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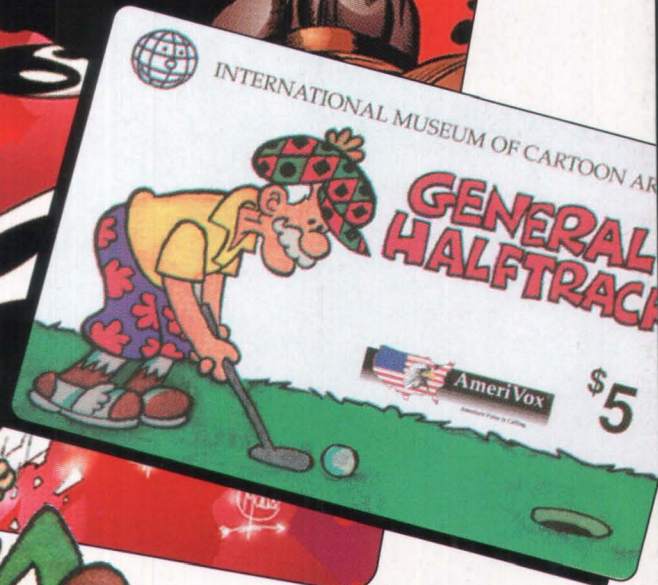
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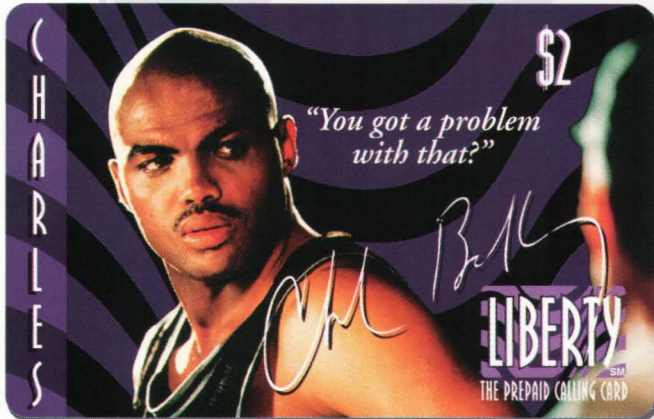
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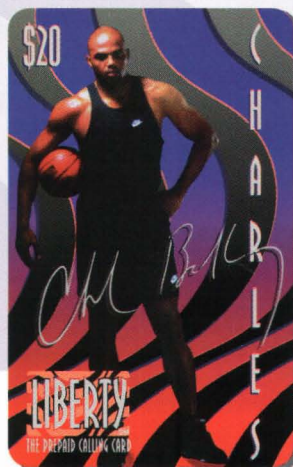
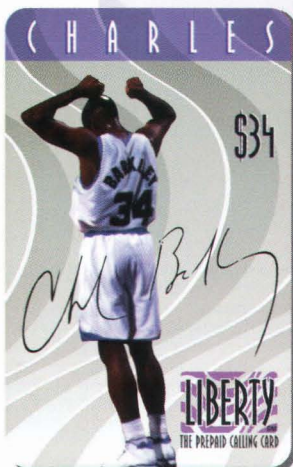
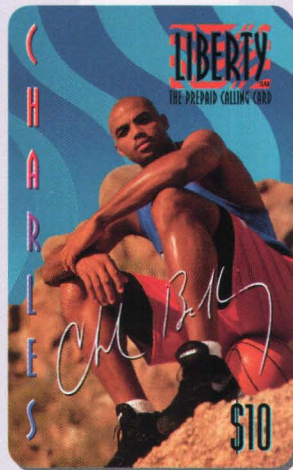
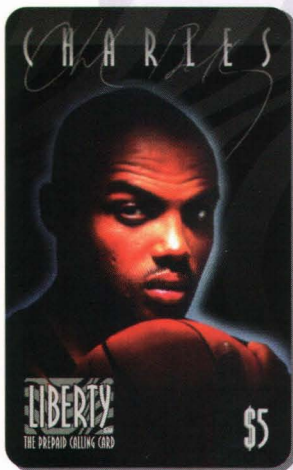
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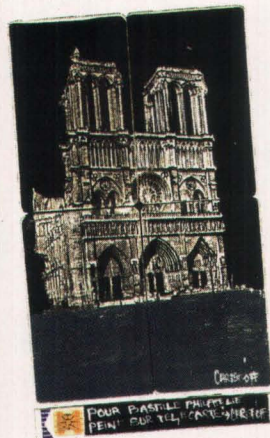
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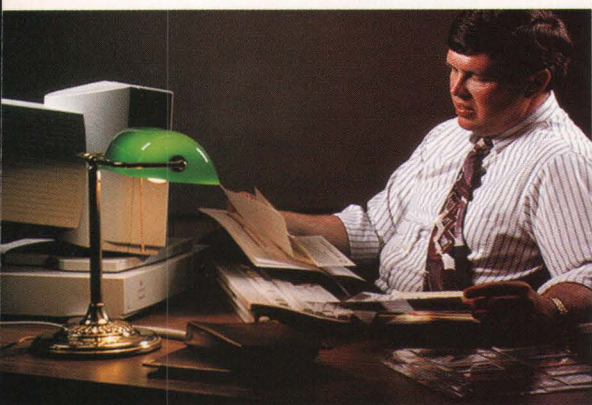
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I was talking with a friend about my job the other day when I happened to mention that I was becoming a “produce checker.” That’s right, a “produce checker” — at least in the figurative sense!

It seems like any time someone develops a highly successful product or opens up a niche market, it doesn’t take long for that certain unsavory element of our society to surface. You know the type — people who enter the business for the short-term profit and with total disregard for others’ rights. During the past three months we’ve heard rumors of issuers bailing out, leaving investors high and dry; issuers testing the waters by publicizing cards before they’ve

been printed; collectors who have paid for cards they never received; and cardholders with non-functioning cards.



So how does all this turn us into produce checkers? If it is indeed true that a few bad apples spoil the whole bunch, then it follows that it is our responsibility to periodically inspect the “produce.” What can a magazine like *Moneycard Collector* do to help ensure both the integrity and the future of the industry and hobby? “Plenty” is our adamant answer.

First of all, *Moneycard Collector* will demand complete business and credit references from ALL new advertisers, thus helping to protect our readers from unstable or unscrupulous operations. And we will not accept any ad for a card or product which we feel is in bad taste or represents poor quality. In other words, if you see an ad in our publication, you can rest assured that both the product and personnel are top notch.

Secondly, we will acquire and test as many of the cards as we possibly can, in order to establish the legitimacy of

such products. It is our policy to refrain from publicizing new phone cards until we are literally holding an actual working card. That way, issuers won’t be able to use collectors as “guinea pigs” to test the market. You may not see the card pictured in our magazine quite as early in the production process, but when it *does* appear you’ll know that the card actually exists.

Finally, and perhaps most importantly, we will make an attempt to seriously investigate problems concerning any company or card issued in the United States. Once confirmed, we will take the appropriate action, including publicizing any negative findings to our readers.

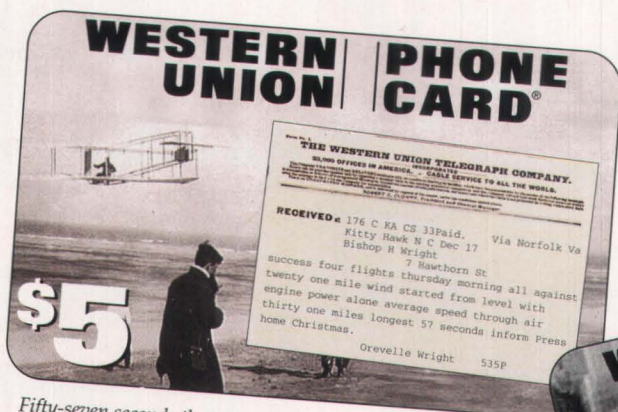
Call us the “conscience,” the “watchdog” or perhaps something else less complimentary — we believe it is our mission and our duty to do everything possible to ensure long-term health for our new hobby. We owe that to our readers and all collectors. Look for upcoming stories and columns about efforts to organize and regulate the industry, including a feature on the recently organized United States Telecard Association International (USTAI) and a new column by taxation/regulation expert John Guthrie.

Before we get too far ahead, however, there’s plenty to enjoy in this month’s issue of the magazine. Readers might be surprised to learn what some experts believe is becoming the driving force in U.S. telecard growth (page 6); there is a startling new authentication technology developing that will test the very fiber of your being (page 14); see where 85 percent of all the world’s telecards originate (page 20); and get the low-down on 300 pajamas and the world’s largest telecard tableau (page 36). And that’s just a taste of some of our tasty treats.

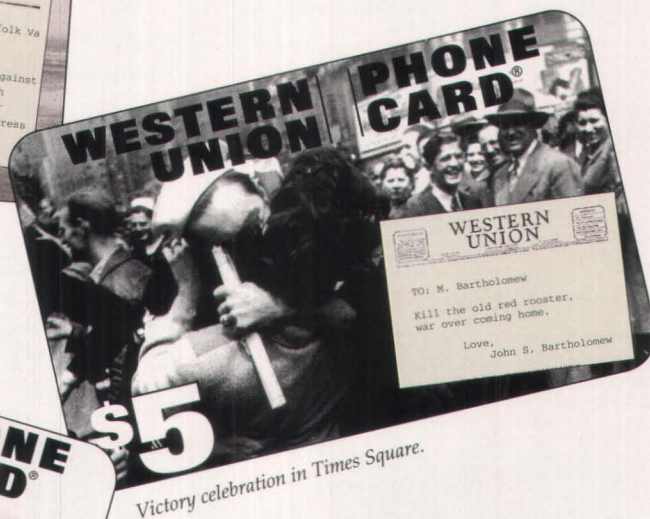
One final unrelated note is a well-deserved kudos to Amos Press staffer Brad Reed, who used his two kids, Sam and Ellen, along with neighbor Nathan Kreitzer to help illustrate our feature “Comics on Cards,” which begins on page 6. In order to obtain the proper angle for this priceless photo, Brad was seen literally hanging from an apple tree. The extraordinary effort resulted in a perfect background shot for our fun feature.

Randy Moser, Associate Editor

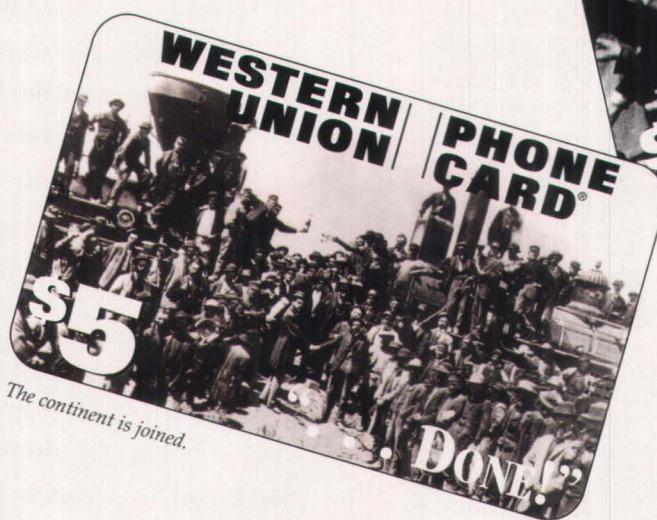
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PHONE CARD TERMINOLOGY

As our hobby continues to grow in the United States, we will see new terminology come into use. This column will help update you on these terms as they are being introduced.

COMMEMORATIVE CARDS are produced by a phone company or private firm to celebrate a special show or event. The date of the event is usually displayed on the card.

SPECIAL CARDS are usually decorative, commemorative or thematic and make up a special issue which is available to the general public.

PUBLIC CARD is a relatively new term in our vocabulary. Also called a utility card (versus collectibility), they are printed in large numbers, with quantities ranging from 250,000 to one million being typical. They are usually available to the general public through normal distribution channels.

CHIP CARDS have a small silicon chip embedded within the card which references the number of units stored in the card. The chip is connected on the surface by wires leading to a metal pattern or contact. These cards are also known as smart cards, memory cards and contact cards. True smart cards generally perform more than simple memory functions.

CONTROL NUMBERS are placed on cards by the manufacturer to help identify each individual card. Control numbers are separate and perform different functions from access PIN numbers.

DISPLAY CARDS are cards affixed to display boards and are facsimiles of actual cards. They are used to illustrate potential designs to customers. The entire display panel is often collected.

Les Winick

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Comic characters are starting to attract major attention from both phone card issuers and collectors alike.

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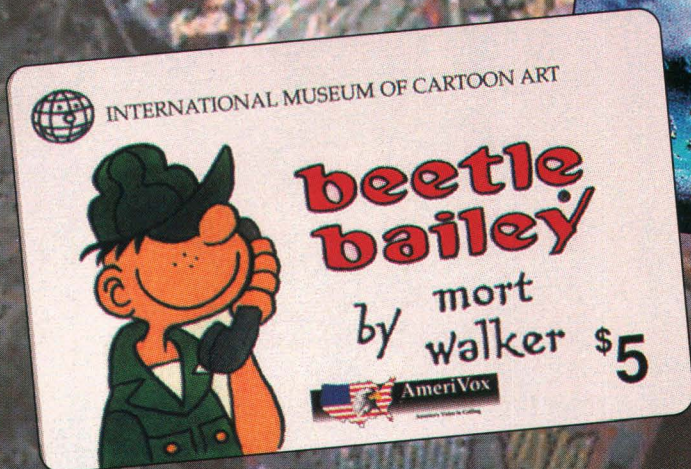
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Comics on Cards

'This is serious business, folks'

By Steve Fritz

Phone card collectors had better be ready. The market is certainly going to grow, but maybe not exactly as collectors are anticipating.

Let's start from scratch here. There's a common myth that the phone card collecting hobby is going to burst wide open when the big three — AT&T, Sprint and MCI — and the "Baby Bells" step up their participation. Guess again!

"It's comics and sports that are really going to help this industry," says Paul Silverstein, President of Global Telecommunications Solutions (GTS). "Everyone keeps talking about educating the public. To do that, you need an attractive package to draw them in. Otherwise, you're going to have to sit back and wait for the telcos to put together big ad campaigns to get the job done. And after all that, you'll *still* have to have those attractive cards the public wants to purchase."

"I think Marvel is providing attractive products, and at the same time, educating the consumer. In fact, I'd say Marvel is doing more than the big carriers right now. I wouldn't be surprised if the big carriers sit back and wait for us to open up the market for them. Then you'll see them move in with their huge ad campaigns. I think that will come sometime next year."



Got that? Let me take this 2x4 and whack you on the head with it just to make sure. All those holding their breath waiting for AT&T are going to turn blue. Comic publishers such as Marvel, Image and others are licensing out the cards that collectors are now coveting.

History Lesson #1: Consider the comic book industry today. It's come a long way from picking up a copy of Superman or Archie & Jughead at the corner drug store.

According to Bill Schanes, VP of Purchasing at Diamond Comics, the largest distributor of comic books in the world, the industry was valued at approximately \$1 bil-

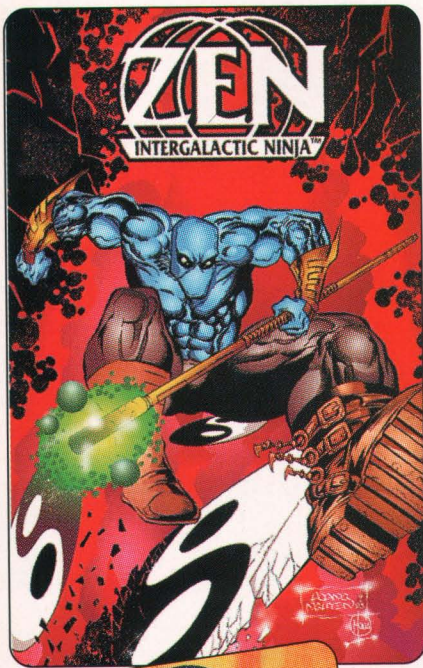
lion in 1993. It is now over 50 years young, and has survived its share of peaks and valleys — the most recent of which came last fall. While Schanes predicts that the comic industry will again reach \$1 billion in 1994, he also states that it is rebounding nicely as of this summer. Monthly sales figures



are back up to the pre-slump highs of '93.

"Phone cards and comic books are two very distinct industries," said Stephen Saunders of People's Access Telephone, which has licensed cards from such

Right now, Marvel is doing more to educate the consumer than some of the big carriers.



comic greats/hot stars as Frank Frazetta, Boris Valejo, Julie Bell, Bart Sears and George Perez.

"The average phone card collector is a 25-40 year-old male. The comic collector is also male, but 12-18 years-old. Our fantasy art cards do better with phone card collectors who typically know who Frank Frazetta, Boris Valejo and Julie Bell are. The comic collectors are more interested in Bart Sears and

George Perez.

"The American market is different from the European one," Saunders adds. "Comic cards are appealing to all age brackets overseas. They are getting bigger in Europe because the market is much more sophisticated there. They just have different demographics."

But that certainly doesn't mean that comics on phone cards aren't selling in the U.S.

Quite the contrary! A quick look at GTS and its popular Marvel cards is enough to make you understand why Paul Silverstein is smiling so broadly.

GTS began with 5,400 of three major comic book covers – the first appearance of Spider Man, Hulk #300, and the X-Men Wedding cover. "They sold out in less than three weeks and we had back-orders in excess of six figures for those cards," Silverstein recalls. "The people who bought them were comic book guys, mainly through Marvel's distribution channels.

"We believe the majority of them stayed here in the U.S., although quite a few of them did go overseas. Comic book customers buying phone cards surprised us a bit because up until then, there was no indication that they might get into the hobby. We thought only phone card dealers would be interested in them.

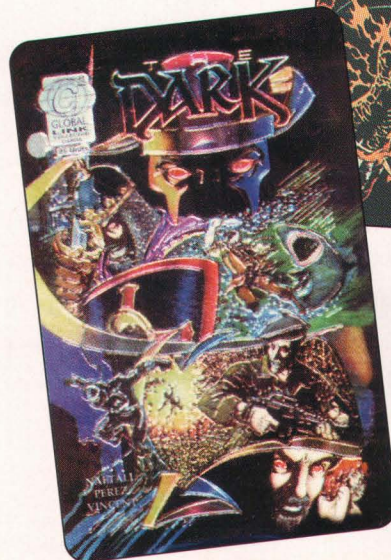
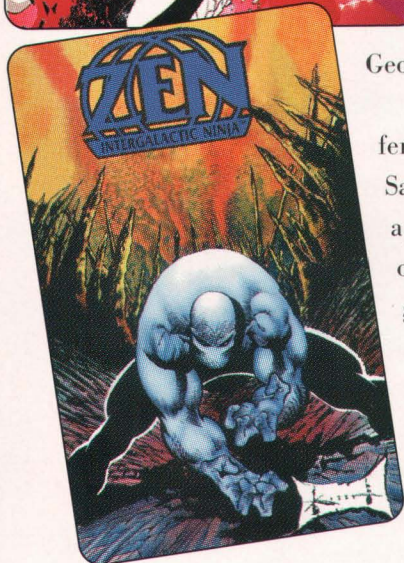
"Then we started receiving a lot of press from the

comic book and trading card media, and the next thing we knew, not only did the comic book retailers start placing orders, but so did the trading card dealers. After all, Marvel was behind it. They are a high profile company. The cards we produced had very low quantities by Marvel standards. So, they sold out quickly. Quite frankly, we were pleasantly surprised by all this."

History lesson #2: Approximately 90 percent of all comic books are produced by six major publishers. Marvel (X-Men, Spider-Man, Hulk, Avengers) is the largest with a 30 percent share. Second in line is DC (Superman, Batman and the Justice League) with 20 percent. Third is Image (Wild C.A.T.S.) with about 15 percent. Dark Horse (Mask), Malibu (Ultraverse) and Valiant (X-O Manowar) share the remaining quarter.

Owned by billionaire Ron Perelman, The Marvel Group is comprised of the comics division, Fleer trading cards, Toy Biz, Panini Stickers and their own animation, software and live action film production companies. Marvel regularly brings in over \$500 million, of which the comic publishing end accounted for a full one-third, or \$150 million in 1993. The rest is done through licensing those same characters, all the way from Marvel's owned and operated business to such enterprises as Universal Theme Parks and the Hard Rock Cafe.

DC Comics is a division of Time-Warner, Valiant is part of electronic giant Acclaim Enterprises. Malibu and Dark Horse are diversified concerns with major ties to Hollywood properties. The only rea-

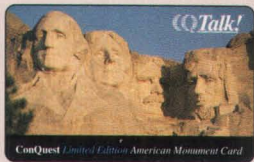




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son that Image is not as diversified is due to their relative age, having only formed in 1992. And they are busy making up for lost time.

"I believe diversification is the key," says Schanes. "It crosses all boundaries, from video games to trading cards, toys and figurines — even phone cards. It's become an important part of the business."

And don't think all these publishers aren't drooling over phone cards for that diversification. Saunders admits that Public Access has been approached by a number of publishers who recognize the numerous advantages of phone cards.

"Our feeling is that phone cards have only touched their own collector market so far," claims Jan Rimmell, Marvel's Marketing Manager for phone cards. "They haven't even begun to touch the comic book

and mass markets yet."

History lesson #3: The most recently held Comic Con in San Diego drew over 30,000 comic fans from all over the world. Compare that to the most well-attended phone card convention. Heck, even the '94 National Sports Card Convention in Houston only drew about 20,000 paying customers. Are these numbers starting to hit you yet?

"Quite a few 12-year-olds were more than willing to plunk down \$25 for some of my cards," Saunders claims. "They also went right out and used them. Because I do comic conventions, I am seeing more and more of the younger collectors coming in and buying the cards. I think that's great. I mean I put an ad in Zen Comics (one of the stronger independent

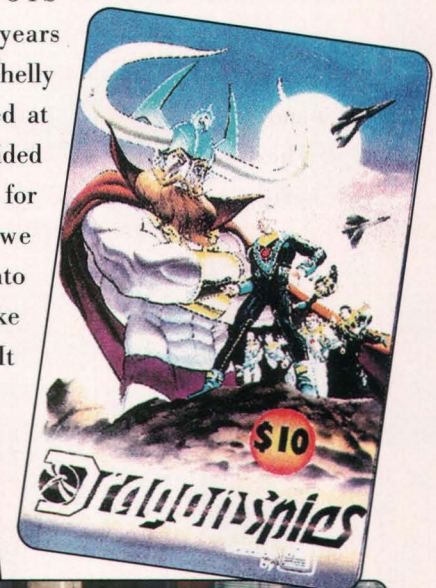
comics featuring Zen Intergalactic Ninja) and I got a heap of orders out of it."

"To me, the allure of phone cards is the utility in them," says Len Sullivan, of Diamond. "You can use them for phone calls. That's something they have over trading cards. Kids look at phone cards and say 'Hey! This looks cool!' They buy the card, use it and once they're done, they store it in a sleeve and get another. It's a win/win situation."

"About a month ago I was getting calls from retailers asking what in the world was a phone card. This month I'm getting orders from the same people. The number of cards we're stocking is starting to expand in our monthly catalog. It's quickly becoming the hottest type of collectible we are carrying."

Right now, Marvel is already thinking of ways to make their cards even more attractive to kids. Currently, they are in the midst of getting very, interactive with them. "We commissioned original art for our new Halloween and Christmas cards," said Marvel's Rimmell. "And when you call the 800 number, you're greeted by the voice of a Marvel character, who will give you special messages. We will continue to put more and more interactivity into our cards. Games and sweepstakes are also coming."

According to GTS' Silverstein, "Two years ago, my partner, Shelly Finkel and I looked at each other and decided if we started going for good licenses, we could cross over into other areas and make this hobby grow. It



would be easier to introduce the prepaids if it was attached to a readily accessible product, which comics definitely are.

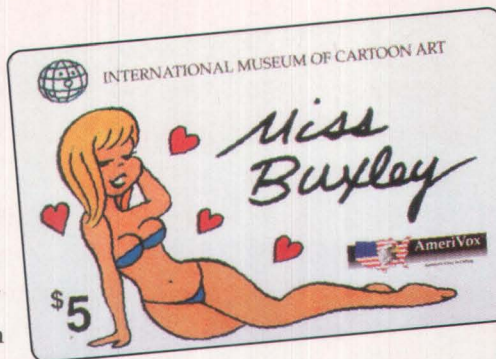
"Marvel was the first comic publisher that got us up and going. Then some of the Image guys joined in. We talked to Marvel about it and they understood that we needed the license to survive in the marketplace. "The end result is that in the last half of 1994, you'll probably start seeing a lot of ad campaigns and promotions around phone cards. Then the ads are going to tie in.

"After all, Marvel is moving into other areas. A lot of them involve all sorts of new media," concludes Silverstein. "Marvel sees phone cards as integral in tying in with all those media, both to help promote them and to integrate with them."

"The fact is that phone cards are collectible," says Saunders. "If you look at what the Baby Bells put out during 1992, you'll see they are now going for over \$200. They originally sold for \$5! All I know is I'm getting floods of calls from distributors, who are getting floods of calls from retailers, and the retailers are also asking about the rechargeability of the cards. So would you say the comic market is getting educated fast? People are buying the cards and actually using them."

In addition to "early birds" GTS (Marvel Superheroes, X-men, Cyberforce) and People's Access Telephone (Zen, The Dark), other issuers with comic figures on prepaid cards include Communications Design Group (The Unseen Works of Jack Kirby) and AmeriVox (Beetle Bailey).

AmeriVox is counting on its be-

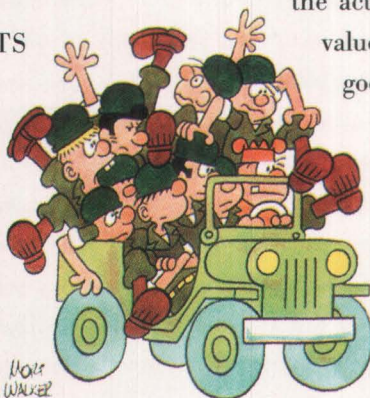


loved comic figure Beetle Bailey to enter the comic card competition. The amiable soldier and his pals have already been pictured on two sets of cards issued within the past six months by the California telco.

The first set of five cards, each with a \$5 face value, was released in June and featured Sgt. Snorkel and his dog, Otto; Beetle Bailey; the Beetle Bailey "troop"; General Halftrack; and the reposing bikini-clad Miss Buxley. The 5,000 sets sold out so rapidly that a second series of \$5 cards featuring new images was issued in August. The quantity issued was once again 5,000 sets, in addition to 250 test cards.

Intended for international as well as domestic use, the new series has a face value of \$21 per card, making it significantly more expensive to acquire. However, the activation fee is now incorporated in the value of the card and the designs are equally good, if not better than the first series.

What we've seen so far in comic phone cards is likely just the tip of the iceberg for the burgeoning U.S. telecard market. One thing is absolutely certain, however; comics on telecards are a serious business — and that's no laughing matter!



Page 8 (clockwise from upper left): **Beetle Bailey**, AmeriVox, \$5, 5,000 issued, remote memory, plastic, 1994; **Malagar**, CDG, \$10, 2,500 issued, remote, plastic, 1994; **Zen (Jae Lee)**, Public Access Telephone, 20 units, 2,500 issued, remote, plastic, 1994; **Incredible Hulk**, GTS, \$10, 5,000 issued, remote, plastic, 1994; **The Dark IV**, Public Access Telephone, open denomination/minutes, 5,500 issued, remote, plastic, 1994. **Page 9** (from left): **X-men Wedding**, GTS, \$10, 5,000 issued, remote, plastic, 1994; **Spider-Man**, GTS, \$10, 5,000 issued, remote, plastic, 1994. **Page 10** (clockwise from right): **Ghost Rider**, GTS, \$40/set (4), 5,000 issued, remote, plastic, 1994; **The Dark I**, Public Access Telephone, open denomination/minute, 5,500 issued, remote, plastic, 1994; **Zen (Sam Keith)**, Public Access, 15 units, 2,500 issued, remote, plastic, 1994; **Zen (Hanj Nunen)**, Public Access Telephone, 15 units, 2,500 issued, remote, plastic, 1994. **Page 12** (clockwise from right): **Dragon Spies**, CDG, \$10, 2,500 issued, remote, plastic, 1994; **Jack Kirby**, CDG, \$20, 2,500 issued, remote, plastic, 1994; **Car**, CDG, \$10, 2,500 issued, remote, plastic, 1994; **Cyberforce**, GTS, \$10, 2,000 sets issued, remote, plastic, 1994; **X-Men (Havok)**, GTS, 20 units (\$12 retail), 8,000 issued, remote, plastic, 1994. **Page 13** (clockwise from top): **Miss Buxley**, AmeriVox, \$5, 5,000 issued, remote, plastic, 1994; **Beetle Bailey Snoring**, AmeriVox, \$21, 5,000 issued, remote memory, plastic, 1994; **Troops in Jeep**, AmeriVox, \$21, 5,000 issued, remote, plastic, 1994.

COLLECTOR'S DETAIL

IN THE CARDS



THE GOLDEN EGG I had no idea it had any value at all. I just knew that it didn't work because there weren't enough digits in the secret PIN. But I got it as part of a card trade with a guy who used to work for AT&T, and it made a good conversation piece, so I kept it.

AT&T doesn't mess up very often, so when a problem arose on a batch of TeleTicket cards a couple of years ago, the company moved fast to destroy the bad plates. AT&T wasn't quite quick enough, however, and a very, very small number of TeleTicket cards with nine-digit PINs (instead of the normal ten) escaped being turned into a liquid plastic memory of what they once were.

Hidden away in the recesses of AT&T, a very small quantity of these survivors made it outside the corporate offices. But the one I have in my hand right now did. I call the 10 unit card my golden egg. Without even know-

ing it, and by a quirk of nature, I now own one of the most valuable telephone calling cards in the world. Thank you, AT&T! This time AT&T really did reach out and touch someone.

"This thing is worth more than your wedding ring," I exclaimed to my wife. Bad analogy! Don't

use that one at home; it's not the kind of logic a spouse likes to hear. It *did* make a point, though.. My wife's diamond can be checked by a jeweler for authenticity. That's how we knew what it was worth in the first place. Cut, color, clarity, and carat weight are all characteristics for validating diamonds.

So who is going to validate my AT&T card? Who's to say that what's worth a lot today won't be worthless tomorrow if someone figures out how to scratch off a digit on a regular AT&T TeleTicket card and claim that it, too, is rare? If that *does* happen, how can I prove that my legitimate card predates any supposed forgery?

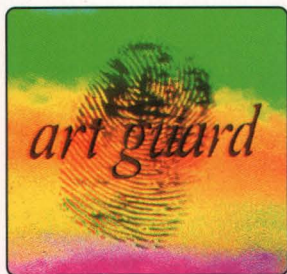
Well, who's to say a Rembrandt is really a Rembrandt? The art world, with all the romanticized methods of fraud and deception played out on prime time TV, must have dealt with this problem by now. Indeed, they have.

It might be easy to detect the zinc in ink used in an ancient painting which was supposedly created before mankind started using zinc, but the hard question is how to authenticate a modern piece of art, like Bam Bam and Pebbles at the beach.

Not to worry, it has all been figured out. The secret is still in the paint, but this time the investigators aren't looking for zinc — they are searching for the irreproducible, uncompromisable, practically invisible strands of human DNA sprinkled in what the industry calls "gene chemistry ink." Here is how it works.

Based on a process created by Art Guard, a Southern California firm, fine pieces of art are tagged with a unique type of ink which possesses elements of the individual protein signature of specific human DNA. How specific you might ask? Try unique to one in 54 million possible combinations.

In a world where a Rembrandt might not be a Rembrandt, a single frame, or cell, from an animated cartoon can be certified authentic because of human DNA tagging. Hanna-Barbara, recognizing the potential for counterfeiting its animation art, hired Art Guard to



ART GUARD USER

authenticate its animation cells from "The Flintstones" cartoon series using ink derived from Joe Barbara's actual DNA.

Now Art Guard is planning to do the same thing for me that they are doing for Hanna-Barbara. Without damaging or disfiguring my extremely rare collectible, Art Guard will apply a spot of clear, DNA gene chemistry impregnated ink to the back of my AT&T TeleTicket card.

I have given them the history of the card and all my vital statistics, and, once tagged, my card will be registered in Art Guard's National database. This will provide a method of instantly authenticating that card, no matter what happens to it in the future, or who ends up owning it when I trade it. It also creates a kind of time capsule for the card, demonstrating its existence early in the growing telecard industry — a critical factor in warding off would-be counterfeiters of the future.

But there's more: Not only will my card be marked for identification with DNA ink, but, if I want, my golden egg can be bonded and insured, too. I plan on signing my card up for Art Guard's soon-to-be-established All-Risk Protection Plan, which, in addition to card registration, will provide a high level of insurance. Once registered in this program, if my card is ever lost, stolen, burned, or blown away in a hurricane, I'm covered. My homeowner's insurance policy won't even protect my card collection to this extent. This is truly a dream come true!

High tech security for a high tech industry is just what we need. You never know what you might find lurking in your card collection, but having the opportunity to register and track the forefront cards which define the financial boundaries of our appreciating industry will ultimately benefit us all. Best of luck in the hunt for your golden egg.

Art Guard can be reached at (310)337-7779. Bill Peay can be reached at (808) 332-7102.

Bill Peay

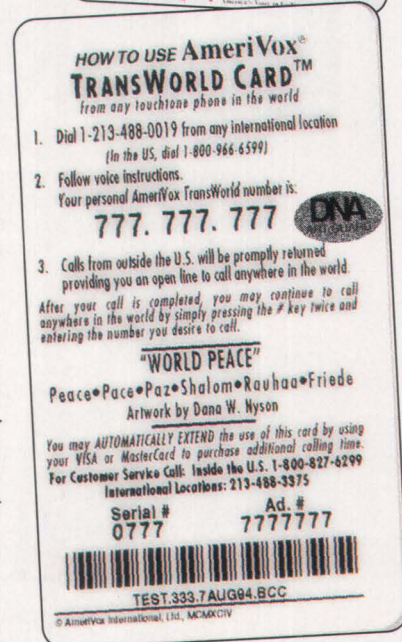
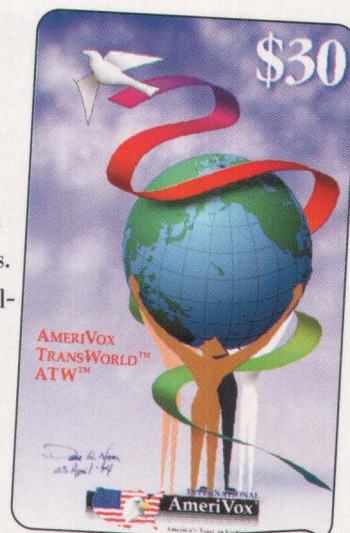
A MERIVOX FIRST TO USE DNA CODING Just prior to press time, the first application of Art Guard's revolutionary card authentication process was confirmed as going on AmeriVox's new TransWorld cards.

The back of the new international calling card will host a special logo composed of DNA gene chemistry ink, derived from the DNA pattern of artist Dana Nyson. A blend of DNA and proprietary wedded biological chemistry has resulted in a chemical signature which is nearly impossible to duplicate.

According to Charlie Butland, president of Art Guard International, and inventor of the process, "Once the DNA pattern of an individual has been derived and the gene chemistry ink has been developed, it simply cannot be copied. It is the perfect method for authenticating collectible calling cards because the DNA chemistry on the card can be checked instantly by a hand scanner. The correlation is irrefutable."

"Authenticating our collectible cards makes sense," claims David Michael Eastis, designer of the "World Peace" card and VP of the company's Collector's Division. "Since phone cards are limited edition miniature works of art, it is smart to authenticate these coveted masterpieces. It all adds up — you take DNA, the biochemistry of life, add an 'A' for Art and you have DANA for Dana Nyson, whose DNA is the first to appear on an AmeriVox art card. I can't imagine a more perfect match."

For the "World Peace" release, AmeriVox is providing DNA tagging and a certificate of authenticity for 1,000 cards — 150 jumbo cards measuring 7.25 inches by 4.5 inches, and 850 (of the total 5,150 issuance) of the standard cards. The accompanying certificates will be signed by the artist with the exact DNA ink used on the cards. Not only can the cards be authenticated, but so can the certificates which list each card's series and sequence number.



ULTRAMAN™

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Protecting the Earth since 1966 is ULTRAMAN, the popular Japanese superhero. A 130-foot-tall red and silver giant from Nebula M78, ULTRAMAN saves us from alien invasion, fighting off hideous monsters from every corner of the galaxy. Thank you ULTRAMAN!



CLAUDIA NIERMAN

A talented Photographic Artist, Claudia Nierman has vision. She takes objects out of their context and creates a poetic product. Claudia is able to find magic in a piece of rusted metal or even a broken glass. Each has a touch of nostalgia and time; it seems as if each photograph has its own story to tell.

Series Title	Qty of each Individual Card	Qty. of Collector's Portfolio	Qty of Cards in Series	Card Value
Tales From The Crypt	5,000	1,000	10	\$10.00
Ultraman	5,000	1,000	10	\$10.00
Judy Garland	2,500	1,000	7	\$10.00
Claudia Nierman	2,500	N/A	3	\$10.00

TeleWorld's Limited Edition Collector's Series of Pre-Paid Calling Cards shown have 30 minutes of pre-activated talk time. Also, call and ask about TeleWorld's Fine Art Series featuring Leonardo Nierman and James Rizzi. Each card is numbered for authenticity.

Get ready for chills, thrills, and spills... blood spills, that is! The Cryptkeeper is your horrific host for the hit adult series "TALES FROM THE CRYPT", which is based on the original E.C. Comics title. These tantalizing, tongue-in-cheek, terror tales have audiences screaming for more. TeleWorld gruesomely presents these horrific Collector's Pre-Paid Calling Cards featuring the Cryptkeeper. Guaranteed to frighten... you'll die for them!



TALES FROM THE CRYPT™



Legendary performer Judy Garland, has brought immense viewing pleasure to a world-wide audience since the age of three. Her mesmerizing talents of singing, dancing, and acting linked her with famed actors Mickey Rooney, Gene Kelly, and Fred Astaire. Her credits include countless classics such as "Easter Parade", "A Star is Born", and "The Wizard of Oz". Judy Garland is... "Miss Show Business".

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NEW ISSUES

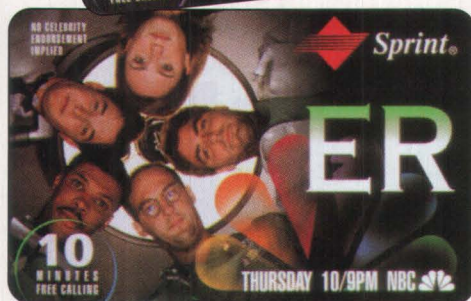
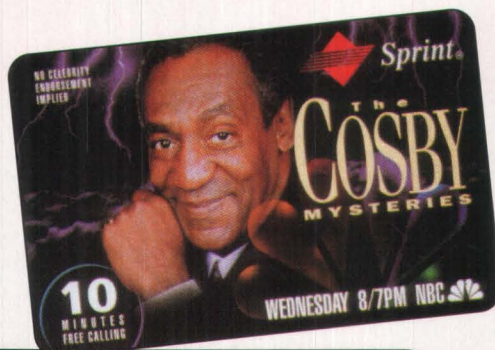
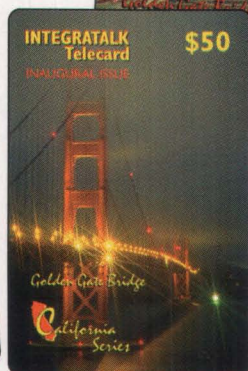
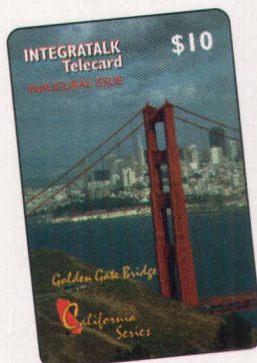


MARILYN JOINS ACMI FOLD Clad in only a plush pink towel, Marilyn Monroe made her ACMI debut during early August. Appropriately, the new prepaid card features the blond bombshell talking on the telephone.

The pink towel card is the first of a 13-card series, with each card spelling a single letter of the Hollywood icon's name. A special 14th card will be created for collectors of the first 13 offering. Available in four different denominations, each of the cards carry a \$.35/minute domestic long distance rate and are printed on 28-mil. plastic.

ACMI is purchasing and distributing 10,000 of the cards from LASER RADIO, the manufacturer and licensee of the Marilyn Network. A percentage of the royalty generated by the sale of the card is being donated to the United Way by the two companies. Call (901)363-2100 to order the card.

\$3.....	35¢/min.....	5,000
\$7.....	35¢/min.....	4,000
\$20.....	35¢/min.....	800
\$50.....	35¢/min.....	200



The cards, each of which celebrates a new NBC show, are in full-color and are worth up to 10 minutes of free calling time. They were produced in limited editions, featuring the following shows: *The Martin Short Show*; *The Cosby Mysteries*; *Friends*; *Madman of the People*; *ER*; *Something Wilder*; *Sweet Justice*; and *Earth 2*.

BRIDGE WITH INTEGRITY Newly formed Integrity Telecom has announced its first series of cards, featuring spectacular photography of San Francisco's Golden Gate Bridge.

As the first edition in a planned "California Series," the cards will be available both individually and as a collector set. The collector pack includes the four different denomination cards and a special "Jumbo" card, all specially packaged on a heavy card stock printing of the Golden Gate Bridge, with each card mounted on the stock and shrink-wrapped.

A limited edition card (2,000) honoring IT's parent company, Advantage Communications Group, has also been released for collectors.

All INTEGRATALK telecards will be designed with the collector in mind, with extremely low print/mint numbers. The initial set will be followed with series on the California wine country and the California North Coast. Orders may be placed by calling (800)268-3050.

continued on page 42

AMERICA'S MOST WANTED

This month's "Most Wanted" is a numerical ranking of the best sellers of five contributing mail order dealers. Thanks to the companies who provided the data: Keep The Change, (407)629-2273; International Phone Card Exchange, (201)509-0202; Americards, (206)641-6057; PM Cards/Powell Associates, (212)864-4321; and Steve Eyer, Inc., (217)864-4321. The ranking reflects sales results from the month of August.



1 NY TELEPHONE \$5.25 OLYMPIC LUGE

I thought we'd lost sight of the Luge last month, as it fell to the number 10 spot; but it was just napping, coming back strong during August. Perhaps the buyers who were waiting for a cheap price gave up and finally added the pricey item to their collection to complete the Landis & Gyr dynasty at New York Telephone. In any case, good demand from collectors worldwide awakened the giant.

2 GTS MARVEL COMIC SET (3)

The three-card original set held steady at the runner-up spot this month. The second set of cards is starting to make some noise, but hasn't risen to the top 10 yet. I believe much of the demand for the old set is due to the large summertime Comic Book Dealers seminar. I don't need to tell you who was there promoting our hobby. Congratulations, Mr. GTS President! Telecards need more exposure to diverse groups. Do your part. Speaking among our own ranks doesn't help increase hobby awareness; speaking to new groups does!



3 SPRINT \$10 WORLD SOCCER SET

You'll notice the mysterious disappearance of a key word in describing Sprint's soccer cards. Gone is the wording "World Cup" and in its place is the plain old "world" soccer card set. The coveted official logo is also MIA. Last month's first choice, the international set denominated in units, is gone, and its place has been taken by the much heralded and long-awaited USA set denominated in dollars. The wait is over and here's your chance.

The international set is scarce. This one should be easy to obtain.

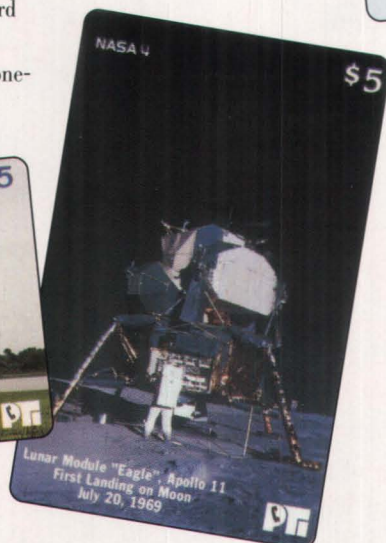


4 **ACMI \$3 HARP SEAL** Another new entry to the Most Wanted list, this lovely card is the "N" card in Advantage Communications' Endangered Species of the World set. Harp Seals come in \$3, \$7, \$20, \$50, and \$100 Denominations. Most of ACMI's higher denominations go to phone time users rather than collectors. One technique some collectors have tried is to use the time, then trade the cards. By doing this, even the high value cards can enter the secondary market, albeit used.



5 AMERIVOX \$100,000 DOLLAR BILL (\$1)

This card, which I'm tempted to call the "hundred thousand dollar telecard," was one of two bank notes on telecards that were on our contributing dealers' rankings. Bank notes on telecards are certainly keeping up with coins on telecards. Where are you, stamps? Are you just sleeping too? An unusual denomination for an AmeriVox card (\$1) also helped to lift this new card to the ranks of the elite 10. It's only the second one-buck card in the AmeriVox stable.



6 PREPAID TELECOMMUNICATIONS NASA SERIES

There are almost a dozen of these space-related \$5 cards. Most show dynamic photos of launch vehicles or views from space. The appeal of these cards is their low face value, and the outstanding photo reproduction on the card. These cards stand out. You feel like you're there!



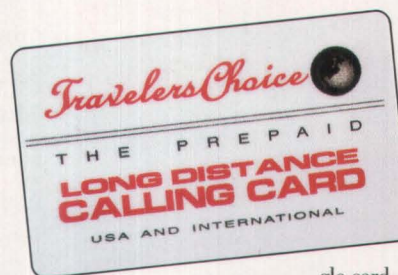
7 ORIGINAL AMERITECH SERIES

Ameritech's original 13-card set of employee trials, coinsavers, and special event cards has fallen a few notches this month, but remains among the most collectible. Interest may be redirecting itself

to the nicely designed later sets, just recently issued. Ameritech did a fabulous job introducing phone cards to the visitors of the ANA show in Detroit this summer. Promotional efforts to new audiences brings many new collectors into our hobby. Ameritech is doing just that. In just one year the Baby Bell has issued 39 cards.

8 NYNEX \$5.25 DEMOCRATIC CARD

This one, so boldly displaying Miss Liberty, is a surprising new entry to the listing. The step-child to the famous \$1 Complimentary "D92" card that Europeans call the "Clifton card," the \$5.25 card was designed to be sold at the convention. Phone locations were less than ideal, however, and conventioners had other things on their minds. Many were sold to the collector market, but they still remain relatively scarce.



9 NORTH AMERICAN TELEPHONE \$20 TRAVELERS CHOICE

This single card, one of three NAT cards receiving votes, made the listing this time on its own, and has been an excellent seller for usable telephone time. The issue comes in three popular denominations which could have been included here. I thought they would fall off the list when World Cup soccer fans returned home, but the NAT cards continue to excel.

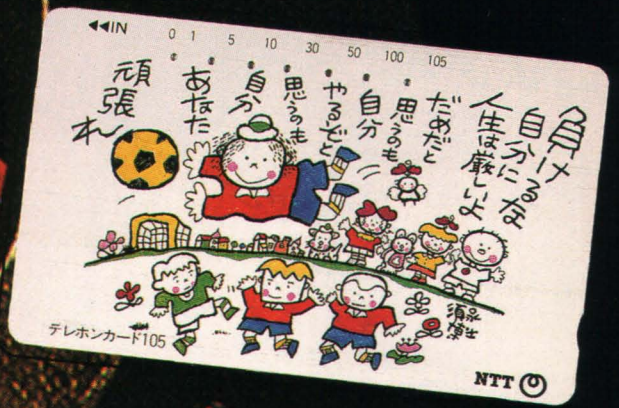


10 ACMI HUMPBACK WHALE

This is the third in the Endangered Species set and makes its first appearance on our list. The series is now six strong and increasing in popularity. I believe that each of the Endangered Species cards will make at least one appearance on "America's Most Wanted." There are many worthy cards that need your help to edge into the listing, so support your favorite card. Give a phone card a new home.

Next month several new cards will rise to the forefront of popularity, and I'll be around with a few more opinions and more than a little "stuff" that I just "heard on the street." Until then, keep on telecarding!

Steve Eyer



Cards of the Rising Sun

By Arthur W. Becker

Part 1 of 2

Telephone cards in Japan are almost as common as sake and money — nearly everybody has them. The Japanese use them practically without thinking about it. Most public pay phones accept telephone cards, and some are exclusively card-operated. Close to 400 million phone cards are issued annually in Japan, and most of them are beautiful.

In this issue, I'll give you a brief history of phone card use in Japan, as well as basic descriptions, terms, usage and so on. Next month, we'll take a look at other types of cards used in the country — there is a prepaid card for anything and everything in Japan, including trains, subways, monorails, postage, department store gift certificates, toll roads, and (you'd better sit down) yes, even McDonald's!

Each telephone card is made of thin, flexible plastic, with a gray magnetic coating on the reverse side. The measurements are 86mm x 54mm. On the right side is a notch, scientifically designed to exactly match the average Japanese thumb, as used when inserting a card into

a pay phone. Of course, I'm being facetious with the last part. However, the notch really *does* indicate which end of the card should be facing the user.

There are different sizes and shapes of notches, with some cards even having two. Frequently, there is an arrow or other mark, that also helps in determining which end of the card is inserted into the slot. The obverse, or design side, always faces up.

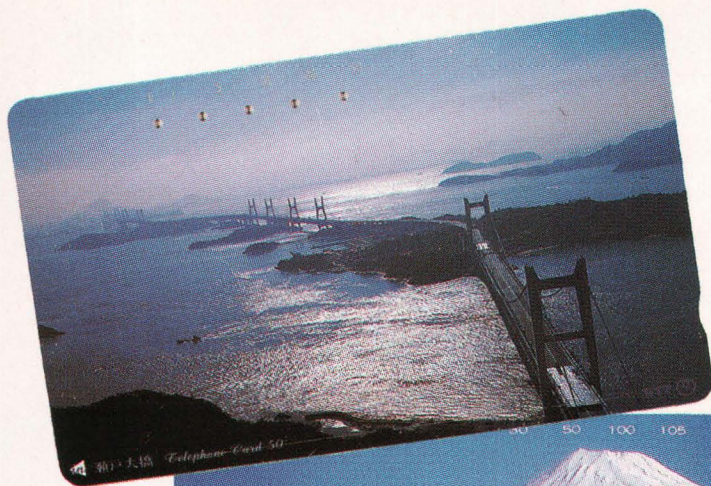
Many of the cards have a standard UPC bar code on the reverse.

As call units are consumed, a small hole is punched in the card to indicate remaining units. When the units are completely consumed, the card is returned as a

souvenir. Many considerate non-collectors in Japan leave used cards on top of a phone

Japanese telephone cards are everywhere. The Japanese use them practically without thinking about it.





for collectors to have – it really is that polite of a country. However, some fanatic collectors only harvest unused (mint) cards. Since the cost of a card is either \$5 or \$10, this can quickly become a very expensive hobby. I am a stamp collector, and can't think of anyone I know who collects mint \$5 and \$10 stamps on a large-scale basis. Honestly, used ones are fine with me.

Just two companies issue telephone cards in Japan: NTT – Nippon Telegraph and Telephone Co., the domestic telephone company; and KDD – Kokusai Denshin Denwa Co., Ltd., the international long distance company. Since *denwa* is the Japanese word for telephone, your guess is as good as mine as to why telephone cards aren't called *denwa* cards.

A good theory is that the Japanese like to use for-

eign words. In fact, foreign words, mainly English and French, are everywhere in Japan. Frequently, they are barely recognizable, as modified Japanese versions of the foreign word. For example, TE-RA-HO-N-KA-A-DO is frequently referred to as TE-RA-KA-A-DO, thus skipping a lot of unnecessary vowels and consonants.

Telephone cards were first introduced in Japan in 1982. Currently, two values of cards are sold: 105 units, which are sold for the discount price of 100 units, and 50 units, which are sold without a discount. Each unit is good for three minutes worth of local calls. Each unit normally costs 10 Yen.

Long distance and international calls cost proportionately more per unit. Since these calls can be expensive and quickly chew up units, some pay phones in Japan actually have two phone card slots. With the U.S. dollar at an all-time low exchange rate against the yen, it is easiest to think of one yen as being equal to one cent. Thus, 100 yen is about the same as one dollar. Old-timers like to tell you about when there were 360 yen to the dollar, but those days are long gone.

Remember earlier that I told you Japanese telephone cards are currently issued only in denominations of 50 and 100 units? The original cards had values as high as \$200. However, the criminal element in Japan discovered how to forge the high-value cards. In order to minimize the problem, NTT set the maximum value of a telephone card at \$10. This, at least, made the crooks have to work a bit harder to cheat the telephone company. Card collectors actually benefit from the value limit, since more cards are ultimately issued.

Topical telephone card collecting is easy in Japan. There are card vending machines just about everywhere. You can often select from up to a dozen different cards. Newspaper stands all sell telephone cards and display the ones available. Cards are often sold at hotel front desks. Souvenir stands at tourist attractions inevitably sell specialty cards relating to the area, usually at double the face value. Some of these are even gold-plated.

Airport telephone cards are an interesting topic. The card designs change frequently. The last time I was at Narita airport, two different designs were avail-

able at perhaps a dozen vending machines near rows of telephones. Only \$10 cards were available.

Train telephone cards are also popular, as railroads are the government-preferred method of transportation in Japan. There are trains virtually anywhere you want to go. Some limited express trains, and all the Shinkansens (Bullet Trains) have public telephones on board. None of them take cash; only phone cards. The larger Bullet Trains and the Narita Airport Express have vending machines for telephone cards, which can only be purchased on the train itself.

Cities are another popular topic. For example, I have over 20 Yokohama cards in my personal collection. When I was in Hakodate last year, I saw several different Hakodate card sets selling for a hefty markup above face value.

In a country with so many islands and rivers, bridges are widely featured on telephone cards. Other telephone card topics easily collected in Japan include automobiles, boats, puppies, kittens, and castles. NTT issues national cards, and I've seen ads for them inside Tokyo area commuter trains.

Another type of Japanese telephone card is the "Free Dial Card," which is also known as the "Self-Dial Card." This is the equivalent of an 800 number card, where the user doesn't even have to dial a number. As soon as you insert the free dial card, the encoded number is automatically dialed. One use of the free dial card is to make a claim if the holder has an automobile accident. Chances are, the person's insurance agent will give the insured a free dial card to use in reporting the accident and making a claim.

The largest NTT offices have special sections where telephone cards are sold. Anywhere up to 100 different cards are available. Custom printed cards can be ordered here as well. I also came across a few small

shops that sold large numbers of different unused telephone cards.

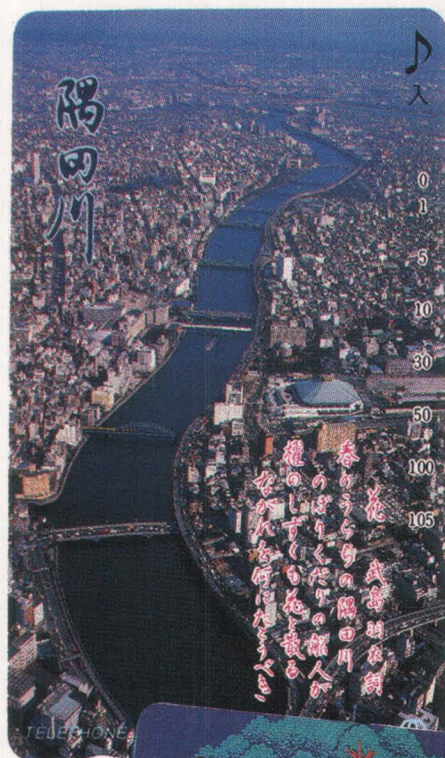
As a small matter of interest, all Tokyo telephone numbers were increased from seven digits to eight in January 1991. The equivalent of U.S. 800-number calls begin with the prefix "0120." Several companies provide international telephone services, including KDD and ITJ.

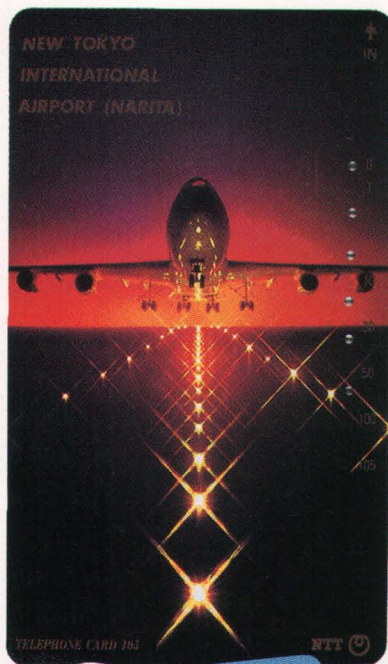
Custom cards

It is surprisingly easy to arrange production of your own customized Japanese telephone cards. Let's assume that you are actually in Japan, so that we don't have to worry about shipping, etc. Interestingly enough, it doesn't matter if you order the cards directly from NTT or from a private printer; the price is exactly the same. Nationwide standard prices of many commodities, regardless of source, are a way of life in Japan.

Your first option would be to have the cards printed with your own custom artwork. This type of card is referred to as a "Free Design Card." You would have to order a minimum of 300 of the 500-yen cards. They would cost you \$9 each. If you ordered 5,000 cards, you'd pay \$6.25 each for a 500-yen card.

Your second option would be to use one of over a hundred standard "Model Design Cards." You can order as few as 30 of these with your own information printed over the model design. Each card would cost you \$8.50 for a 500-yen face-value card. If you





bought, say, 300 cards, each one would cost \$6.50 for a 500-yen card.

One specialty area of model card sales is wedding cards. There are dozens of combinations of basic model wedding cards, and appropriate lettering available.

This article wouldn't be complete without some mention of the types of pay telephones used in Japan, including those accepting coins, telephone cards or both. The smallest pay telephone is most often red, though sometimes pink. This type of pay telephone accepts only ¥10 coins. It is portable, and put out on a stand in front of a small shop, only during business hours. You might also find a slightly larger yellow telephone that accepts cards and both ¥10 and ¥100 coins.

There are currently four different types of green pay phones, two of which only accept cards and no coins. Of the two remaining types of green pay phones that accept coins, only one allows international calls. There is a blue credit card pay phone that also accepts coins, but not phone cards.

The final variation is a large gray international pay phone, with many unusual features. For one, there is a large liquid crystal display, with your choice of instructions in Japanese or English. There are two slots for

telephone cards, since international calls can quickly use up an entire 500 or 1000-yen phone card. Finally, there is a small panel that opens to reveal a modem jack and a FAX jack. All the phones that accept telecards have a display indicating the card's remaining units. A phone that accepts two cards displays information for each card.

An additional specialty of the telephone card collecting hobby in Japan involves the plastic sleeves that frequently come with them. There is a standard NTT sleeve, but other variations exist, including seasonal designs, cherry blossoms, etc.

While this article contains a lot of information about one of the most interesting telephone card issuing countries in the world, an entire book could probably be written about Japanese telephone cards. In fact, there is a monthly telephone card collecting magazine, in Japanese, of course.

If you have any questions, or would like additional information about Japanese telephone card collecting or other Japanese money cards, please send a SASE to P.O. Box 34614, Washington, DC 20043. My CompuServe E-Mail account is 72072,2713. **mc**

Mr. Becker is an attorney, and operates the postal stationery new issue service for the International Society for Japanese Philately (ISJP).

Acknowledgements: The author would like to thank Yoji Ishihara, Robert Red-Baer, and the students of Edogawa Women's Junior College for many of the Japanese telephone cards used to illustrate this article.

Readers seeking Japanese phone cards should contact the author or the following dealers: Steve Eyer (217)864-4321; Roger Streit (201)509-0202; or Phil Flanagan (206)678-0224.

COLLECTOR'S DETAIL

Page 20 (clockwise from upper right): **Soccer**, NTT, 105 call units, ¥1,000 (\$10 U.S.); **Red parasol**, NTT, 105 call units, ¥1,000 (\$10 U.S.); **Edogawa Women's Junior College graduation card**, NTT; 50 calling units, ¥500 (\$5 U.S.); **Tokyo (Railroad) Station**, NTT, 50 call units, ¥500 (\$5 U.S.); **Samurai Leader (NHK)**, NTT, 50 call units, ¥500 (\$5 U.S.). **Page 21:** **Kimono Dancer**, NTT, 50 call units, ¥500 yen (\$5 U.S.). **Page 22** (from top): **Seto Ohashi Bridge**, NTT, 50 call units, ¥500 yen (\$5 U.S.); **Nozomi Shinkansen bullet train**, NTT, 105 call units, ¥1,000 (\$10 U.S.); **Narita Airport Express (NEX) train**, NTT, 105 call units, ¥1,000 (\$10 U.S.). **Page 23** (clockwise from upper right): **9 bridges over Summida River (Tokyo)**, NTT, 105 call units ¥1,000 (\$10 U.S.); **Temple/Bridge**, NTT, 50 call units, ¥500 (\$5 U.S.); **Hole In One**, NTT, 50 call units, ¥500 (\$5 U.S.). **Page 24** (top, bottom): **New Tokyo International Airport (Narita)**, NTT, 105 call units, ¥1,000 (\$10 U.S.), issued 11/1/93; **Stars & Stripes racing yacht ('87 America's Cup)**, NTT, 105 call units, ¥1,000 (\$10 U.S.).



NYNEX TO DESTROY OPTICAL CARD INVENTORY In a move sure to please collectors around the world, NYNEX has announced that it will

destroy its remaining inventory of Change Cards brand of prepaid public telephone cards that were used during the company's two-and-a-half year customer acceptance trial.

Manufactured by Landis & Gyr, the optical trial cards are scheduled for destruction on Oct. 9, 1994. An updated mintage figure of each card will officially be announced by the end of October.

NYNEX planned to continue sales of the cards through October 2, with the remainder of the inventory to be destroyed, with the exception of a balance of less than 500 cards of each issue. Those remaining optical cards will be used for promotional activities of the NYNEX Collectors' Club, and will not be sold, according to the New York Telephone Company.

"In recognition of the large number of cards we have sold to collectors, we thought it was unethical to sell these cards indefinitely," explained David Napolitan, staff director for the project. "Our primary goal is to encourage acceptance of the Change Card by local customers. However, we appreciate the business generated by collectors, and we will strive to run this business as fairly as possible."

The old optical cards were no longer needed after NYNEX introduced its new series of magnetic cards on August 8, 1994.

AUSTRIAN NATIONAL BANK TO PRODUCE PLASTIC CARDS This late-breaking news came from the financial pages of an Austrian publication:

"After long but successful negotiations with Austria Card, the Austrian National Bank requires only the approval of the cartel board to become the largest Austrian producer of plastic credit and identification cards.

"With this step the Austrian National Bank moves into a growing market segment in a big way. Plastic cards will continue to grow in use as the use of currency declines. Already the EU is toying with the use of an 'Electronic Wallet.'

"The ANB would not want to be left without a piece of the action. As new ways of paying are developed, the ANB can turn around and assign such work to its newest acquisition, Austria Card. With this move the ANB will be assured that all security aspects of the new forms of money are looked after."

Is this a sign of some innovative things to come? Stay tuned.

SERVICE PROMOTING AT&T CARDS Some people at AT&T and Service Merchandise have come up with a clever marketing tool by arranging for AT&T prepaid cards to be included in catalog photos of telephone equipment. Beginning on page 376 of its recently released 1994-95 jewelry and general merchandise catalog, the national wholesaler features the AT&T cards with Motorola, Panasonic, Sony and GE equipment.

The AT&T PrePaid Card is billed as the "easy way to call from here to anywhere." The 25-unit cards are advertised for \$13.94 each (\$.56/min.), while 50-unit cards sell for \$26.93 (\$.54/min.).

It is interesting to note the conspicuous absence of any advertised claims of lower costs by the telecommunication giant. There appears to be no similar mention of any pre-pays in competitor Best Products' similar holiday catalog.

PRESIDENTIAL PARTICIPATION While Dr. Larry Brilliant was attending a special gathering at the White House earlier in the year, a gentleman approached him with questions about money cards. When the man asked where he could pick one up, Brilliant handed him a "Telecard Family" card (April '94 issue, 5,000 mintage).

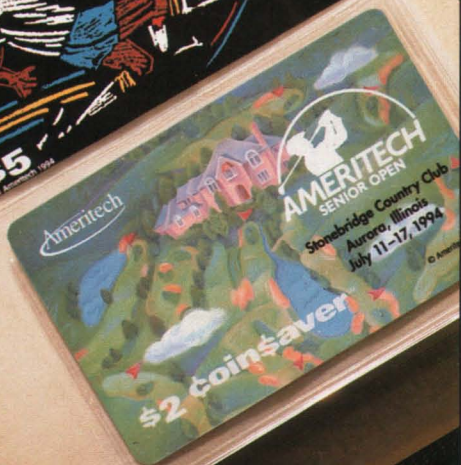
Of course, the man turned out to be President Bill Clinton, who now carries around a phone card with him.

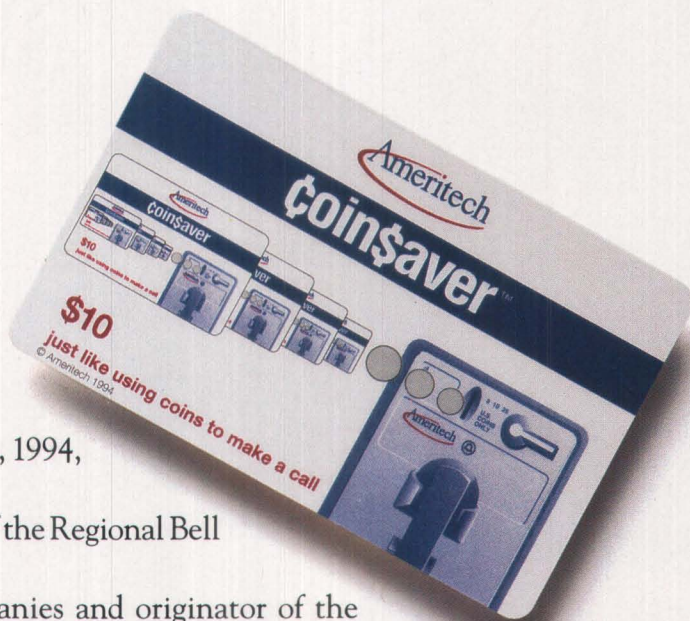
In 1987, Michigan Bell, an Ameritech Company, conducted the first U.S. public trial of a telephone debit card.

In late 1993, Ameritech conducted an employee trial to test its new, improved telephone debit card.

This debit card is one in a series recognizing 1994 world class soccer events held in the Midwest.

This card was produced in honor of the Ameritech-sponsored Senior Open held annually.



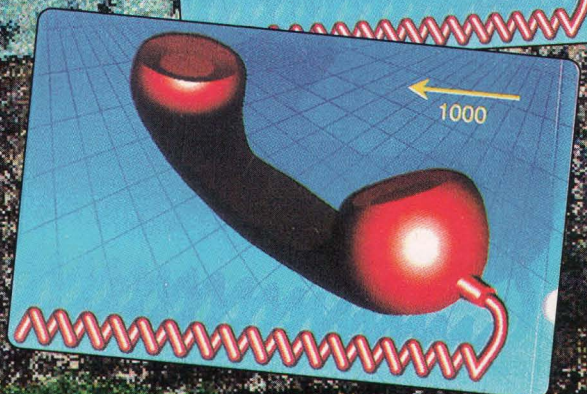
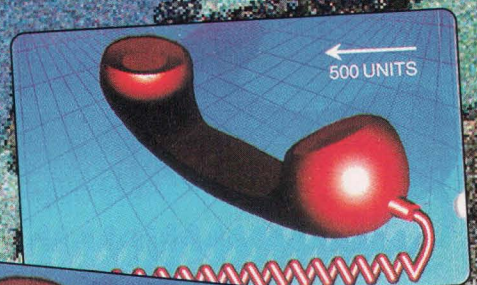


On February 14, 1994,
Ameritech, one of the Regional Bell
Operating Companies and originator of the
Michigan Bell CA\$H CARD, introduced the first
in a series of new debit cards being offered this year:
the **coin\$aver**SM card.

It's the first remote memory debit card issued by
a Regional Bell Company...it can be used at all
240,000 Ameritech Pay Phones. And it's backed by
Ameritech, an established Regional Bell Operating
Company servicing 12 million customers in the
Midwest. To obtain Ameritech cards, contact your
local debit card dealer.



Your Best Link
To Better Communication



In the Beginning...

Prepaid Telephone Cards in the Americas 1988-1989

By Alex Rendon

Part 3

Prepaid telephone cards finally reached the Americas in 1985, but it was South America instead of North America that experimented with the telecommunications phenomenon first. This is the third part of historian Alex Rendon's fascinating history of telephone cards around the world.

URUGUAY

The second country in the Americas to use Tamura technology, Uruguay issued a set of five cards in 1988 (figure 1). All of them showed bar codes on the front: 50 units Estadio Centenario, Montevideo; 100 units Estacion Terrena Manga; 200 units Monumento La Carreta; 300 units Fortaleza Cerro de Montevideo; 500 units Balneario Punta del Este.

In addition to this public set of five, there was a 50-unit Shell gas station card issued (which may or may not have been public), also with bar-codes on the face (Fig. 2). The set of five listed above (excluding the Shell card) was reissued in 1990 with bar-codes on the back.



CANADA

Newfoundland Telephone, a part of Telecom Canada, conducted a trial of the Plessey magnetic system at the Goose Bay military base from September 1988 through March 1989, with two pay phones in the British barracks and one in the German barracks.

The two cards used (Fig. 3) are of the design for the standard Plessey test cards, a red handset over a blue field. The 500-unit card was made specifically for this trial and it has, on the reverse, the control "1CANxxxxxx", and sold for \$25 Canadian. The 1000-unit card, always without control number, sold for \$50.

The trial ended due to "technical problems associated with the integration of the European terminals and switching equipment at Goose Bay," as stated at the time by the person in charge of the trial for Newfoundland Telephone. In

Uruguay used the Tamura technology while Canada tested with Plessey cards in 1988.



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reality, the trial failed because Canada had no 'answer supervision,' which means that if a person initiates a call but no one answers after five rings, the person is charged as if the call had been completed, and this did not sit very well with the military people in Goose Bay.



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The problem is the same one that MCI and other companies had a few years ago in the United States, as some of you might recall. To the best of my information, no other applications of stored memory cards have gone on in Canada until the BC CashCard was introduced in Vancouver during 1993.

COSTA RICA

Trials with pay phones and cards supplied by Plessey allegedly were conducted in 1989. Three cards were issued: 50 units, 100 units and 800 units (Figure 4), with the last one being the rarest. Plessey field people claim that the trial did indeed take place, and it led to a large contract in 1993 with GPT, as Plessey is now called.

ARUBA

Landis & Gyr pay phones and cards were introduced in 1989. The original set consisted of five cards: 10 units, 20 units, 60 units, 120 units and 240 units. The four high values were reprinted a number of times, but the 10 units (Fig. 5), with a face value of AFL 2.50, was only supplied once – 4,000 cards – and is now considered a very rare card.

COMSAT Based in Washington, DC., Comsat has contracts with oil-drilling rigs, ships and remote land installations for telephone and other communications via the INMARSAT, as well as their own land installations. Comsat is the largest owner and operator of the INMARSAT system.

Use of Schlumberger pay phones and "smart" cards (manufactured in Chesapeake, Va.) began in 1989. An initial set of three cards, 50 units (5 min.), 100 units (10 min.) and 150 units (15 min.) with \$14 gold contact and control on the back (Schlumberger 0189), was quickly used up and replaced by four new cards including two new values: 30 units, 60 units, 100 units and 150 units, again with \$14 gold contact but now with control "Schlumberger 0989".

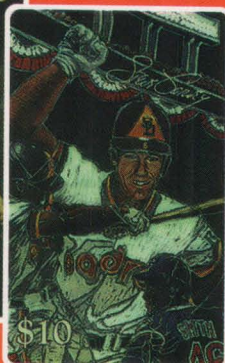
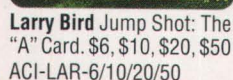
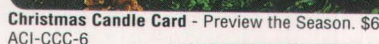
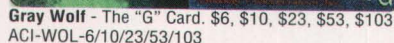
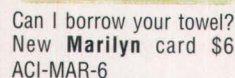
The per-minute value in 1989 was \$11, which gave the 15-minute card (Figure 6) the dubious honor of being the most expensive card to purchase anywhere in the world – \$165.

MCI

THE PHONE CARD STORE



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☐ Bank Draft in U.S. Dollars
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Expiration Date

Authorized Signature _____ Date _____

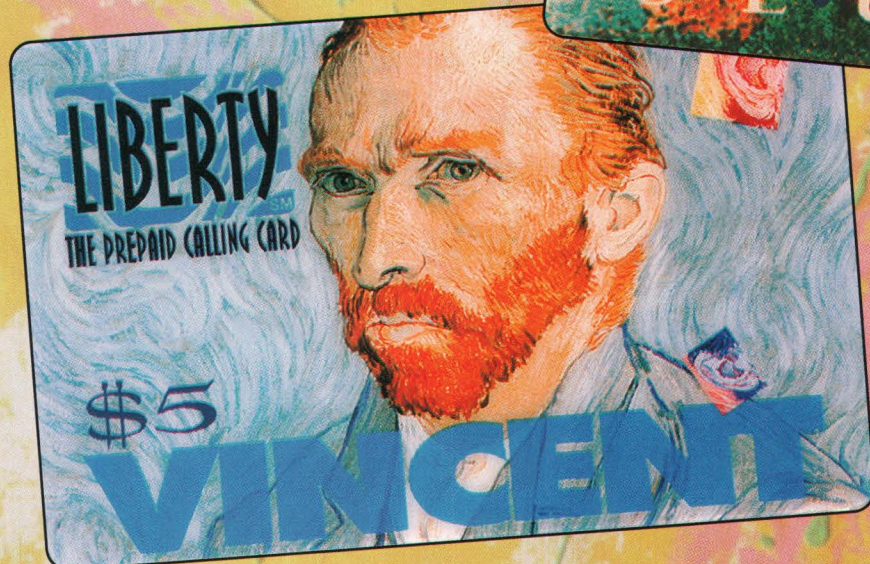
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S SOCCER AND IMPRESSIONIST ART – TWO WORLDWIDE ‘CLASSICS’ If there’s one thing that has impressed me in my new ‘career’ as a phone card art critic, it’s the variety of subjects that have appeared on recent issues of the cards. During the last two months I’ve reviewed cards with images ranging from Northwest Coast totems to whales and dolphins, to fantastic creatures from the world of popular culture.

This month, I turn my attention to the improbable combination of Impressionist art and soccer! Such diversity bodes well for you collectors. Rest assured your collections will never get boring or repetitive.

First on the palette is a set of three phone cards from Liberty, each reproducing a major portion of a work by a famous Impressionist or Post-Impressionist painter. There is a self-portrait by Vincent van Gogh; Georges Seurat’s “Sunday Afternoon on the Island of La Grande Jatte” (actually, a preparatory sketch for the final version); and one of Edgar Degas’ pastels of ballet dancers. In each case, the artwork occupies the entire card, overprinted with the “Liberty” logo, the artist’s name and the unit denomination.

The artwork itself, of course, is superb. These are, after all, three of the most important artists in late nineteenth-century European art, and the individual paintings reproduced are characteristic of their art – well known works easily recognizable by the general public.

Thus, the cards themselves are rich and colorful, but their design – the way the artwork is put together with text and type – is flawed, and so my enthusiasm is somewhat dampened.

For one thing, the logo is not well integrated with the artwork. It consists of the title “LIBERTY” superimposed on a wave-like design, with the words “The Prepaid Calling Card” printed beneath. It’s not a bad logo, but when placed over the artwork by Degas and Seurat, it becomes almost unintelligible (it works much better on the van Gogh card.). The unit denomination is handled differently on each card and appears to have been added as an afterthought.

On the positive side, I like the way the typography for each artist’s name was chosen to fit the artist and his work. “Degas” is written in a graceful and elegant script, in keeping with the artifice of his ballet subjects.

“Seurat” is spelled out with a different colored dot between each letter, imitating his famous pointillist technique. And van Gogh is identified by his first name, “Vincent,” printed in the bold Futura typeface in keeping with the power of his palette and brushwork.

In fact, the “Vincent” card is perhaps the most successful of the three, despite the fact that the top of Van Gogh’s head is cut off – an inevitable consequence of trying to fit the vertical format of the original portrait onto the horizontal format of the phone card.

The Liberty logo, printed in blue, harmonizes with the wavy blue strokes of the painting’s background. And there is the curious addition of two small right ears floating to the right – undoubtedly a reference to the infamous story of the artist’s cutting off his ear in fit of despair.

Although there are flaws in this set, I’m hoping these cards are just the beginning of a larger series reproducing art of the late nineteenth century. The basic concept is good, because Impressionist and Post-Impressionist art is popular and familiar to many people.

And even when printed in the small format of phone cards, where control over the printing process is probably not on a par with high-quality color reproductions, these paintings manage to look good. Perhaps if I see more examples in the future, the shortcomings that stick out to me now will seem less distracting.

You might be wondering what Edgar, Georges and Vincent would say if they knew that their masterpieces were circulating among thousands of phone card users and collectors. Would they be horrified that their art has been “appropriated” into a fast-growing world of telecommunications and popular culture?

Actually, I suspect they might feel rather flattered. Most artists of any era have wanted their work to reach a large audience. And the Impressionists and Post-

These are three of the most important artists in late nineteenth-century European art.



Impressionists, in particular, were respectful of "contemporaneity" – of keeping abreast of the events and trends of their times.

At the risk of sounding a bit goofy, I suggest that if Degas, Seurat, and van Gogh were alive today, they would not only be fascinated by the phone card

phenomenon, they might even become collectors themselves. Now there's a thought...

Let's make a conceptual leap from high art to my favorite cards this month – a large group of telecards issued by Sprint to commemorate the 1994 World Cup Soccer competition hosted earlier this year by the United States. Sprint was the official long distance provider for the event. Happily, it is one of the few companies that can take full advantage of the congruence between its corporate name and the speed and dynamism of the sport it is sponsoring.

These World Cup cards are really well designed, combining graphics, imagery, and corporate identity in a visual message celebrating athletic excellence and

international goodwill.

There are 24 cards in the entire set, each devoted to one of the participating national teams. The four representative examples I examined were those of Bulgaria, Italy, Morocco, and Spain.

The background of each card consists of the team's national flag and a strip containing the Sprint logo. Superimposed on this field is the stylized image of a soccer player dressed in the team uniform. The color scheme, taking its keynote from the national flags, is bold and simple, with predominant colors of red, blue, green and gold, plus white and black.

The figures of the soccer players are especially effective. They strike four different poses, repeated throughout the set. Running, lunging, kicking and twisting, they convey, in a wonderfully graphic manner, the quickness and grace of the game's movements.

The artist has achieved a convincing sense of volume and space through remarkably economical means, using a few simple contour lines to delineate the athletes' muscular bodies. And through the dramatic use of foreshortening, the figures seem to lean backwards into space or to rush toward us, seeming at any moment to stride right off the card.

The logo strip at the top of each card graphically reinforces the idea of speed. To the left is the familiar Sprint corporate logo – a modified red diamond appearing to move rapidly toward the right, preceded by the word "Sprint." To the right is a subtle color field created by narrow horizontal lines beginning at the right edge and fading to white on the left, creating an effect similar to that of a comet trail.

I much prefer this series to other soccer phone cards that I've seen. A GTI set, for example, while graphically handsome and colorful, does not convey the dynamism of the sport nearly so well as do these Sprint cards.

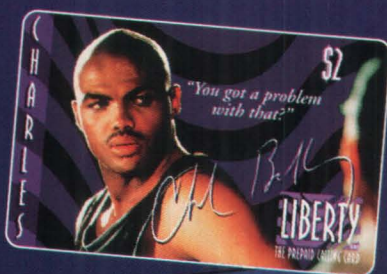
Impressionist art and soccer may be a quantum leap apart in the art world, but the two subjects both work well on phone cards

Dawn Glanz

Dawn Glanz teaches Art History at Bowling Green State University in Ohio, where she also participates in the American Culture graduate program.

ATTENTION COLLECTORS

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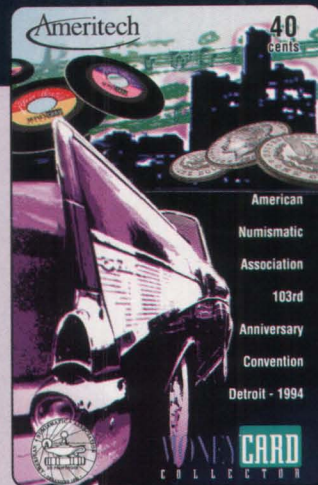
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OMCD1



1



10

CHRIST OFF

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PEINT SUR TELECARTE
CHRIST OFF

Tableaux

The Total is Greater Than the Sum of its Parts

By Dr. Gary S. Felton

As we survey the many different stories about phone cards in various publications, we learn that regardless of purpose or theme, most articles have considered cards as individual entities. If we look a bit further, we find that cards are most often sold as separate, single items, and in fact, are presented that way in phone card catalogs and advertising literature.

At the same time, occasionally we find cards which are parts of sets. For example, four-card sets have been issued by New Zealand Telecom (New Zealand Hedgehogs Series [Fig. 1], Maori Legend Series, Antarctic Series) and by Germany's Telecom (Optiker Stern, Euro Disney Resort, World Wide Fund For Nature).

Telephone card companies in other countries have counterpart releases of sets as well, whether two, four, six or more cards in size. The cards in such arrangements each stand on their own as a complete product, and at the same time relate to one another through a common theme of the set.

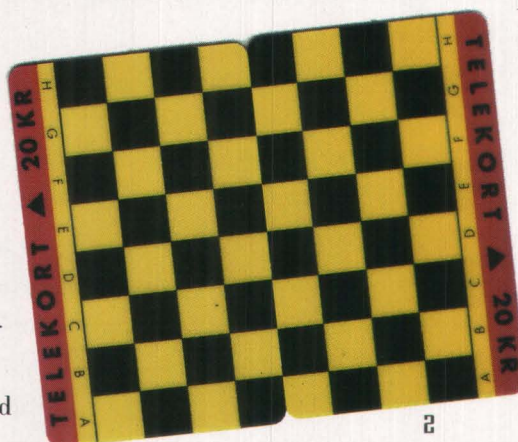
A different version of multi-card

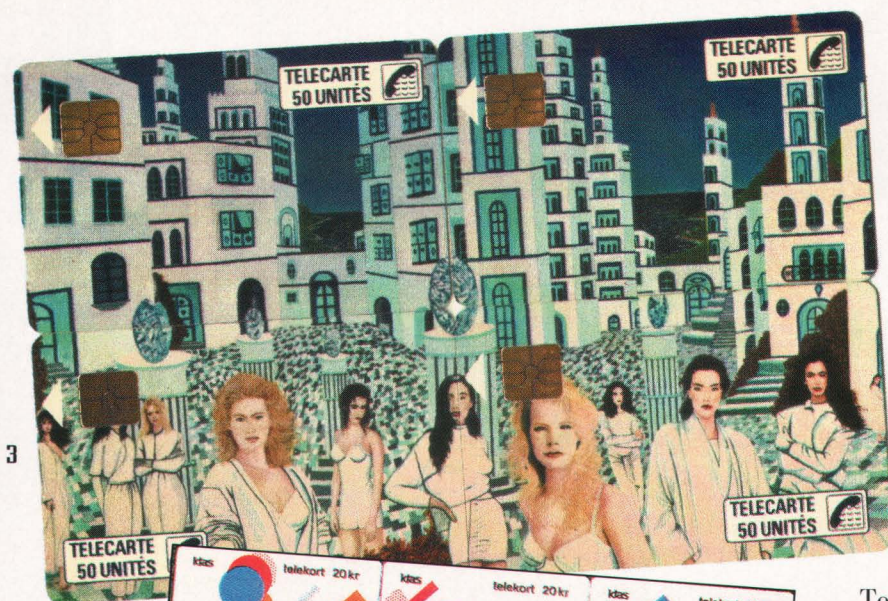
formats has to do with sets of cards which individually may stand on their own, but whose primary purpose is to interlink graphically and spatially with each other to form a larger picture.

There are several examples of these sets, ranging from the two-card checkerboard set from Denmark (Fig. 2), to the different four-card "squares" (Fig. 3) from France (Puzzle Eve Pomme Et Lui, Puzzle De Loustal); from the vertical four-card artwork (Fig. 4) of Austria's Meister Hundertwasser (Der Lange Herr) to the two different nine-card rectangular abstract design sets (Fig. 5) from Denmark (The Copenhagen Puzzle—Version

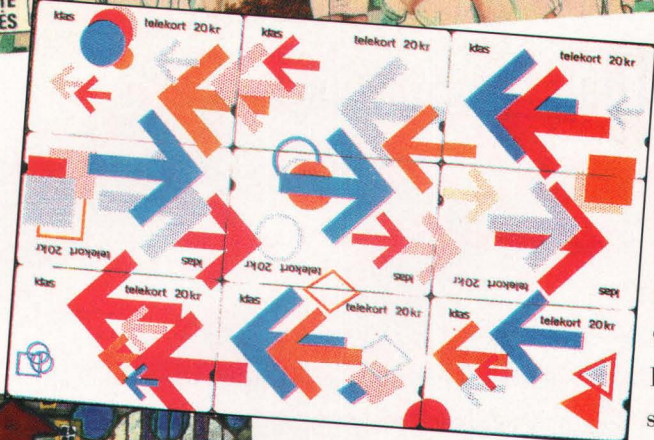
I, The Copenhagen Puzzle—Version II). Another 100-card rectangular French set by Gilles Chag-ny illustrates the world of boxing (Tableau "Les Boxeurs").

Occasionally we find cards designed to interlink graphically and spatially with each other to form a larger picture.





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wonderful graphic work of Monsieur Christ'off, a local street artist in Paris who became known through his extensive painting and original art on phone cards.

As with many Parisian street artists, Christ'off moved freely and frequently about the city, establishing himself wherever he wished to go. About 1987, with the subways of Paris as his studio, he began to use telecartes (French phone cards) as the canvas for his artistic and creative painting, and turned out some fascinating and beautiful works.

To this date, he has limited his painting to telecartes, approaching them by painting the reverse (back side) with his acrylics and/or oils. He generally has used what the French call the "pyjama" telecarte because of its resemblance to pajamas (Fig. 6).

Among his prodigious outpourings is a special 30-card set of totally independent "canvases" (Figs. 7-9) which he completed during late 1987-early '88. Earlier in his career Christ'off also produced the splendid four-card reproduction of Notre Dame Cathedral (Fig. 10).

These painted telecartes probably were the first offshoot of phone cards on a substantial scale. Although there are later French examples of this form of art on phone cards (Chagny-1988, Jullian-1989, and Aldo-1993), Christ'off appears to have been the first major practitioner.

As we marvel at the talent of this artistic wanderer, we find that his creative efforts have extended beyond these 30 individual cards and four-card set. In fact, he has produced a grand masterpiece tableau consisting of 300 telecartes. The sheer area of the piece dwarfs other tableaux in its 68 X 32-inch form.

The inside story of the work concerns Christ'off and the management of Bastille Philatelie, the first shop in Europe to sell phone cards. This famous stamp and antique photograph/postcard outlet in Paris is located in the heart of the Richelieu-Drouot area, a section of Paris historically known for its multitude of shops and businesses featuring stamps, coins, and antique collectibles of all stripes. In the six years following the lead taken by Bastille Philatelie, there has been an influx of many shops featuring phone cards.

In reviewing such formats overall, we find that these above examples convey the general range of configurations for phone card tableaux, that the number of cards usually found varies from two to 12, and that the themes which appear cover the content spectrum (for example, checkers to jazz to boxing to wildlife to political figures to foods).

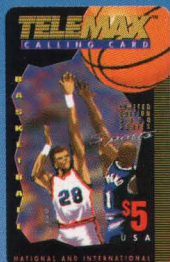
In addition to these documented examples of such tableaux, there is one set that is in no catalog and far and away is the most vigorous and far-reaching effort ever undertaken from the perspective of a tableau format. This set has to do with the

TELEMAXTM

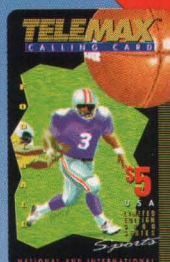
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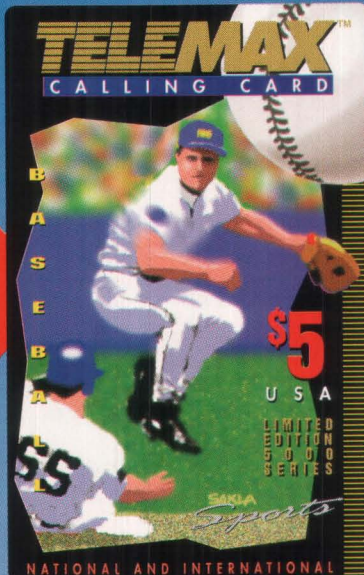
**Hot
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SP102 Basketball \$5



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SP101 Baseball \$5



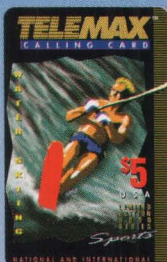
SP104 Hockey \$5



SP105 Soccer \$5



SP106 Tennis \$5



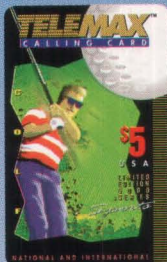
SP107 Water Skiing \$5



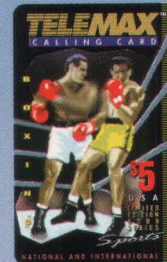
SP108 Auto Racing \$5



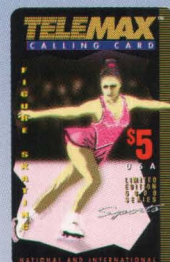
SP109 Bicycle Racing \$5



SP110 Golf \$5



SP111 Boxing \$5



SP112 Figure Skating \$5



SP113 Horse Racing \$5



SP114 Running \$5



SP115 Skiing \$5



H100 New Years 1995 \$5



H101-3 Christmas series of 3 \$15



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- M102 February 1994 \$20
- M103 March 1994 \$20
- M104 April 1994 \$20
- M105 May 1994 \$20
- M106 June 1994 \$20
- M107 July 1994 \$20
- M108 August 1994 \$20
- M109 September 1994 \$20
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F3 First 3 minute sample \$3

Holidays

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Card # _____ Exp. Date _____

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Use a separate sheet of paper to write order.

See us at the New York, NY and Houston, TX Telecard Shows



One day during 1988 Christ'off entered the shop and, through various pathways of conversation with the management of the shop, he emerged with an agreement to paint an original canvas of 300 phone cards for the shop to merchandise.

To understand the impact and full significance of this specific painting, it is important to know where collectors and purveyors of phone cards, stamps, coins, buttons, pins, badges, and antique photographs/postcards, etc. gather to buy, sell, trade, or deal. It is called the Carre Marigny and is in full operation every Thursday, Saturday, and Sunday in its open-

air park in Paris, at the top of which stands the famous Arc de Triomphe.

A mixture of bourse and flea market, the Carre Marigny is a bustling melting pot of Parisian life and activity that truly is a day-long adventure in its own right, and one not to be missed. During the late '80s and early '90s, the movement there was free-flowing and easy. Collector aficionados helped each other build collections, people talked with each other and often found friendships of substance, and a splendid slice of French life was available to everyone interested in partaking.

In the past two years, some of this wide-open feeling and activity has become toned down a little, as the rules and regulations of Parisian governmental business

practice and licensing/taxation structures have changed and are enforced regularly. It has become a bit tougher for people to sell telecartes or other collectibles there with the freedom and abandon that once existed. Now it is a requirement to have a business license to sell products in the Carre Marigny.

To circumvent the regulation, anyone can trade telecartes or other collectibles without a license, as long as no money changes hands, so everybody is welcome in this regard. The upshot is that there are both licensed vendors and non licensed traders. Phone card enthusiasts, collectors, and dealers continue to congregate regularly, making the marketplace a fun, vibrant, and fascinating experience even for people who do not speak French.

At the time of Christ'off's agreement with Bastille Philatelie to paint the large canvas of phone cards, they suggested to him that he depict the Carre Marigny. His completed work, shown on the facing page (Fig. 11), accurately and colorfully reflects the life and energy which abound throughout the year.

After the painting was completed, Bastille Philatelie created an accompanying numbered grid with each card numbered (1-20) horizontally and lettered (A-O vertically) as a way of identifying each piece.

Every card then was pulled from its resting place in the actual canvas and placed separately on an individually coded 8.25-inch x 11.75-inch grid sheet. All 300 cards then were sold in the Bastille Philatelie booth in the Carre Marigny at the major "scoop" event know as "The Four Days of Marigny." Two of the individual pieces are pictured on page 41 (Figs. 12-13).

One of the fascinating elements of this project is that unlike most of the few tableaux which we find in the world of phone cards, this one is original art with no copies. It is totally derived from one-of-a-kind cards, and is a stunning example (on a phone card base) of the painting talent of one of the top Parisian street painters.

What makes Christ'off's works even more valuable at this point is that it appears he is no longer alive. No street people or members of the art community have been able to substantiate his presence within the past two years.

The entire project takes on added meaning beyond

the impressive physical size and scope of the painting itself. It came at a crucial time in 1988 when the fledgling growth and development of the French phone card industry (now the third strongest in the world) was sputtering to get off the ground and establish itself and its product.

In direct fashion, "The Four Days of Marigny" brought great attention to telecartes as both phone cards and as collectibles, thereby helping spur attention and activity when it was most needed in the industry.

The effort also brought recognition to the Carre Marigny, as the place to exchange, sell, buy, deal, and/or learn about the newly emerging telecartes. Its role as clearinghouse and funnel for these activities has continued to expand through the years to its current ongoing weekly hosting of several hundred telegerists (phone card collectors) and phone card dealers, as well as dealers for all the other collectibles.

Christ'off's Impressionistic view of the essence of the Carre Marigny brings together, in one major effort, tastes of the history of French art, the French method of doing things, the presence and energy of phone cards and the hobby which features them, the Parisian and French focal point of the everyday telecarte experience and commercial marketplace, and the first shop on the continent to sell phone cards.

It is a significant element in the larger tableau of the phone card movement internationally and could have occurred only in Paris. Perhaps it can stimulate more tableaux in the near future in different shapes, sizes, and thematic context.

The canvas for such creativity is waiting.



11



PUZZLE PIECE F-12



PUZZLE PIECE F-13

A special thanks to Monsieur Alain Rollet of Bastille Philatelie for his most valuable help in providing information for this article and for his part in bringing Christ'off to the Carre Marigny in the first place.

Dr. Gary Felton is a leading writer/researcher/historian on telephone cards and the psychology of collecting them. He is an international telecommunications consultant and a clinical psychologist in private practice in Los Angeles.

NEW ISSUES

continued from page 17



FINISH LINE ACCELERATES EFFORTS Like Bill Elliott exploding past a competitor down the main stretch, Finish Line Collectibles has made their mark in the field of prepaid telecard.

Since the release of the initial five-card series last fall, the company has come out with a 10-card Finish Line Calling Card Series II, an MRN Radio 25th Anniversary Commemorative phone card, a Tour of America prepaid, and a Talladega Superspeedway 25th Anniversary offering.

The Series II comes in \$10 and \$25 (Gold) denominations, with 1,800 and 600 of the cards issued, respectively. The \$10 Tour of America card includes 20 minutes of domestic long distance phone time.

For information or to order, call (800)676-3226.



FISHING FOR PHONE CARDS GO!PHONE fishing fly cards have been released by LASER RADIO. Printed on paper by Unicovery in Cheyenne, Wyo., the cards were created to explore the marketability of the phone cards in sports trading card stores.

The five cards will sell for \$12 apiece, with each carrying the same PIN so they can be shared with family members. Donations from the sale of the cards will go to Trout Habitat.

For information about these cards, call (307)742-5136.

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ELVIS SIGHTING The King of Hearts I and II have been released by AmeriVox, showing two images of Elvis within the border of playing cards. The artwork and design were provided Krista Ann Minami.

Both cards are international and carry \$21 face values, with an issuance of 2,000 each. Call AmeriVox at (415)694-4977 to purchase these cards.

continued on page 48

International Pre-paid Calling

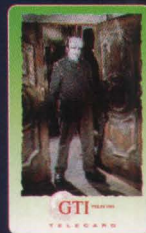
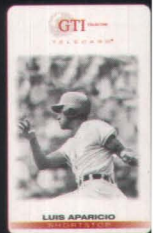
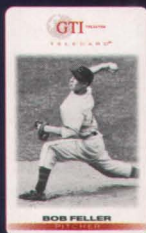
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ERRORS & VARIETIES



1

VARIETIES REFLECT ACMI'S QUICK GROWTH This month's article focuses on the "Panda Company" — ACI, or as it's now called, ACMI. Changes in company names are always confusing, but the people and the telecards are one in the same. ACMI is a telecommunications company that provides a full spectrum of long distance service to residences, businesses, pay phones and the hospitality market on a worldwide basis; and, of course, prepaid telephone cards.

During early 1994, ACI's executives decided to add the word "Marketing" to their corporate name, Advantage Communications Incorporated. Since this was difficult to write 100 times on a chalkboard, they changed it to ACMI. Or so I guess! And ACMI it will remain!

The company's first big recognition came from their enormously successful Panda card — the first member of their Endangered Species Series. But the Panda was not the first ACI card. The initial offering, the Flex'Net Anywhere Card, is the one with the most visible varieties.

Nearly every company's first card evolved through at least a change or two before the final "look" emerged. But ACMI's first card went through five distinct varieties before the first issue was finished. And the varieties are fairly recognizable, too.

"Aha!" you say. "What does he know?" The catalog shows just four varieties, so there must be only four." And that's the fun of studying varieties. New discoveries are rare in a mature hobby. With telecards still in their infancy in the U.S., new discoveries are being made daily. And some of these are real rare too, because they weren't obvious the first time around. Keep looking!

It took ACI just five changes and less than 1,200 cards to finalize the ongoing style of their telecard and PIN label. Using the stick-on label that carries the activation code (or control code, as ACMI calls it) and the PIN number, the cards have remained unchanged, at least in style, until today. This is quite amazing to me.

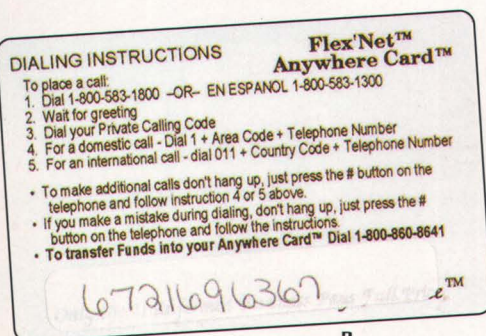
The accompanying illustrations show the basic variations; all involve the stick-on labels that ACI placed on the reverse of the telecard within the bottom half-inch of space.

Figure 2 shows the reverse of the very first card, with a handwritten PIN code. The numbers were all applied by ACI President Kevin Pirolo and employee Janet Gatlin. Her handwriting is illustrated in Figure 2, and you can confirm it by the left-handed slant on the number "2"; Pirolo is right-handed.

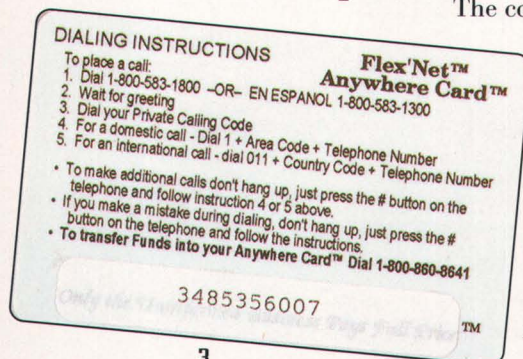
January 1993 was the date and the first 25 cards were \$5 cards used internally as test or trial cards by employees and national field representatives.

Figure 3 shows the second variety, a label that was hand-typed. Four hundred of the cards were done this way, and the issue date was February 15, 1993. Next came the computer and a trustworthy Star dot-matrix printer. An additional 400 were done in the style shown in Figure 4.

By this time, the security of the cards had



2



3

become an issue. (Yes, Virginia, these are money!) The computer was already on-line, and the safe and secure system of activating the PIN numbers just before shipment was selected.

This operation is facilitated by the use of an activation or control number, which ties directly into the PIN number and identifies it without ambiguity. The control number can be published on the envelope, or even right on the front of the card (see last month's column with the photo of the control number of an ET card from AT&T printed right on the front). The selection of the PIN is usually done by a number generator that does not allow duplication.

The PIN and the activation (or control) number are mated inside the computer, or it could be done on a paper "key". There is no way to go from the control code to the PIN number unless you have the key. Key lists, whether inside a computer or actually on paper, are much easier to guard and control than telecards.

NEW UNLISTED VARIETY

While I was looking at ACI's early release announcing its Anywhere Flex'Net card and the cards provided from the corporate reference collection for photography, something just didn't add up. I counted five different varieties — not just the four that had been cataloged!

President Kevin Pirola and Dedra Anderton, ACMI's Media and Collector Relations specialist, discovered an overlooked variety in their reference collection. Approximately 350 of the reported 4,175 final common variety were actually made with the double line dot-matrix-printed control number and PIN with the early style "Axxxxxx" control number appearing over the PIN number (Fig. 5). Then followed the most common "ACI#-Axxxxxxx" style control number (appearing again over the PIN number). About 3,825 of those were made (Fig. 6), for a total of 4175.*

How rare is the newly discovered "Axxxxxx" type? I'd estimate that not more than 75 survive. It's certainly the runner-up for the most coveted sample. And hidden all this time!

And that finishes off the 5,000 ACI Flex'Net Anywhere Cards. A whopping 4,175 cards had the control codes and PIN numbers placed on labels by the venerable Star dot-matrix-printer, since retired.

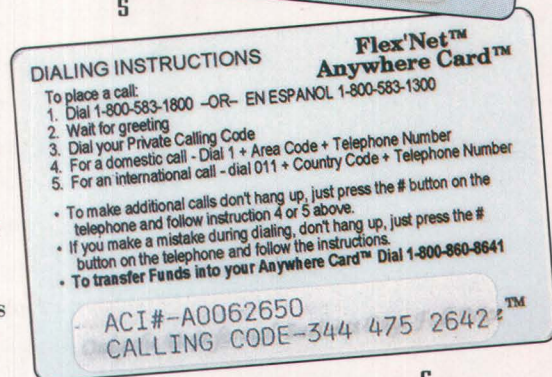
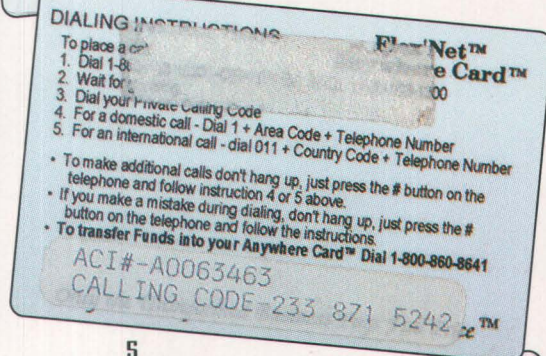
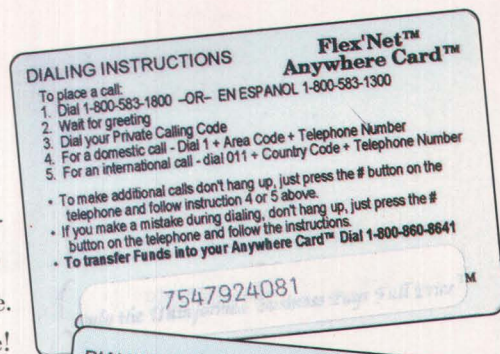
Despite the Plain-jane appearance of ACI's Flex'Net Anywhere cards, these numerous varieties should make it a collector's curiosity piece. But just how many variety collectors are "out there" supplying the demand, I don't know.

Stand up and be counted! Let the editor know you're there. Be vocal!

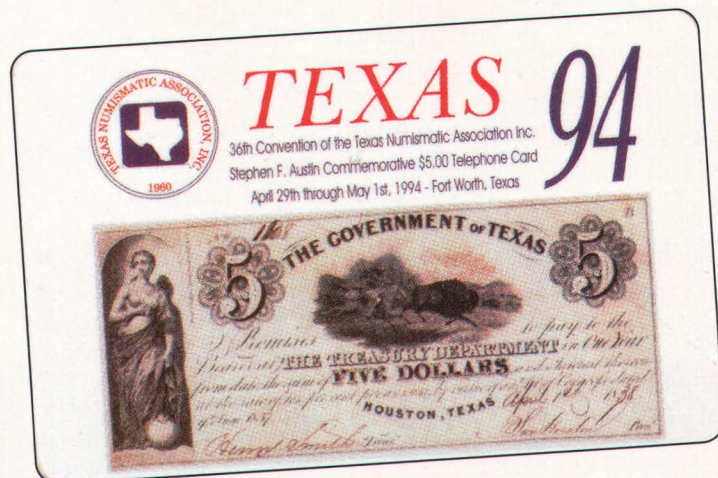
As for the value of the five types of cards, it is difficult to say, since we have no accurate estimate of the number of interested collectors of varieties. We'll just have to await the arrival of the true "variety supply/demand curve" to determine a true price for varieties.

Here's the data: Estimated mintages were 25, 400, 400, 350 and 3825, respectively; supply is low. Most were used as working telecards and discarded (even some of the initial 25).

** Customers had confused "A-number" with the PIN number, so ACI quickly changed the control number to the "ACI-number". That ended the confusion except for those who couldn't read instructions. But then, who can help those who don't read instructions?*



Steve Eyer



TEXAS 94 ELECTRIFIES FORT WORTH TNA CROWD To neophytes, the most mystifying fact about prepaid telephone cards is that the magic of electronics in a telecard, or in a remote computer, can suddenly make a simple piece of plastic jump in value from pennies to \$5, \$10, or even \$100.

Those who arrived at the gates of this year's TNA Numismatic Convention in Ft. Worth were no neophytes, however. A few months earlier, the Texas media had included details about plans to give away special Michael Irvin (Dallas Cowboys All-Pro receiver) prepaid telecards to those

who would sign on as long distance customers of AmCall. AmCall, a Dallas-based corporation affiliated with a large switching telco in the long distance field, had been quite suc-

cessful with the campaign — approximately 30,000 cards had already been printed and given away prior to the TNA show.

Still, when Texas 94 attendees were presented with the option of a \$5 tele-

phone card or a simple pass to the convention floor, many of them initially passed up the phone card. Only after speaking with friends on the bourse (trading) floor did they back out the door and say "Yes, yes, yes!" to the AmCall card. Could the change of heart have had anything to do with the fact that the cards were trading at a 20 percent premium from the moment the show opened to the public?

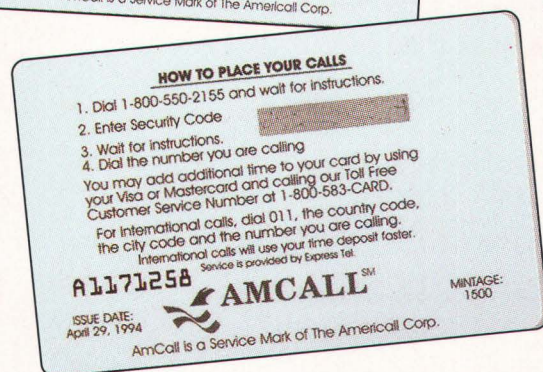
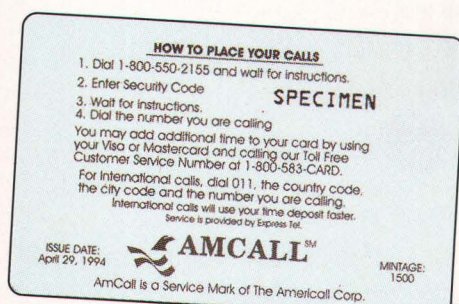
Those of us who collect or deal in bank notes hope the reversal was solely due to the beautiful photo of the 5\$ Republic of Texas bank note portrayed on the face of the card. The telecard is designed after the popular Landis & Gyr optical telecards that have been around for so long.

More likely, however, it was the instant discovery of a real bargain that caused the collectors to run out the front door and lay down their five dollars for the cards. How many of the card holders will use the five dollars of telephone time on the card is uncertain, but we hope, as collectors and dealers, they'll keep them in mint, unused condition for future appreciation.

The Texas 94 Telephone Commemorative Card will most likely be followed by a Texas 95 card. According to TNA President Joseph D. Olson, the association will be able to begin some worthwhile projects with the substantial funds received from sales of the telecard. Dealers had a field day at the show gathering the cards and trading them. A provisional lot was added, and a single Texas 94 card brought \$25. By that time, however, \$25 was already the asking price on the bourse floor, by collectors and dealers alike.

One of the reasons the card proved so popular is that the TNA Convention was only the second U.S. numismatic organization, (and the first state organization) with its own telecard. One of the cards from the ANA '93 show now lists at \$100.

For the Texas 94 card, recent transactions on the coin teletypes of \$20 seem reasonable, since the distribution of the 1,500 Texas 94



CALENDAR OF EVENTS

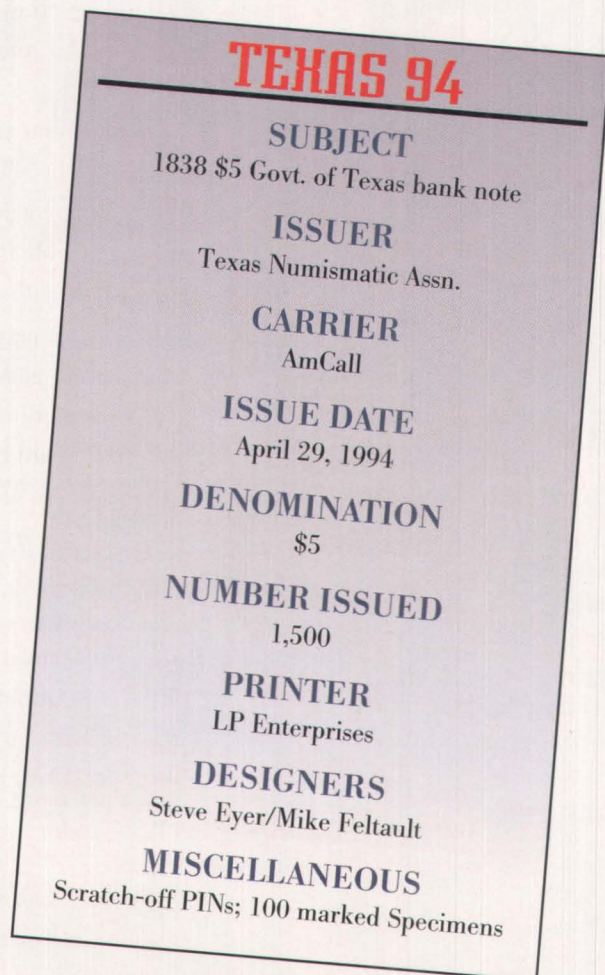
cards was carefully limited to a single card at the door during the convention. Also, most collectors managed to hold on to their cards, and the mintage is fairly well dispersed. One hundred specimens also exist, which were handed out to the volunteer organizers of the convention, officers and others in attendance for their donations of time and effort.

The numismatic history of the bank note depicted on the Texas 94 card has an interesting twist. The note itself bears the signatures of Sam Houston and Henry Smith. As advanced bank note collectors will testify, Houston's signature is that of a stand-in. A nagging war injury made it painful to sign his name for hours on end, so William G. Cooke took pen in hand and signed for him.

Texas' numismatic history is rich from the period of the ouster of the Spanish in Mexico to the establishment of Texas as a State of the Union. TNA will have no shortages of delightful numismatic items to choose from for the Texas 95 Commemorative Telephone Card, but if you have a suggestion, contact Huston Pearson Jr. at (817)274-5971 or 604-A West Randol Mill Road, Arlington, TX 76011.

Y'all do come to Texas 95 for your Commemorative Phone Card, now. We'll be awaitin fer ya, pardner!"

Huston Pearson Jr. and Steve Eyer



OCT. 6-9

LONG BEACH NUMISMATIC, PHILATELIC & SPORTS CARD EXPOSITION

*Long Beach Convention &
Entertainment Center,
Long Beach, Calif.*

Contact Paul Koppenhaver
(818)787-4020 or
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OCT. 20-23

AMERICAN CREDIT PIECE COLLECTORS ASSOCIATION

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Contact Bill Wieland
(517)631-3901

OCT. 28-29

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Moneycard Collector would like to list more of the national, regional and local telecard shows around the country. Just drop us a line with the name of the show, sponsor, city and state, facility and address, dates, hours, a contact person and phone number. We'll list the show for free as a public service for our readers. Mail your show specs by the 15th of each month to: Moneycard Collector, c/o Calendar of Events, 911 Vandemark Road, Sidney, OH 45365.

NEW ISSUES

continued from page 42

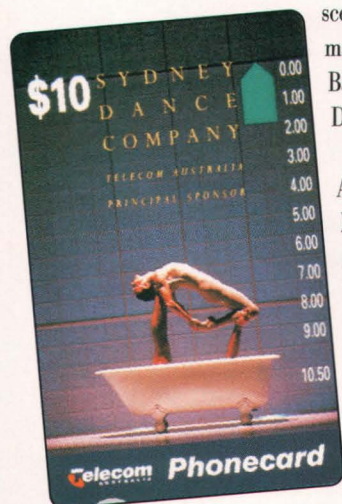
NEW CARDS FROM 'DOWN UNDER'

Telecom Australia has released two new series of cards: the 1994 Australian

Landscape series and a stylish new set of

advertising cards featuring scenes from recent performances of the Australian Ballet and the Sydney Dance Company.

For details about the Australian cards, contact Emma Rogers at Telecom Australia (02) 204 0697.



OH, 'DREAM' ON COLLECTORS' ADVANTAGE

Sports stars with a foreign flavor are featured on two new releases from Collectors' Advantage.

Japanese home run king Sadaharu Oh made his first-ever appearance for an American autograph session at the International Sportscard & Memorabilia Expo held this past summer in Anaheim, Calif. Oh signed several

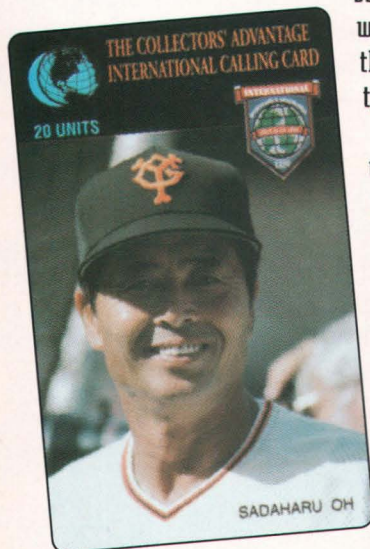
hundred of his 20-unit international cards, which sold for \$45, \$30 of which was donated to

the Children's Baseball Fair, a major world charity held every year in Japan.

Native African Hakeem "The Dream" Olajuwon was also on hand to autograph his new MVP phone cards. A total of 10,000 of the \$3 cards were issued by Collectors' Advantage.

Both cards include voice prompts from their respective stars. Network services are provided by NOS Communications.

Call (800) 825-8301 for information about purchasing these cards.

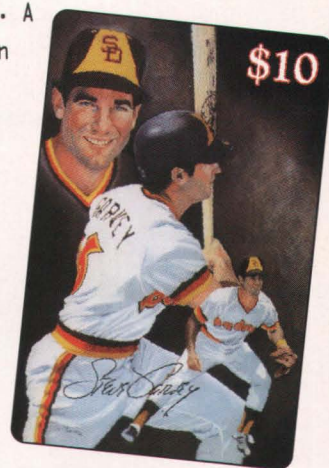
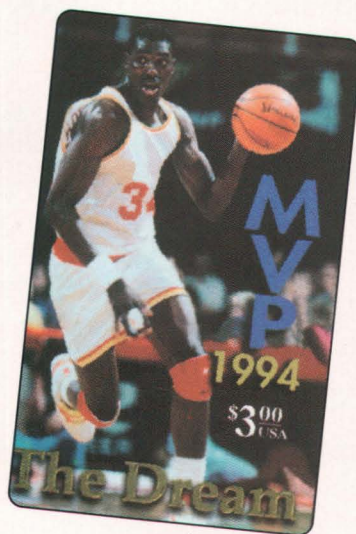


T ELECHANGE

RELEASES PHANTASY CARDS The first three premium Fantasy PhoneCards from TeleChange have been introduced.

Featuring artwork by internationally known fantasy artists Jim Burns and Bob Eggleton, the prepaid cards are titled *Vampyr*, *Forests of the Night*, and *The Labyrinth of Night*.

Each card contains \$10 of long distance phone time (domestic or international) and is rechargeable. A total of 10,000 of the limited edition phone cards will be issued.



T ELETRADING

FEATURES GARVEY Another sports hero has been added to the list of prepaid phone cards. Former Los Angeles

Dodger/San Diego Padre star

Steve Garvey is featured on a mid-summer issue from TeleTrading Cards.

The former baseball standout is pictured on the two \$10 phone cards, through the graphic illustrations of noted artist Robert Barros. The beautiful artwork montages depict highlights of Garvey's illustrious 19-year major league career.

Those interested in purchasing the cards should call TeleTrading at (703) 239-1432.

Pierre WERTHEIMER

A LEADER in U.S. and Int'l. Phone cards.

In May 1992, at the Int'l. Stamp Show in Chicago, we were selling the first New York Telephone card for \$7.00, we now sell this card at \$120.

In September 1993, at the International Stamp Show in Genoa, Italy, we were offering the Democratic Convention \$1 Card at \$70.

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Did you miss the 80s boom in baseball cards?

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BRITISH COLUMBIA First Canadian Cards issued
September 1993 \$10.50 Clinton/Yeltsin,
\$21.00 Commonwealth Games both cards
presented in special folders

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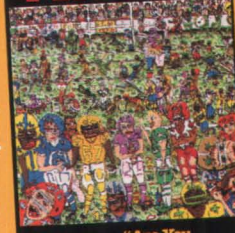
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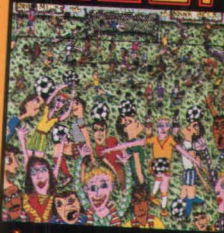
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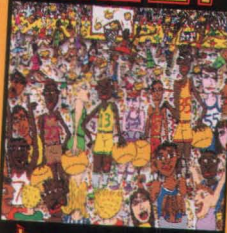
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