hi St cc \$79.98. CBS/Fox.

Pete 'n' Tillie

1972. Walter Matthau, Carol Burnett, Ger-
aldine Page; dir. Martin Ritt. Middle-aged
couple struggles to keep marriage together
in face of husband's infidelity, son's illness.
100m. (PG) Hi \$79.95. MCA.

Tokyo Joe

1949. B&W. Humphrey Bogart, Sessue
Hayakawa; dir. Stuart Heisler. WW II pilot
returns to Japan to find ex-wife. 88m. Hi V
only. \$69.95. RCA/Columbia.

The Tunnel

1989. Jane Seymour, Peter Weller, Fernan-
do Rey; dir. Antonio Drove. Artist obsessed
with happily married woman. 111m. (NR)
Hi \$79.98. Also Sp. sub. version. \$79.98.
Vestron.

ACTION

Dead Aim

1989. Ed Marinaro, Corbin Bernsen,
William Sanderson, Isaac Hayes, William
Windom; dir. William VanDerKloot. De-
tective investigates rash of suspicious

heroin deaths. 91m. (R) Hi \$89.98. Also
Sp. sub. version. Vestron.

The Emissary

1988. Robert Vaughn, Ted LePlat, Terry
Norton; wr./dir. Jan Scholtz. Espionage
thriller: KGB entraps American double
agent. 98m. (R) Hi St \$79.95. Virgin.

Hit List

1989. Jan-Michael Vincent, Rip Torn. Mob
leader puts out contract on man scheduled
to testify against him. 87m. (R) Hi ss V
only. \$89.95. RCA/Columbia.

L.A. Bounty

1989. Sybil Danning, Wings Hauser; dir.
Worth Keeter. Cop turns vigilante after her
partner is murdered. 85m. (R) Hi St
\$89.95. IVE.

Street Justice

1987. Michael Ontkean, Joanna Kerns,
Catherine Bach, William Windom; dir.
Richard C. Sarafian. U.S. agent imprisoned
in Russia returns home. 93m. (R) Hi
\$79.95. Warner.

Ten Wanted Men

1955. Randolph Scott, Richard Boone,
Jocelyn Brando; dir. Bruce Humberstone.
Rival cattle ranchers. 80m. Hi V only.
\$69.95. RCA/Columbia.

VIDEODISCS

An American in Paris

1951. Gene Kelly, Leslie Caron. Musical.
113m. CX dig. \$34.95. (RE) MGM/UA.

Daffy Duck's Quackbusters

1988 comp. Anim. 76m. (G) CX cc \$24.98.
Warner.

The Diary of Anne Frank

1959. B&W. Millie Perkins, Joseph Schild-
kraut; dir. George Stevens. Drama. 171m.
(disc only; restored from 145m.) let. ss CX
dig. 3 sides. \$69.98. CBS/Fox.

The Last Temptation of Christ

1988. Willem Dafoe; dir. Martin Scorsese.
163m. (R) ss CX 3 sides. \$39.98. MCA.

Marked Woman

1937. B&W. Bette Davis, Humphrey
Bogart. Drama. 99m. CX cc \$34.95.
MGM/UA.

Oklahoma!

1956. Gordon MacRae, Shirley Jones. Musi-
cal. 145m. let. ss CX dig. 3 sides. \$69.98.
CBS/Fox.

Rain Man

1988. Dustin Hoffman, Tom Cruise. (R) ss
CX cc dig. 3 sides. \$29.95. MGM/UA.

Tequila Sunrise

See *Highlights*. CX cc \$24.98. Warner.

Torn Curtain

1966. Paul Newman, Julie Andrews; dir.
Alfred Hitchcock. Suspense. Includes trail-
er. 128m. (PG) CX side 3 CAV. \$39.98.
MCA.

A Tree Grows in Brooklyn

1945. B&W. Dorothy McGuire, James
Dunn; dir. Elia Kazan. Drama. 128m. CX
cc dig. 3 sides. \$49.98. CBS/Fox.

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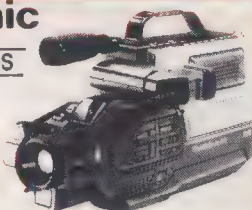
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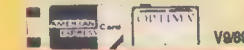
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Devil in the Flesh

1986. Maruschka Detmers, Federico Pitzalis; dir. Marco Bellocchio. Erotic melodrama: troubled woman obsessed with handsome teenager. 110m. (R) or (X) Hi sub. \$79.98 ea. Orion.

Hey Babu Riba

1986. Gala Videnovic, Relja Basic, Nebojsa Bakocevic; wr./dir. Jovan Acin. Charming, nostalgic Yugoslavian film about four teenagers in love with same girl. 109m. (R) Hi sub. \$79.98. Orion.

I Am the Law

1938. B&W. Edward G. Robinson, Otto Kruger; dir. Alexander Hall. Law professor launches investigation of city's mobsters. 83m. Hi V only. \$69.95. RCA/Columbia.

Joni

1979. Joni Eareckson Tada, Bert Remsen; dir. James F. Collier. True story: diving accident leaves young woman paralyzed and embittered. 75m. (G) Hi \$59.95. IVE.

The Lady in Question

1940. B&W. Rita Hayworth, Glenn Ford, Brian Aherne; dir. Charles Vidor. Woman accused of murdering wealthy lover. 81m. Hi V only. \$69.95. RCA/Columbia.

Mind Games

1989. Edward Albert, Shawn Weatherly,

heroin deaths. 91m. (R) Hi \$89.98. Also Sp. sub. version. Vestron.

The Emissary

1988. Robert Vaughn, Ted LePlat, Terry Norton; wr./dir. Jan Scholtz. Espionage thriller: KGB entraps American double agent. 98m. (R) Hi St \$79.95. Virgin.

Hit List

1989. Jan-Michael Vincent, Rip Torn. Mob leader puts out contract on man scheduled to testify against him. 87m. (R) Hi ss V only. \$89.95. RCA/Columbia.

L.A. Bounty

1989. Sybil Danning, Wings Hauser; dir. Worth Keeter. Cop turns vigilante after her partner is murdered. 85m. (R) Hi St \$89.95. IVE.

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1987. Michael Ontkian, Joanna Kerns, Catherine Bach, William Windom; dir. Richard C. Sarafian. U.S. agent imprisoned in Russia returns home. 93m. (R) Hi \$79.95. Warner.

Ten Wanted Men

1955. Randolph Scott, Richard Boone, Jocelyn Brando; dir. Bruce Humberstone. Rival cattle ranchers. 80m. Hi V only. \$69.95. RCA/Columbia.

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1988 comp. Anim. 76m. (G) CX cc \$24.98. Warner.

The Diary of Anne Frank

1959. B&W. Millie Perkins, Joseph Schildkraut; dir. George Stevens. Drama. 171m. (disc only: restored from 145m.) let. ss CX

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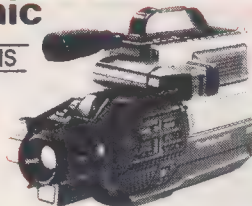
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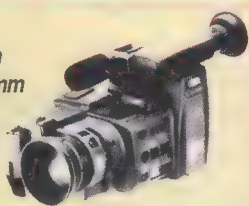
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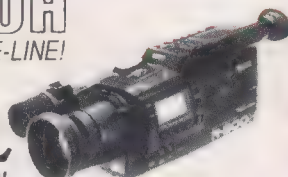
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1978. Richard Burton, Roger Moore, Richard Harris. Action. 134m. (R) let. ss CX dig. 3 sides. \$69.98. CBS/Fox.

The Wizard of Oz

1939. Color/B&W. Judy Garland, Frank Morgan. Musical. Remastered from technicolor print; includes outtakes, trailers, score only on analog 2ap. 101m. (G) CX cc dig. \$24.95. MGM/UA.

The World of Suzie Wong

1960. William Holden, Nancy Kwan. Drama. 129m. 3 sides. \$39.95. Paramount.

The Young Lions

1958. B&W. Marlon Brando, Montgomery Clift, Dean Martin. War drama. 167m. let. ss CX dig. 3 sides. \$69.98. CBS/Fox.

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

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EDITOR'S CHOICE

continued from page 88

in black & white), obsessively moody, narratively vague fable of two angels who drift around Berlin invisibly (except to small children and a few others) observing the dolor of ordinary lives as a stream of somber non sequiturs. Incapable of feeling, yet drawn to experiencing what it means to be human, one becomes corporeal, savoring such mundane pleasures as wind, color and music.

Little happens, and what does—told almost exclusively in subtitled thoughts rather than conversations—consists largely of cryptic existential musings. Numerous abstruse ingredients—including Peter Falk playing Peter Falk, concert performances by Crime and the City Solution and Nick Cave and the Bad Seeds, a suicide, a car crash and bits of World War II footage—add to the film's opacity. Those who require plot and dialogue will find this arduous video viewing; those more attuned to ambience and aesthetics, and willing to make an intellectual investment, may relish the work of a masterful moviemaker. ■

COMEDY

continued from page 91

Chances are *The 'Burbs* started out to be more than it ended up, meaning the kind of sloppy, half-baked comedy now associated with Chevy Chase and Dan Aykroyd. The usually engaging Tom Hanks portrays Ray Peterson, a suburban dad who finds his vacation at home disrupted by burning curiosity about the reclusive new neighbors. Are they weirdos or normal people? That's what nosy Ray and his friends (Ducommun and Dern) set out to discover.

Handicapped by consistently bland dialogue, Hanks seems unsure what to do with his character and resorts to a subdued, almost lifeless portrayal. At the same time, the obnoxious Ducommun and the edgy Dern overplay their parts, as if in another movie entirely. Carrie Fisher puts in a forgettable token appearance as Ray's long-suffering wife.

Like the underrated Dan Aykroyd/John Belushi vehicle *Neighbors*, *The 'Burbs* tries to illuminate the weirdness lurking on normal streets. This one's a dead end. ■

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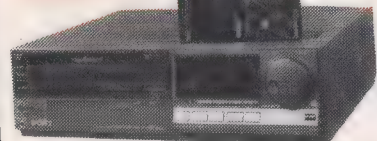
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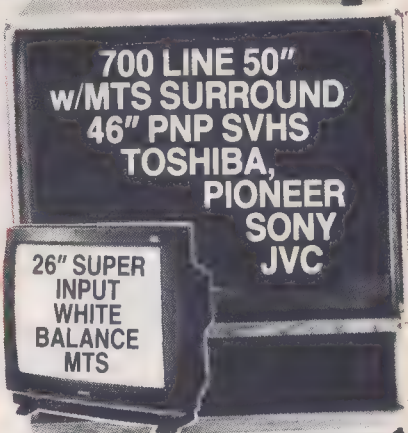
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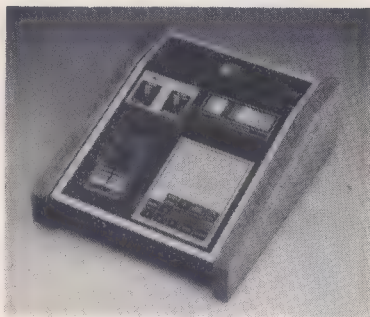
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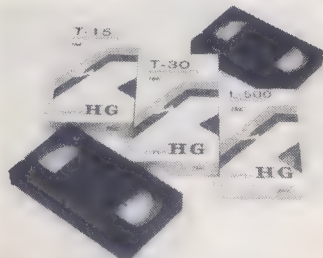
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VIDEOTESTS

PIONEER PLAYER

continued from page 45

out. The drawer has a deep depression for 12-inch discs and concentric inner rings for 8-, 5- and 3-inch discs.

The power cord emerges from the left side of the rear panel; at the right are a covered optical digital output, left and right audio out, video out, control in and out, antenna in, VHF out, a channel 3/4 output selector and a red transit screw that must be released before using the player.

The remote control is a bit smaller than those of recent Pioneer players. It has orange buttons for power and stop/eject, blue ones for side A and side B and gray ones for play. There are also forward and reverse pairs for scan, chapter skip/track search, still/step, multi-speed and down/up speed control.

The remaining buttons are for stereo/left/right audio monitor, auto-digital/analog audio, display, pause, chapter/frame-time, track/time program, clear, search/memory, +10 and a ten-digit keypad.

Operation. Hookup is simple and using the player is as easy as turning on the power, opening the drawer, inserting a disc and closing the drawer. Play is automatic. You don't need to touch another thing until the disc ends. It even plays a disc's second side without intervention. The side A and side B buttons permit switching before the end of a side.

Only CLV-LDs and LDs pressed at the CAV speed with frame numbers allow still frame, frame search, bi-directional frame stepping and multiple speed play on this player. Multi-speed play choices are 3x, 2x, 1/2x, 1/4x, 1/8x, 1/16x, one frame every second and one frame every three seconds, all without sound. Other features include search, play or repeat of a side, chapter (track) or indexed segment. You can program play of chapter/track segments in any order, and repeat A-B segments, selections, an entire program or a whole side. You can also search a disc by time (CLV and other discs) or frame (CAV discs only.)

Among the player's especially useful features are an intro scan function that plays the first eight seconds of every track on a CD or every chapter on the first side of a multi-disc LD or CD-V, automatic play of the second side of a two-sided disc, programmed mingling of selections from both sides of a disc, programmed playback of selected chapters or tracks and a filing system with programmable operation and your own messages for up to 60 discs. The major features you may miss are still and mul-

ti-ple speed play on CLV discs, some picture effects and a jog shuttle dial. Overall, ease of operation is excellent.

Performance. The CLD-2070 delivers pictures with about 425 lines of horizontal resolution and an unweighted video S/N of 42.4 decibels. The weighted video S/N is 47.8 dB, chroma AM S/N is 45.5 dB and chroma PM is 41.2 dB. Compared to the best laser combi players we've measured, it earns a very good/excellent rating.

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Conclusion. The Pioneer CLD-2070 is especially attractive because it is the lowest-priced two-side LV player. It does not have the jog shuttle dial and digital effects of Pioneer's two top models, but neither does it have their price tags (over \$1,200). However, it offers very good to excellent picture and sound quality, and excellent ease of operation. It is a good compromise between features and cost. ■

TECH TIPS

Setting the tone

When shooting footage on which you will later dub additional audio, be sure to record the ambient sound of the environment. Dialogue and sound effects seem more realistic when they are preceded by natural sound. Mario Hieb
Midvale, Utah

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With pollution, age and general wear and tear, the silver or gold contacts of the RCA connectors used with VCRs and camcorders can become oxidized. Burnish the jacks to remove oxidation and improve signal transfer. Just wrap a rough piece of twine around the contacts and move it back and forth several times to clean them.

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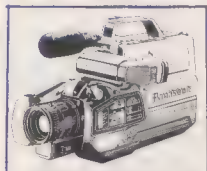
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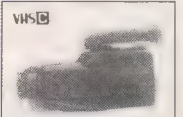
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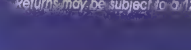
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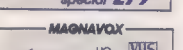
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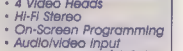
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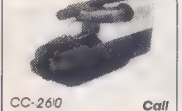
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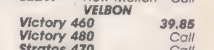
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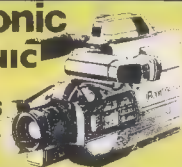


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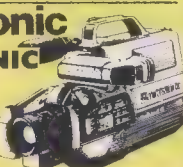
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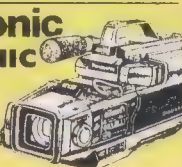
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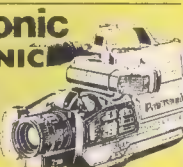
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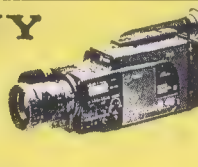
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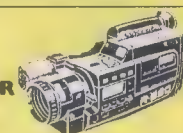
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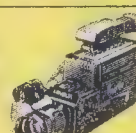
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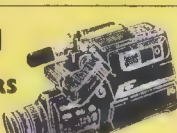
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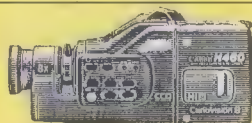


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VIDEOTESTS

SONY HANDYCAM

continued from page 46

mode, and a battery release. Below are jacks for an earphone and a remote.

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tion of 250 lines. The unweighted video signal-to-noise ratio is 43.8 decibels. The weighted video S/N is 46 dB. Chroma AM S/N is 40.5 dB and chroma PM S/N is 40.2 dB. These numbers are within a few decibels of the best 8mm camcorders we've measured, so we rate picture quality as excellent. The camera is rated for a minimum illumination of 4 lux and delivers 50 IRE units (our standard, 50 percent contrast) at 6.3 lux.

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Conclusion. At \$1,500, Sony's CCD-TR5 may seem pricey. But it offers very good video and audio performance with as complete a range of features as its larger cousins. Its size and weight are a major coup at such a minor increase in cost; it's less expensive than the much larger CCD-VII. We love its size, handling, performance and flexibility. We're already looking at our checkbooks, as is everyone we've shown the TR5. No

TECH TIPS

Keeping tabs

Every VCR and camcorder instruction manual suggests that you break off a tape's record tab to prevent accidental re-recording, and to cover the hole with cellophane tape when you want to use it again. But cellophane or "magic" tape gums up and breaks far too easily. Use sturdier half-inch-wide label tape, adhesive tape or narrow, removable Avery labels instead.

Live on tape

If you're the type of person that takes things apart for repair, you know it can be difficult to remember how to put them together again. You can avoid such errors by setting your camcorder on a tripod and letting the tape roll during the operation. If trouble strikes later, just play the tape to help you figure out

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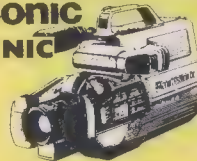
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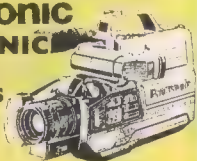
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SONY HANDYCAM

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JVC CAMCORDER

continued from page 48

will also take a while before you can find the controls by touch, if only because of their sheer number. Once you find them, they're easy to use.

The status display indicates all the

major settings, as well as some of the minor ones. We still feel uncomfortable with VHS-C cassettes because their protective flaps aren't very secure, even with recently introduced "locks." We rate ease of operation as good, though it improves as you become more familiar with the intricacies of the camcorder's many features.

Performance. The camera por-

tion is rated for a minimum illumination of 8 lux. It delivers 50 IRE units (50 percent contrast at 13.1 lux) and about 400 lines of horizontal resolution. S-VHS measurements for the recorder are 390 to 400 lines of horizontal resolution, with an unweighted luminance signal-to-noise ratio of 45.7 decibels at SP and 47.2 dB at EP. The weighted luminance S/N is 50.2 dB at SP and 51.7 dB at EP. S-VHS chroma AM S/N is 45.8 dB at SP and 39.9 dB at EP. Chroma PM S/N is 45.4 dB at SP and 39.2 dB at EP.

For VHS recordings, horizontal resolution is between 240 and 250 lines, with an unweighted video S/N of 43.3 dB at SP and 45.8 dB at EP. Weighted measurements are 48.1 dB at SP and 48.4 dB at EP. Chroma AM S/N is 44.8 dB at SP and 40.1 dB at EP. Chroma PM S/N is 43.9 dB at SP and 38.4 dB at EP.

It's unusual that EP video and luminance measured higher than in SP. Chroma SP measurements, however, are greater than those of EP. We don't have an explanation for this anomaly. VHS video quality is rated excellent. S-VHS quality is rated very good compared to other models we've tested.

Audio frequency response is 25 Hertz to 29 kilohertz, +0.7/-3 dB, down 3.3 dB at 20 Hz on the stereo hi-fi tracks. The dynamic range is 76.9 dB; total harmonic distortion is 0.4 percent. On the mono linear track, -3 dB frequency response is 100 Hz to 10 kHz at SP and 80 Hz to 5 kHz at EP. The linear S/N is 42.2; total harmonic distortion is 1.3 percent.

Hi-fi audio performance is truly outstanding for this format, earning a rating of excellent. Linear track audio quality is average but it is unlikely to be used except for audio dubbing. As always, we wish that audio dubbing to the hi-fi track was possible.

Conclusion. The GR-S707 Super VHS-C camcorder has a unique collection of attributes that makes it hard to classify. It is larger and heavier than VHS-C camcorders but lighter and more compact than full-sized VHS camcorders. It's full of useful features, but the control layout is hard to learn. S-VHS picture quality is not quite as high as that of table models or full-sized S-VHS camcorders. EP performance sometimes exceeds that of SP, but weak chroma EP measurements make you reluctant to use EP.

One thing, however, is clear—the 707's audio is better than that of any other VHS-C camcorder. We can recommend it for its performance, but our personal reaction to it is mixed. You've got to try this one out yourself to see if it meets your needs.

chart on page 116

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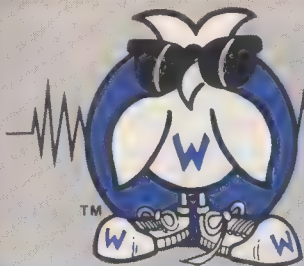
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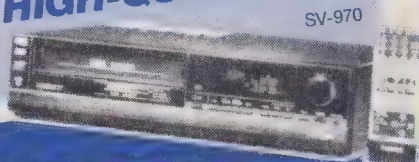
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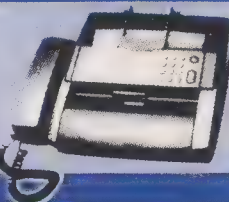
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Power Requirements:
9.6 VDC

Power Consumption:
10.5 W, average

Image Sensor:
1/2-inch CCD

Lens:
f/1.2, 8x (9-72mm) two-
speed power zoom with
macro range

Filter Diameter: 52mm

**Minimum Focusing
Distance:** 3.9 feet

Autofocus:
switchable to manual

Minimum Illumination:
rated—8 lux;

Iris: auto,
switchable to manual

Sensitivity: single range
measured—12.3 lux for
50 IRE

Auto Fade: 5 seconds

Shutter:
1/1000, 1/500, 1/250
and normal (1/60)

Interval Timer:
on-demand animation in
1/4-, 1/2- or 1-second
bursts, self-timer with
15-sec., 30-sec., 1-min.
and 3-min. delay and
interval timer with ani-
mation-length bursts at
self-timer intervals

White Balance:
auto with indoor, fluo-
rescent, outdoor and
lock options

Viewfinder:
electronic with onscreen
displays for iris com-
pensation in auto

mode, manual focus/
low contrast warning,
time remaining, manual
iris opening, high shut-
ter speed, EP, record,
manual white balance
info, fader, one shot
time counter, index, low
battery, low clock bat-
tery, low light, AGC off,
date, ALC off and time

Viewfinder Controls:
diopter focus

VCR Controls:
play, stop, rewind
(search), fast forward
(search), pause/still,
record, slow, audio dub,
insert edit and retake
(edit search)

Microphone:
electret condenser

Jacks:
mono mic, stereo mic,
mic power, EVF,
phones, remote, audio
in, AV/S-video in, AV
out, S-video out and
DC power

Tape Formats:
S-VHS-C, VHS-C

Tape Speeds: SP, EP

Video Heads:
4, on full-size drum

Slow Motion: 1/4x

Cue & Review (Search):
SP—1x, 3x, 5x; EP—
1x, 3x, 5x, 7x, 9x

**Fast Forward/Rewind
Time:** 1.5 min. for TC-20

Remote: optional, wired

Counter Digits:
4—elapsed time/time
remaining

**Program Start
Locator/Index/Cue:**
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Linear Audio: mono

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Special Features:
flying erase head, still
frame, remote pause,
separate eject, counter
memory, audio dub, in-
sert edit

Accessories:
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er adapter/battery
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min. battery, C-P5U
cassette adapter, ST-
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ble, A/V output cable,
clock battery, RF-V3U
RF unit and shoulder
strap, optional—BN-
V77RU 80-min. battery,
wireless microphone,
car battery charger,
character generator, re-
mote control, shoulder
frame, shoe adapter,
camera conversion ca-
ble, S-video extension
cable, A/V input cable,
A/V extension cable
and hard case

RESULTS

Horizontal Resolution:
S-VHS—240-250 lines;
VHS—390-400 lines

**S/N, Video Luminance
Unweighted:**
S-VHS—45.7 dB, SP;
47.2 dB, EP;
VHS—43.3 dB, SP;
45.8 dB, EP

**S/N, Video Luminance
Weighted:**
S-VHS—50.2 dB, SP;
51.7 dB, EP;
VHS—48.1 dB, SP;
48.4 dB, EP

S/N, Chroma AM:
S-VHS—45.8 dB, SP;

39.9 dB, EP;
VHS—44.8 dB, SP;
40.1 dB, EP

S/N, Chroma PM:
S-VHS—45.4 dB, SP;
39.2 dB, EP;
VHS—43.9 dB, SP;
38.4 dB, EP

**Audio Frequency
Response:**
hi-fi—25 Hz-20 kHz,
+0.7/-3.0, down 3.2 dB
at 20 Hz; linear (-3
dB)—100 Hz-10 kHz,
SP; 80 Hz-5 kHz, EP

Dynamic Range, Hi-Fi:
76.9 dB

S/N, Linear Audio:
42.2 dB

Audio Distortion:
hi-fi—0.4%;
linear—1.3%

RATINGS

Picture Quality:
very good/excellent

Audio Quality:
very good/excellent

Operational Ease:
good

Overall Performance:
mixed, very good

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TECH TIPS

No fun in the sun

When using a camcorder outdoors, be careful not to hold it or set it down so that the sun's rays fall on the magnifying glass in the viewfinder's eyepiece. On a summer day, it can take only a few seconds for the concentrated rays to damage the viewfinder.

All hands on deck

When using a tripod to shoot with a camcorder that has a remote control, you can record, pause and pan with your right hand while operating a zoom with your left hand. Tape the remote control to the tripod's handle and connect it to

the camcorder. With a little practice, you'll execute smooth combination shots only possible with this two-handed technique.

Shirley Callendar
Watervliet, Mich.

Calling all tipsters

Do you know something we don't about VCRs, TVs, camcorders and other home

video equipment? We'll share it with our readers if you share it with us as a "Tech Tip." We'll also give you credit and a \$25 bounty for each tip we publish. Tips should be informative and to the point. Please include your name, address and phone number—and a self-addressed, stamped envelope if you wish your submission returned. Send submissions to Tech Tips, Video Magazine, 460 West 34 St., New York, NY 10001.

Next Month In

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Luxury VCRs

A guide to the newest high-end decks and the editing features that make them special.

The ABCs of Editing

Ten steps you can take to improve your home tapes.

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SEPTEMBER 1989 VIDEO 117

FEEDBACK

continued from page 9

Ben Hur's measurements

Rod Woodcock's "Q&A" (July '89) states that *Ben Hur* was filmed in a wide-screen anamorphic format called Camera 65. However, the aspect ratio is much wider than the 2.35:1 he cites. Camera 65, which later became Ultra-Panavision, had an original aspect ratio of 2.7:1, which was designed to rival Cinerama. *Ben Hur* was subsequently printed down into other formats with a variety of croppings and film gauges.

David A. Hutchinson
New York, N.Y.

After seeing the letterboxed version of *Ben Hur* on laserdisc, I want all my movies letterboxed! It's the only way to present wide-screen movies on television. I feel like I own the whole movie now. Watching *Ben Hur* full-frame on my 27-inch monitor and hearing the six-channel Dolby sound matches the theatrical

experience (minus the audience). So get used to letterboxing. Try to ignore the black bands on the top and bottom of the picture; turn off all the lights, treat your living room as a theater and get absorbed in the content of the film. That's what movies are all about.

Mike Kuhlman
Boca Raton, Fla.

Ratio verite

I enjoyed your discussion of letterboxing ("The Letterbox Advantage," July '89). However, there seems to be some confusion over what aspect ratio E.T. was shot in. On page 21, Mark Fleischmann states that it was shot with an aspect ratio of 1.66:1. On page 28, Rod Woodcock writes that it was shot in 1.85:1. Which is it?

Robert Ripley
Ft. Walton Beach, Fla.

E.T. was shot with an aspect ratio of 1.85:1, but shots were composed within the aspect ratio of 1.66:1 to accommodate European theaters during the film's original release there.

Snubbed in Cleveland

Distributors of professional equipment are scarce in Cleveland. Unless you have a purchase order in hand, they don't seem interested in answering questions. Either equipment brochures are non-existent or distributors say they only have one, which they need to keep. Keep the information and stories about pro gear coming.

Ed Landwehr
Brunswick, Ohio

Don't shoot the piano player

I just received a videotape of five Beethoven piano concertos performed by Murray Perahia and the audio quality is surprisingly poor. I attempted all the ordinary adjustments on my high-end equipment, and the quiet musical portions are virtually inaudible. The piano sounds as if it is in a closet. I was under the impression that such tapes could provide near CD-quality audio.

A.U. Hassman
Marina, Calif.

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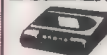
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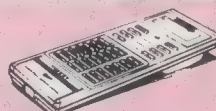
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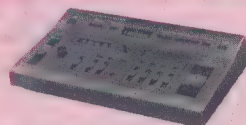
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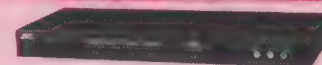
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TELEVISION

continued from page 93

cut versions. Any sitcom fan who has flinched at scenes that always seem to begin and end in mid-sentence will appreciate the significance of this.

Few would dispute Ball's heritage as the red-crowned queen of comedy. From the hurt expression following her first spoonful of the vile Vitameatavegamin (*Lucy Does a TV Commercial*) to the frenetic candy conveyor belt fiasco in *Job Switching* (so legendary that Gilda Radner based an SNL parody on it, trusting

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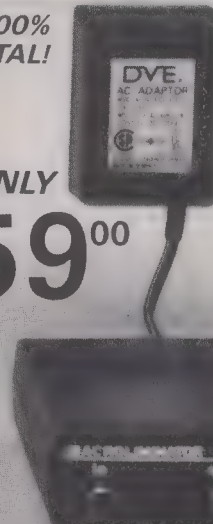
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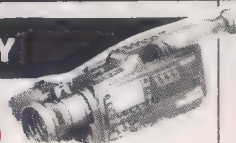
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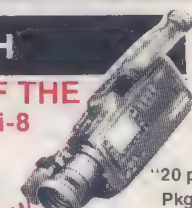
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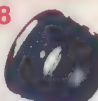
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HDTV

continued from page 59

NTSC. The best analogy is AM/FM radio. There will be two types of systems. The first HDTV delivery systems will use packaged programs on high-definition videodiscs or cassettes. If enough people buy them, they'll be affordable. But I certainly don't want to wait until 1999 for HDTV. I'd go crazy by then.

•Jud Hofmann, vice president, Panasonic Technologies: Cable TV systems will have a cooperative yet competitive relationship with HDTV broadcasters. Cable will probably offer a higher-resolution picture, but I don't think receivers will be widespread. HDTV hardware will just be emerging as consumer items.

•John G.N. Henderson, head of television systems technology research, David Sarnoff Research Center: We'll have a single-channel, NTSC-compatible system with improved resolution and sound. It will include a wide aspect ratio

and remove all NTSC picture artifacts. But it won't be full HDTV in 1999. That will probably take ten more years.

•John Sanborn, director, Sanborn, Perillo and Company: I don't want to see Dallas in high definition. I don't want HDTV to just replace what we already have. I'd like it to stimulate a new way of looking at things. The great things about HDTV have to do with image compositing, the ability to edit and layer material. The storytelling possibilities using improved image composition are incredible. —Kenneth Korman

PICTURE SHOW

continued from page 61

zontal filters. Glasses with polarized lenses block out the projected image that doesn't line up with the orientation of the filters. Polarized 3-D movies can be sharp, clear and in color.

Three-D TV is a little harder to create. In most systems in use or under development, the TV picture is divided into halves that each display a slightly different version of the same scene. Over the picture tube are placed polarizing sheets, arranged vertically and horizontally, to polarize the light from the TV screen.

One system uses a fresnel lens in front of the polarizing sheets. The lens combines the two halves of the picture into one overlapping image. De-polarizing glasses are worn to view the 3-D effect. A similar system does away with the fresnel lens and polarizing sheets, combining the half-screen images from the TV with special prism glasses. This technique is sometimes used in industrial applications, including military battlefield simulations.

Toshiba has introduced a 3-D camcorder that records two slightly different views of the same scene using a pair of lenses and CCD imagers.

Played back through an ordinary TV, the two views rapidly flash on the screen. To properly view the image, you need a set of shutter glasses with LCD panels that cover your eyes. Playback electronics in the camcorder activate each LCD panel in turn, effectively blocking the right or left eye in synchronization to the picture being played back. Your right eye sees only the image recorded through the camcorder's right lens, and your left eye only the left image. The effect is outstanding, but the image suffers from annoying flicker.

StereoGraphics, a California company that makes costly industrial 3-D displays, has developed a unique electronically controlled polarizing filter

TECH TIPS

Separate but equal

If you have a color video camera from the old days of two-piece video tucked away in a closet, why not dust it off and plug it into your new Super-VHS VCR? Many cameras made between 1980 and '85 produced higher resolution pictures than could be recorded on the portable VCRs of the day. Once connected to an S-VHS VCR (you may need a separate power supply with a ten-pin camera connector), the picture quality may surprise you. It's not as convenient as a camcorder, but great for living room videos at birthdays, Christmas and other special occasions.

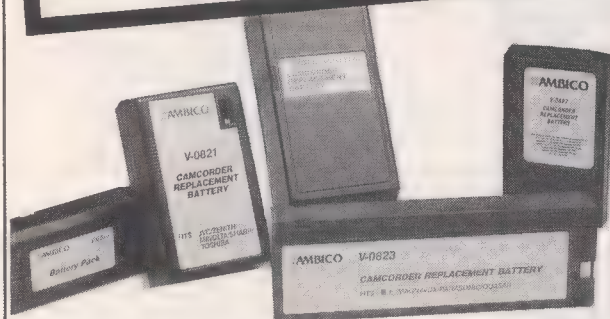
Beating the crowd

Videotaping a parade or some other crowd-pleasing activity for which you can't get an up front shooting position? You can use your camcorder as an electronic periscope by improvising an inexpensive, homemade "monopod" with 3/4-inch PVC pipe from a hardware store, along with screw-on caps drilled to accept a short bolt that fits the camcorder's tripod socket. A three-foot pipe works best since longer lengths are hard to control.

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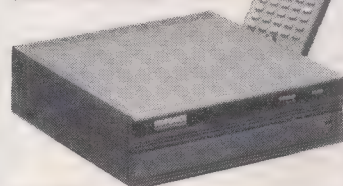
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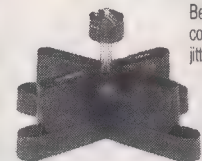


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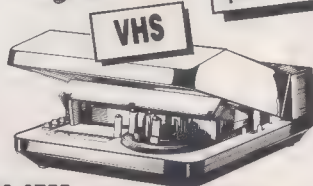
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that fits over a TV screen. The filter twists the light vertically for 1/60 of a second (one television field), then horizontally for 1/60 of a second. The active polarizer allows the TV screen to display just one image of a scene, instead of two side-by-side ones.

Another StereoGraphics innovation is the SpaceGraph, a 200-pound desktop video display that uses a flexible mirror to extend the 3-D effect. The mirror os-

cillates back and forth in time to the video signal. It adds to the 3-D impression by providing "volumetric" depth displacement, a fancy term for changing the distance between viewer and image. This produces a stronger sensation of the third dimension. SpaceGraph is used by Boeing and the U.S. Navy, and it's unlikely a consumer version of the \$35,000 display will be available soon.

Lasers have invaded 3-D TV as well.

One unusual 3-D device from Texas Instruments uses a laser to project an image onto the underside of a large plastic bubble. The image seems to float under the bubble, in mid-air. The technique is surprisingly simple: The laser draws a two-dimensional image in a manner similar to the process used in laser TV projection. This image is then painted onto the bubble by a rotating mirror, which spins at 400 to 600 revolutions per minute. Your eyes blend the rapidly spinning two-dimensional images into a 3-D one. You can walk around the bubble and see different views of objects and even look at the top of an image through the top of the bubble.

So far, Texas Instruments' 3-D maker is the closest thing to a Princess Leia projection. To make the fantasy complete, we'll need talking droids, laser blasters and warp-speed spaceships. But, compared to holographic TV, these extras ought to be a snap.

THINK TANKS

continued from page 60

resolution (double today's number) without the signal subcarrier or extra broadcast bandwidth an HDTV standard would need. Manufacturers already use Faroudja circuits to improve the clarity of Super VHS images.

Recordable Optical Discs. Philips Laboratories in Briarcliff Manor, New York may come up with a breakthrough in recordable, affordable optical discs. Why else would it spend so much time synthesizing the crystals used for optical storage? The lab is also deep into research for its own version of an NTSC-compatible HDTV system.

Interactive Television. If fiber optics progress enough to make TV interactive, database and branching software under development by the Media Lab at the Massachusetts Institute of Technology in Cambridge could let viewers talk back to talk shows or determine the outcome of favorite sitcoms. The lab has already done much pioneering work in interactive videodisc technology and other evolving fields.

3-D Videogames. Industrial Light and Magic in San Rafael, California, a creator of dazzling special effects for LucasFilms and other Hollywood producers, is writing tomorrow's computer graphics software today. The company can already devise 3-D computer images with more than 4,000 lines of horizontal resolution. Someday, its programmers may use this to give videogames that extra edge of animated reality.

—Martin Porter

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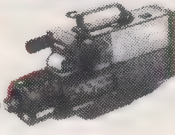
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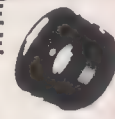
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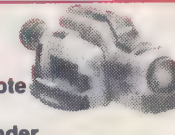
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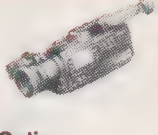
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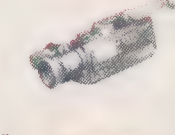
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ISAAC ASIMOV

continued from page 62

as a movie screen? Both refinements would certainly improve and enhance the viewing experience, but even if every one of us replaces our old set with a new flat-screen high-definition TV and spends hours every day watching it, isn't this essentially what we do right now?

Let's go a step further. What about miniature personal video systems, with built-in VCRs and small screens, that we could carry about? Today's analogy would seem to be the Walkman-style radios and tape players we plug into our ears. Yet this is misleading. About 90 percent of our information about the world comes through our eyes. We can distract our ears with extraneous noises and remain reasonably secure, but we can't distract our eyes and walk about in safety.

In other words, the changes that video may yet bring will probably not be revolutionary, but evolutionary. Video in the '90s will not be like the coming of the hand-plow, but like equipping the plow with better blades and handles—

which is important enough if you are doing the plowing.

At the simplest level, novelty uses may proliferate, since improvements and novelty crowd around each other. But we may see more significant changes in the social fabric. Along, perhaps, with wall-sized video "picture windows" that give a Kansas farmhouse a view of the ocean, or bathroom mirrors replaced by flat screens and discreet video cameras, it's not unreasonable to suggest that our interaction with video will enter a more individualized stage.

Personal video, for instance, while not ideal for walking around, may be perfect for train commuters, business flyers and young children in the back seat on family trips. We may see ourselves developing a more intimate, "personalized" relationship with video products, one that differs fundamentally from our rec room friendship with today's TV.

And, just as the wireless telephone has made it difficult for executives to lie on the beach or walk in the woods in peace, adding a TV screen or a miniature VCR may further erode our privacy. With "super microchips" making possi-

ble compact videodisc encyclopedias, who knows what your boss will ask you to look up in a hurry?

The people at M.I.T.'s Media Lab envision something called "smart TVs" into which you could program your viewing likes and dislikes and information needs. A TV/VCR/computer would "learn" to anticipate your preferences and have them taped and waiting for you when you come home. Presumably, this will involve a give-and-take relationship as the TV gets to "know" you. With high-density fiber-optic cables eventually replacing coaxial cables, programming choices may also become much more plentiful.

Television and video will surely be more ubiquitous. This can't help but alter how seriously or how much for granted we take them. However, I think the changes in view for TV and video technology in the '90s, no matter how interesting they may be, will not succeed in making a fundamental impact on society. But I also believe they will create fascinating, incremental changes. What can be added to video at this point are simply new wrinkles. But, whether it's to people or technology, wrinkles do have a way of adding character.

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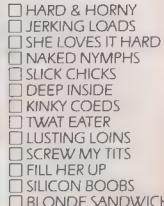


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- ☐ DEEPER! DEEPER!
- ☐ SALAMI SUCK OFF
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- ☐ ANAL ADVENTURES
- ☐ HOT FLESH
- ☐ SCREW 'EM ALL
- ☐ BUTT PLUG
- ☐ SLICK SLITS
- ☐ LOVE ERECTIONS
- ☐ DOWN MY THROAT
- ☐ BUN LOVERS
- ☐ SEX SANDWICH
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- ☐ IT'S SO BIG
- ☐ HEAD HUNGER
- ☐ SIT ON IT
- ☐ HOT CLITS
- ☐ CUM ALL OVER
- ☐ TWIN JERK OFF
- ☐ IT'S MY TURN
- ☐ CUM CRAZY
- ☐ LEAKING LOINS
- ☐ HARD & READY
- ☐ CHUNKY CHICKS
- ☐ BLONDE SEX
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- ☐ JUGGLING JUGGS
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- ☐ DOUBLE HEADER
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- ☐ BOTH HOLES
- ☐ BEND OVER
- ☐ RIDE ME
- ☐ EAT ME



- ☐ HARD & HORNY
- ☐ JERKING LOADS
- ☐ SHE LOVES IT HARD
- ☐ NAKED NYMPHS
- ☐ SUCK CHICKS
- ☐ DEEP INSIDE
- ☐ KINKY COEDS
- ☐ TWAT EATER
- ☐ LUSTING LOINS
- ☐ SCREW MY TITS
- ☐ FILL HER UP
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- ☐ SHAVED CHICKS
- ☐ GETTING OFF
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- ☐ THAR SHE BLOWS
- ☐ WELCOME WAGON
- ☐ BEN WAH BALLS
- ☐ REAR ENTRY
- ☐ 3-SOME
- ☐ BACKSIDE BABES
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- ☐ LESBOFEST
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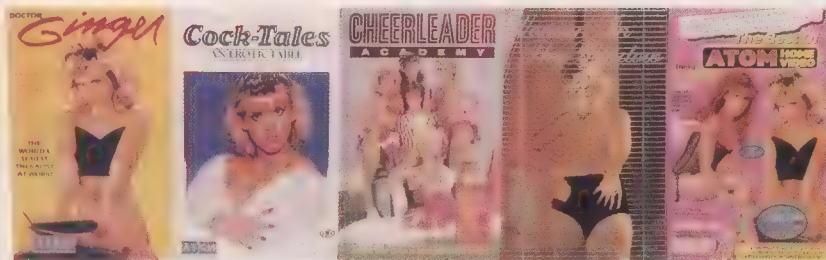
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| <input type="checkbox"/> C HUNT | <input type="checkbox"/> A STAR IS BORN | <input type="checkbox"/> VIRGIN HEAT | <input type="checkbox"/> LETHAL WOMEN |
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VIDEO CLASSIFIEDS

ADULT

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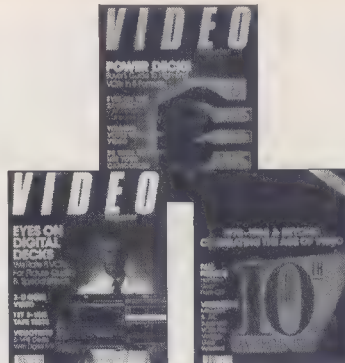


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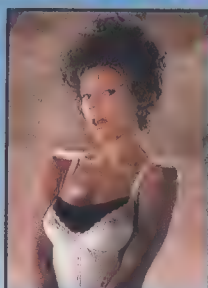
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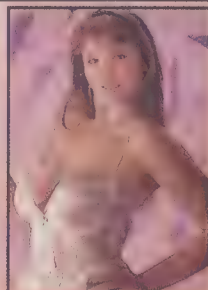
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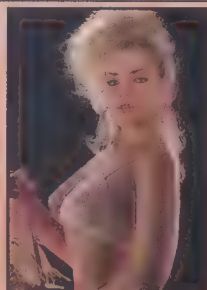
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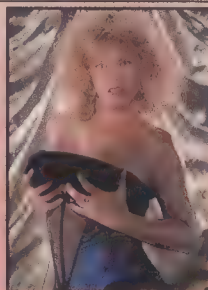
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Below is a letter from our company president, Major Lehmann, published in the September 1987 issue of Video Magazine.

NOT JUST VIDEO

Video Magazine
460 W. 34 Street, NYC

On cam scams
In "Stock Splitting Cam Scams" ("Off the Air," July '87), Doug Garr reports on the fraudulent sales tactics sometimes practiced by video equipment stores and mail order houses. By bringing these facts to light, you help readers better protect themselves from being ripped off. Mail order houses that advertise products honestly are constantly at a disadvantage. There is an overabundance of "bait and switch" houses and others that mislead customers with false advertising. I speak for honest mail order houses when I applaud you for printing such an article.

Major Lehmann
President, Not Just Video, Inc.
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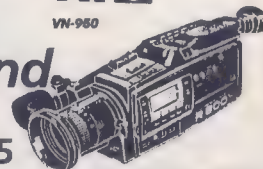
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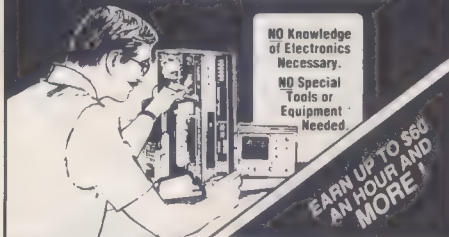
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FINE ART

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send you by modem a catalogue on computer CD," says Larry Coenig, founder of the California-based The Price of His Toys mail-order operation. "You will be able to see how products are used and get more information. You'll also get a paper catalogue that you can take to the beach," says Coenig. "Then you can come back to the CD catalogue to place the order."

Not only will the number of cable channels increase, but cable systems will be custom-programmed for each viewer, according to Wendell Bailey, science and technology VP for the National Cable Television Association. "Through signals encoded in the cable system, a cable operator could instruct a VCR to record any program that fits a profile the customer has given the cable company," says Bailey. "Your TV then lets you know what it recorded off the cable system."

Pay-per-view will also grow as a way to distribute video programs. According to Request Television chairman Jeffrey C. Reiss, the average viewer will have four to six pay-per-view channels to choose from in the next decade. Video systems will become increasingly intelligent and user-friendly, says Reiss. "A viewer will use the remote control to tune to a pay-per-view channel and instantly order an event. The choice will be automatically downloaded by telephone to a data center."

Pay-per-view may merge with fiber optics technology to form a new video ordering format. It would let viewers choose from thousands of program titles through a fiber optics network linking the home and a laser-driven video-

disc library. "You'll be able to select from an immense data base of films and programs," says an analyst for the consulting firm Telestrategies.

Another way of selling software will be through "alternative" or "user" networks, like California's Video-SIG. Video-SIG, which evolved from the computer user group PC-SIG, distributes most of its products through direct mail. "We see ourselves becoming a distribution network for grassroots videos," says Video-SIG founder Richard Petersen. "With 3 million people out there with camcorders, some of them are going to produce interesting things."

Petersen says Video-SIG will also evolve as a distribution network for hard-to-find videos. "We'll be a source for people trying to build collections. We won't have the Top 20 hits. We'll be the alternative to those videos."

Video stores will also use a range of enticing gimmicks to woo customers. "You'll find lots of sugary things that will raise blood levels, and the store will end up renting three movies instead of just two," says Caplan. "In Las Vegas, they ply you with alcohol and oxygen. At the video store of the future, we'll ply you with sweets because we're family oriented."

—Jim Sulski

REINVENTING

continued from page 73

trix. Science fiction writers have speculated about recording data into the atomic lattice of a crystal. The number of atoms in a cubic inch of any material is mind-boggling, and a system that could attach a one or a zero to each atom could store the world's literature in a palm-sized object.

One phenomenon that might lead to a workable three-dimensional storage medium is called photon echo. First observed in the mid-'60s at Columbia University in New York, photon echo occurs when two laser pulses sent into a solid material cause the crystal to capture photons. A third laser pulse can release the photons, and their release can be observed.

In a photon echo memory proposed to the Navy by Marc A. Friedlander, a square array of 10,000 tiny semiconductor lasers (100 on each side) would be aimed at a four-inch (100,000 micron) cube of cooled, rare-earth-doped lanthanum trifluoride. A focusing system would direct the beam from each laser into a one-micron spot on each layer of the cube, with each layer set at a depth of one micron. A deflection system would move the focused spot up and

TECH TIP

Hot and bothered

Few VCRs come with fans to exhaust the heat that builds up inside them, but you can easily improvise one if your VCR is in a poorly ventilated space. Get a 12-volt DC muffin fan from Radio Shack and power it from a 12-volt DC adapter. Plug the adapter into the AC convenience outlet on the back of your VCR. If you don't have a convenience outlet, run an extension cord to a wall outlet. Extension cords with built-in on/off switches are best for this application.

down by 1,000 one-micron steps and left and right by 1,000 one-micron steps. Thus, the system could address a quadrillion one-micron cubes within the main memory cube. This translates into an equal number of bits of data. Dividing this number by the 42 million bits of data per second required by NEC's prototype digital recorder yields a cube of material that can store 6,613 hours of digital video entertainment.

A video recorder using this principle would be able to store more than 1,000 cassettes worth of television programs and still have room for several libraries worth of personal computer data. If this seems restrictive, ultraviolet lasers would reduce the data cell size to a 0.1-micron cube for a thousand-fold gain in capacity, or more than one million cassettes. Such a machine—call it a “video cube recorder”—might be built to record your entire cable feed all the time, even while it plays back several channels to TV sets scattered around the house.

VCR remotes for each TV could display onscreen a relational database of your million-cassette library. The database could be driven by a character recognition device that would read the credits of stored movies so you could select one on any basis you chose. Then we'll never be able to complain, “There's nothing on TV worth watching.” ■

FUTURE TEN


continued from page 76

Concept C. This designates a collection of palm-size video modules under development by JVC that can be combined to form a Super VHS-C VCR, a camcorder and a color LCD TV. An imaginative effort to keep the Compact format from losing further ground to 8mm.

Video Auto. Designed as a rolling control center, Matsushita's concept car features video rear- and side-view mirrors that run off tiny CCD cameras, a control display that projects onto the interior of the windshield and a navigation system using road-maps stored in an on-board CD-ROM drive.

Videogame TV. Sharp drew envious glances with a 19-inch color TV housing a Nintendo Entertainment System in a raised base. Contracts, not technology, are holding up this product.

Videophone. An advanced version by Matsushita features a flat color display with moving pictures, a keyboard, personal computer links, a speakerphone, message answering and automatic dialing. —Stan Pinkwas

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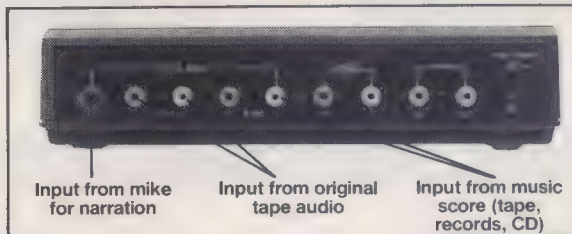
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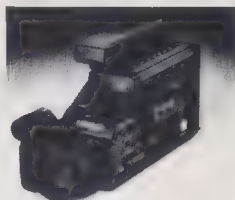


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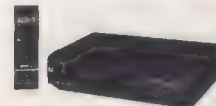
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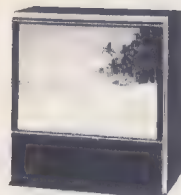


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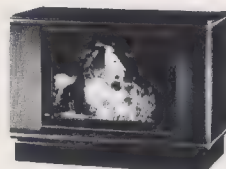


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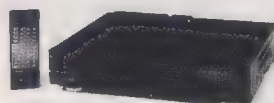


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SUDDENLY

continued from page 77

tion in the Panasonic line with the PV-510 and PV-500 camcorders, both featuring flying erase heads, time-lapse recording and a control layout that facilitates use from the left or the right side. (Some Panasonic VCRs are available bearing different model numbers under Matsushita's other U.S. brand, Quasar. Given Matsushita's ambitious program of manufacturing for other brands, the above features can be expected to spread.)

Hitachi's VDM-7200A HPX, for \$1,899.95, is a new top-of-the-line S-VHS camcorder, while the lower-priced VHS VM-2250A, for \$1,195.95, anchors the middle and the VHS VM-34250A, for \$1,299.95, anchors the bottom. New Zenith camcorders include the S-VHS VM7500, for \$1,999, two full-sized models and one compact VHS. New from Toshiba is the SK-F200 VHS camcorder with a synchro-edit switch and other editing-related features. Other new full-size units include Sharp's VL-L280U, for \$2,199.95, and VL-L270U, for \$1,999.95, and GoldStar's GS-VIM, for \$1,299.95.

Finally, if you haven't already bought surge suppressors to protect your valuable video equipment from power spikes, look for the Panamax line. The firm's suppressors carry a lifetime warranty backed by a \$2 million insurance policy. If a spike damages your Panamax-protected gear, the insurance company pays for replacements.

LASER

continued from page 80

This point has sparked some debate. Lieberfarb says raw materials for a single videodisc cost about 75 cents, compared with \$1.35 for a T-120 VHS cassette. But added to this is the cost of manufacturing each disc, a complex and critically refined process similar to the production of audio CDs.

"Production cost includes depreciation of equipment, maintenance, rental of space, labor and overhead," he explains. "Until you look at those costs, relative to the output per minute, per day, per year, you don't really know your costs. If you can stamp a videodisc in 17 seconds, what is the output per hour versus the real-time duplication of cassettes? A mass technique such as injection molding promises a big cost advantage."

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Production of programming may indeed prove to be the key to the videodisc's triumph. When Fidler says the videodisc today is where the CD was four years ago, he's speaking optimistically. When retailers say the same thing, they're grouching about short supplies of videodiscs and horrific "fills" on back orders. But this frustrating state of affairs may soon become a distant memory. Sony has jumped into the game, simultaneously introducing its first videodisc players and opening a disc production facility in Terre Haute, Indiana.

Meanwhile, Pioneer has pumped \$15 million into its LaserDisc Corporation pressing plant in Carson, California, doubling production capacity to 600,000 per month. And this, says Rick Buehler, Pioneer's director of U.S. marketing, should cover all foreseeable needs. "We've got tons of releases coming out," says Buehler. "In May alone we released 60 titles. With our increased capacity, we can do major press runs of new titles and smaller runs of back orders simultaneously. We should be able to meet any demand and have some room to play with."

But will the other shoe drop? Will consumers go for the new low-priced combi players? Will other big hardware manufacturers align themselves with Pioneer's promotional campaign, and offer their own budget-priced players? By the time the Winter Consumer Electronics Show rolls around in early January — and where else but in Las Vegas? — Pioneer should have a first glimmer of how well its bets are covered. ■

HOCUS FOCUS

continued from page 85

one should show the start of the jump. The last one should show the landing. The shots in between show the different camera angles. If you want the jumper to flip back to the original position, edit the shots in the reverse sequence and patch the two complete rotations together.

To make this effect more realistic, direct the jumper to change the angle of his or her head and the position of the arms in each succeeding shot. For a different look, position the head and the arms in the exact same position for each shot: for example, at the jumper's sides.

You can add another perspective to the flip by shooting from the jumper's point of view. To do this, imagine what the jumper is going to see during the flip and move the camera in the same way. You can use these kinds of effects in

your own kung fu productions to add an energy you might not otherwise be able to capture.

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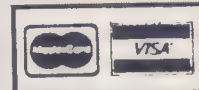
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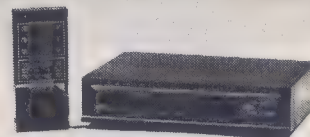
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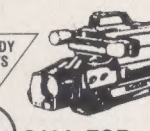
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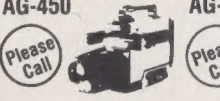
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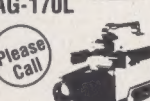
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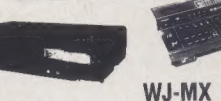
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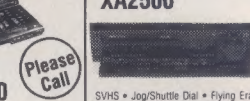
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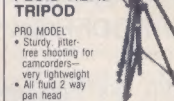
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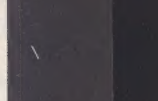
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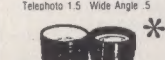
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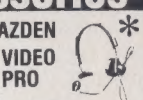
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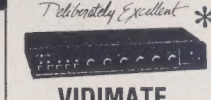


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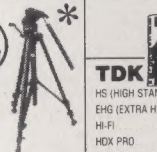
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OFF THE AIR

Compact refinements battle 8mm gains

BY RODERICK WOODCOCK

After bubbling away on the back VCR burner for several years, the competition between Compact VHS and 8mm is now about to boil over. At stake is a potentially vast camcorder market, plus the developing field of "personal video" products (TVCRs and the like). Currently, full-size VHS models command 60 to 70 percent of the U.S. camcorder market, with VHS-C and 8mm slugging it out for the rest. Sony's 8mm format appears to be winning, with 8mm camcorder sales edging past those of JVC's VHS-C around last Christmas. But VHS-C proponents are battling back with a spate of recent improvements:

- Eight-head designs on models using the small 41.33mm video drum; four optimized for SP recording and four for the EP speed. One objection I had to earlier two-speed models, such as JVC's GR-C7, was their use of narrow, EP-sized video heads, which compromise recording quality at the SP speed.

- A new flying erase (FE) head capable of erasing all traces of earlier signals plus overlapping signals caused by backspace editing. The FE head also makes noise-free insert edits possible.

- VHS hi-fi sound. This required adding more audio heads to the video drum; four for the small 41.33mm drum, two for the larger 62mm drum. Panasonic uses the former approach, combining the four audio heads with azimuth and FE heads into a complex assembly incorporating 13 heads. JVC returned to the 62mm drum, similar to that in VHS hi-fi table models, but using a more compact tape transport.

- New tape stabilizing methods from JVC, Hitachi and Panasonic. The 41mm drum generated a "head knocking" effect, causing vibrations during recording. The result was visible noise when recorded tapes were played back on a full-size VCR. The problem was resolved by adding special metal flanges that keep the tape out of contact with the spinning heads until just before recording takes place. JVC also added a bal-

anced impedance roller to smooth out vertical fluctuations in tape movement around the drum, a prime cause of picture jitter.

- Thinner tape, resulting in a 90-minute cassette. JVC is happy with the performance of the thinner tape (about 10 microns), and there's been talk of producing a three/nine-hour tape by loading it into a full-size T-180 cassette. JVC is also rumored to be working on an even thinner tape, capable of delivering 120 minutes in the VHS-C configuration. This would certainly enhance VHS-C's chances in the personal video arena, where full-length movies and other programs running beyond the 90-minute limit will play an important role. (Sony learned about play/record times the hard way back in the mid-'70s, when its one-hour Betamax was quickly overshadowed by JVC's two-hour VHS Vidstar machine.)

JVC recently whipped the wraps off a dramatic new prototype of what it expects future VHS-C personal video systems to look like. Called Concept C, the mini modular system comes complete with a tiny recorder and LCD screen, a pen-sized CCD camera and related accessories, all tucked neatly into an attache case.

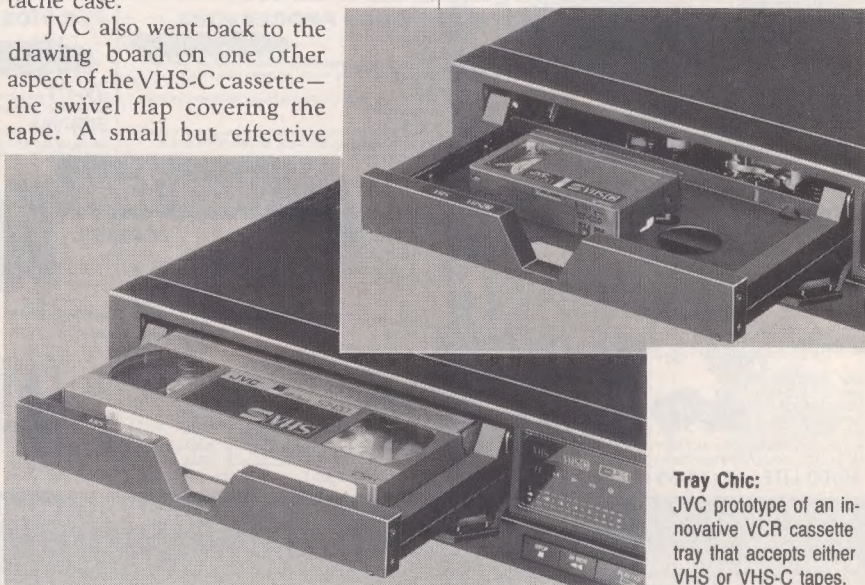
JVC also went back to the drawing board on one other aspect of the VHS-C cassette—the swivel flap covering the tape. A small but effective

latch has been added to the door to prevent accidental exposure of the tape. You have to look closely to see it, but it's there and it works. It won't block a deliberate effort to open the tape door, but I couldn't shake it open.

In what may prove to be the most important move, JVC and other VHS-C adherents readdressed the VHS/VHS-C compatibility issue from a new direction, showing prototypes of VHS decks that accept both cassettes. Current VHS machines will accept VHS-C tapes only if inserted into an adapter. I've never found using the adapter difficult, but dexterity levels do vary.

In the JVC model, a Compact Disc-style sliding drawer has a small recess molded into the upper-left-hand corner for the VHS-C cassette. Hitachi built a VHS-C adapter into the VCR. The adapter moves to the rear of the VCR when a full-size cassette is inserted, but automatically adapts the tape transport to the smaller cassette.

All these changes obviously represent a renewed commitment by JVC and other VHS-C suppliers. Whether they succeed in bringing the luster back to VHS-C sales is a question only the camcorder buying public will answer. ■



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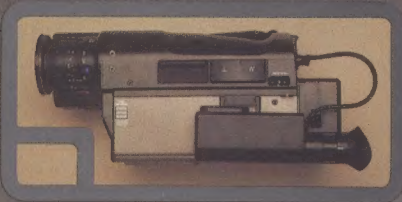
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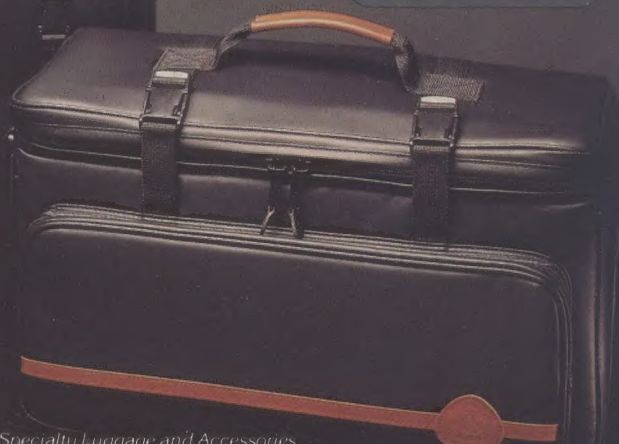
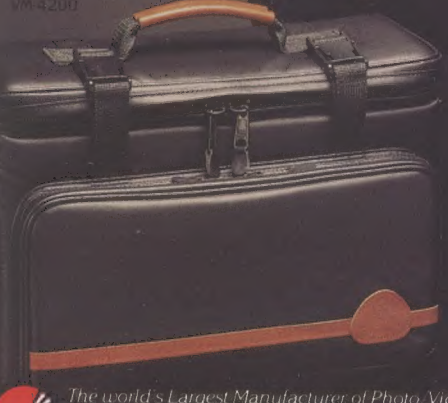
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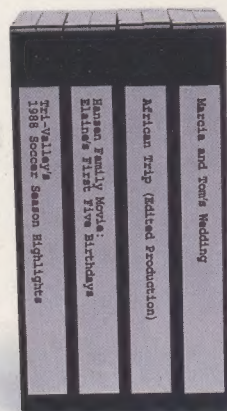


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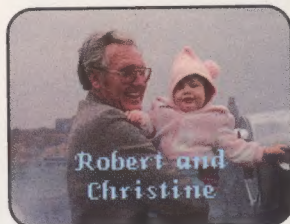
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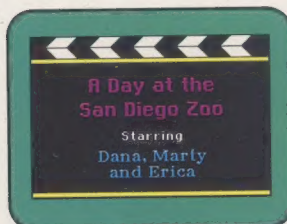
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