

The **V**ideophile's Newsletter

Here we are again with another mixed bag of goodies especially tailored for the video tape cassette fiend and the young at heart generally. Since you last heard from me, I have heard from many of you and have received much encouragement to continue. I feel more strongly than ever that this is the wave of the future, and some of the lists that I have seen where private (and anonymous) collectors have already accumulated staggering numbers of TV shows and feature films confirms this. Prerecorded material is on the way, and just about everything else that your little heart could desire. Patience!

For those of you who are joining us for the first time ... Welcome! Also ... send money! As before, the remainder of this page is reserved for personal replies. I enjoy this format, but there are now such a number of you, that I doubt it can continue to be this personalized much longer. As a corollary to this last remark, please excuse if the rest of the page is blank on your copy.

Dear Marc:

Many thanks for your continued support. If you would like

films I taped for him) and let me have your reaction. We could save ourselves some effort and money this way.

P.S. JUST GOT THE 2 TAPES. THEY'RE GREAT!

Best,



Is there a cure for that seemingly hopeless compulsion that is the bane of all collectors? I'm speaking, of course, of the irresistible urge to "possess". I am hoping very much, through my own example, to interest people in sending each other tapes for the purpose of viewing and return only. Sure you would love to have your own copy, but look at it this way ... if you were on vacation and had a chance to watch some show that you were dying to see, you'd watch it, right? Never mind that you couldn't reduce it to your exclusive possession. So, why not borrow a show from someone who has it on tape. It's hardly any trouble at all. A single tape can be sent in a padded mailer at the special 4th class rate for only 25 cents! Insurance and/or special handling are extra, but believe it from one who knows ... that little package in the mailbox can really make your day. Besides, why should a couple of dozen of us go to the trouble and expense of each keeping copies of the same show, when with a little cooperation we could have reasonably ready access to a copy via the phone and mail route? Why don't we just loosen up a little, trust each other until we discover a reason not to, and bring the potential enjoyment of this thing to its full measure.

Now, I know that when *Gone With The Wind* is on, the gentle clicking and whirring of the trusty Betamax will undoubtedly be heard throughout the land, but mark my words, all of you having those hours and hours of tape hanging around ... it's going to be a burden on you someday.

ITEM: There is quite naturally a great deal of interest now in knowing just exactly what is legal, what is not, and the consequences of illegal activity, in this whole area of video taping. Although I am not presently in the private practice of law, I do have a law degree, and will try to do a little research on the copyright law (which incidentally is being extensively revised by Congress right now) and report to you anything that I can turn up to clarify our rights.

TIP: When sending a TV Guide to someone else, you can save a little on the postage by taking out the center pages and discarding the rest. I had to get one this way before this relatively simple idea occurred to me. Speaking of TV Guide, I have written to determine if it is possible to subscribe to editions other than the local one. It looks as though I will not find out in time to include it in this issue, but will tack it on the end if I can. If not, will report next time. Also ... please remember to indicate which channels you are able to pick up when you send a schedule to someone, and if you are not on a cable system, which channels have good reception, etc.



The title that you see at the left is that of a terrific bi-weekly publication, a sample of which was sent in by Marc Wielage, for which he is due many thanks. Indeed, he sent me a proverbial load of stuff, some of which will no doubt turn up in these pages without adequate credit being paid him. Anyway, the first item on this page, plus the entire next two pages is from the Sept. 29 issue .

SONY TO UNVEIL INDUSTRIAL BETAMAX BY JANUARY

Sony plans to introduce its industrial Betamax unit by the beginning of next year. Two models -- a player and a player/recorder/tuner unit -- will be geared for the business market. It promises to be an interesting bit of marketing as Sony balances the industrial Betamax with the existing U-matic cassette unit. Sony claims that the industrial Betamax will be aimed at large, user-network purchasers, and that a special duplicator unit (D-500) is being delivered this fall in anticipation of mass reproduction for Betamax format. In its first "advance information" to dealers, Sony predicts that the Betamax will replace film in business communications.

Most of you have probably already heard that Sony and Paramount have formed a new distributing company to produce prerecorded material for Betamax. "Sony-Paramount Home Entertainment Center" will offer feature films in an attempt to demonstrate that tape format is to be preferred over the forthcoming video discs. Talk in the industry is that if the tapes could be priced at say \$5 above the cost of the blank cassette, people would buy it, watch a couple of times, then erase it and use the tape again. The current Paramount Library includes such things as: The Godfather, Love Story, and The Ten Commandments. Test marketing should begin soon. One idea being kicked around is that of a "Tape-of-the-Month Club".

Sony has also announced the development of a "dub-proof" cassette. Idea is that if one tries to copy a prerecorded cassette onto another machine, the picture will break up and the copy will be of no value. Sony sees this as a way of attracting material from those copyright owners who fear the release of their items to the tape format. Maybe one of these days one of you electronic wizards will be writing in to suggest a way around it.

Have you noticed the TV commercials and newspaper ads for the Betamax? It's just the beginning. Sony plans a big ad campaign from late Oct. to Christmas.

SUPER-8-TO-BETAMAX TRANSFER SERVICE PLANNED BY SONY

An appealing inducement for home-moviemakers will be marketed in connection with Betamax during the coming year. Sony plans to offer its film-to-tape transfer service in the U.S. Specifically, this would mean putting 8 mm. home movies on Betamax cartridges, allowing filmmakers to record a soundtrack to silent movies. The service is now offered in Japan. It costs \$11 for a 10 minute tape, \$20 for a half-hour and \$33 for an hour tape. Cassette cost is additional.

The service would be another weapon in Sony's anti-videodisc arsenal, bolstering its battlecry that disc units aren't viable for home recording, and at the same time putting a hook into the heart of America's several million amateur movie-makers who either can't afford or aren't satisfied with the Super-8 sound systems now on the market. (Obviously, investing in a Betamax is at least four times the price of the cheapest 8 mm. sound movie set, but the uses, too, are far greater.)

SPECIAL REPORT: SONY'S BETAMAX -- ITS PRESENT AND FUTURE

Perhaps the most exciting development in the consumer video field in many a year has been the introduction of Sony's video-cassette system (Betamax) for the general public. In order to provide you with more information -- and insight -- into development and prospects for Sony's hot new item, VIDEONEWS has just completed a searching examination of the field. Here is our exclusive report to you on the Betamax:

Market Statistics. Betamax has been on sale in Japan for 17 months, in the U.S. for 10 months. The first models were \$2,300 console units. In March a \$1,300 stand-alone unit arrived. Price wars have driven prices down at least \$200 in some markets.

Sony says that 70,000 Betamax units have been built. Plant capacity is now 10,000 monthly, which brings the total at end of this year to 100,000 units on the market. Sony plans to build 200,000 Betamax units next year. Of the 70,000 produced so far, about 56,000 are the stand-alone deck. There are about 25,000 units altogether in use in the U.S. Sales are about 2,700 monthly here.

Betamax is being sold in 28 major U.S. markets, and Sony has just begun an eight-week, \$2 million ad campaign that includes TV commercials.

Demographics. Who buys Betamax? Just who you'd expect: upper income males, with deck buyers having a slightly lower income than console buyers. The average income of tape deck owners is about \$30,000, but 45 percent have incomes of less than \$25,000. In Japan the buyers have fallen into two diverse groups: 50 percent of the sales have been in below average income households. Many of these people work irregular hours and thus use Betamax to record programs they've missed. The other half consists of households with income above \$20,000. Interestingly, Japanese purchasers tend to average 10 years younger than U.S. buyers.

Usage. Tape consumption in both countries has been much higher than anticipated. When Sony introduced the tape deck last spring at a NYC press conference, both Chairman Morita and Sony Corp. of America President Schein indicated that the average tape purchased would be about 15 blanks a year. They were conservative: in Japan it appears to be closer to double that per machine, and in the U.S. initial sales have averaged five blank tapes with the purchase of the unit and one a week thereafter. (One NYC dealer told VIDEONEWS that most Betamax customers buy a case of twelve tapes to start with.) Understandably, the hour cassette is the most popular. Tape sales per individual user will probably decline as the reuse factor sets in. Sony has a plant in Alabama that will turn out Betamax tapes, and 3M Company is also gearing up to manufacture them.

Sony has surveyed 150 Betamax buyers and learned that they are heavy TV viewers whose primary use for the unit is to tape one show while watching another. Since Betamax is not presently sold with a camera, the question of home recording cannot be included. Interestingly enough, one-third of Cartridge Television's (the only home recorder ever in the U.S. market) users claimed they wanted do-it-yourself movies, but less than half of that group had actually used the recorders for such purposes.

Programming. There is pressure from American customers to provide programming for Betamax. At present only Time Life Video is offering three of its education courses on a rental basis through the mail. But they have plans to increase their activities in this area. There was a recent announcement from Sony and Paramount Pictures that they were setting up a joint venture to explore the possibility of various methods of hardware/software distribution (VIDEONEWS, Aug. 4) but this is simply a feasibility study. Finally, Teletronics, the New York based production and post production house, has set up Home Video, Inc. for the purpose of delivering pre-recorded programming to Betamax owners. Although not formalized yet, Home Video, Inc. has

plans to rent a small library of programs.

The economics and logistics of the delivery of pre-recorded taped home programming have not changed much in the past few years. While rental appears to be the only viable solution, there still are the problems of distribution and piracy to be solved.

Competition and Sony's Response. VIDEONEWS has learned that several competitors of Sony may market a two-hour videocassette -- incompatible with current Betamax models -- in the U.S. within 6 months. The longer cassette will provide stiff competition for the Sony Betamax system. Indeed, Sony is developing a new system which, in both size and electronic format, will make the current Betamax machines obsolete. (If that happens, however, Sony will undoubtedly continue to make cassettes to fit the pioneering models -- just as Kodak still makes film for Brownie cameras and Schick still makes blades for injector razors.)

JVC is leading the assault on Sony -- and its goal is not just to sell home video recorders, but also to establish a new standard for such devices. Because of Japan's unique licensing agreements, electronic manufacturers that belong to a patent licensing pool can use each others' developments without paying royalties. The JVC machine is a two-hour model but uses the "azimuth" recording technique first used in the Betamax machines. Therefore any company not belonging to the consortium but that decides to manufacture a unit according to the JVC specifications would have to arrange a licensing agreement with Sony. It's confusing and messy.

On the technical side, the two-hour cassette offers countless possibilities, not the least of which is economy. The JVC $\frac{1}{2}$ -inch video cassette (which goes on the Japan market next month) is 30 percent larger than the Betamax cassette, uses two-thirds more tape but costs only \$20 for two hours vs. \$16 for Sony's one-hour cassette, according to TV Digest. The JVC deck will be priced under \$900 plus \$35 for a timer to turn the recorder on. That's \$400 under the Sony list price -- and again the comparison is for a two-hour JVC unit vs. a one-hour Sony model.

JVC's parent company, Matsushita -- already making its own $\frac{1}{2}$ -inch home video recorder (the VX 2000 for about \$750 with a 100-minute cassette priced at \$26) -- may adopt the JVC standard. Matsushita claims it has already made 20,000 VX 2000 units under the National Home Video label. The company planned to have its U.S. subsidiary, Quasar, introduce this unit into the domestic market this year at \$1,000. But it now appears that this plan will be scrapped in favor of the JVC machine, which is superior, longer running -- and there's the corporate pride factor of avoiding the Sony format.

Until this development, it appeared that yet another unit could become the Japanese standard -- namely the Sanyo-Toshiba V-Cord II. Ten thousand of these $\frac{1}{2}$ -inch units were built and plant capacity is expected to double this fall. When the Sanyo devices (under the Warwick label) go on the market this fall, they will be priced competitively with the Betamax at about \$1,300.

This sudden spate of activity -- confusing as well as competitive -- is of great concern to Sony. Although the company flatly denies it, there are reports that Sony itself may ultimately end up on the JVC standard.

Sony's first response to this competitive pressure from JVC in particular has been to speed up development of its own 2-hour cassette. Reports from Tokyo indicate that Sony has been able to get twice the playing time from an existing one-hour Betamax cassette without losing quality by cutting the tape speed in half. A new deck will be required with a two-speed switch, different heads, and some sort of different motor. Reported cost would be about \$35 more than the present Betamax deck. The key to this all is the cassette which remains the same as the "sacrosanct" member of the Betamax family. This development will cut the cost of programming in half while neatly obsoleting existing Betamax machines.

Wrap-Up. Judging from the initial response to Betamax, videocassettes will go over big in the consumer market. With such fertile soil, VIDEONEWS expects opportunities -- and pitfalls -- in this explosively growing field to be bountiful indeed.

Keepers of the Light

It has been my observation that many of you regard video tape recording as primarily a means to collect feature films. VTR is a boon to the film collector, no doubt about it, but it seems to me that a whole new endeavor is now possible really for the first time ... that being the deliberate collecting and preserving of current television programming. As a shameless fan of commercial television, I offer these remarks on the subject without embarrassment.

Several of you have told me that you have collections of old radio shows. Can you recall how thrilled you were a few years ago to discover that those wonderful shows had not been lost forever (as you had assumed), but rather had been faithfully sought out on transcription discs, transferred and preserved on tape so that a vast multitude of us could relive those days? It doesn't take much imagination to realize that in years hence a similar longing for today's (yes ... today's) television programs will develop. How is this longing to be satisfied? The answer, of course, is rather obvious. That fleeting light on the screen, commercials and all, can be lovingly recorded by each of us and filed away for the future enjoyment of ourselves and our progeny. While there is little chance that that we can view once again the old shows that we today recall so fondly (eg. The Smothers Brothers' Comedy Hour, The Colgate Comedy Hour, Texaco Star Theatre, Jackie Gleason's American Scene Magazine, The \$64,000 Question, He and She, ... to name a very, very few), we are in a position, at last, to insure that the living images of today do not pass uncaptured into the long night.

Now, you may say that the networks themselves will save us the trouble, ... that shows like All in the Family, Sanford and Son, The Rockford Files, and Happy Days, will always be kicking around in syndication, just as Star Trek, Mission Impossible, The Munsters, and The Odd Couple are today. I give you this much: Many of today's shows (at least truncated versions of them) will be on the rerun circuit for years to come, and even those that are not will be in the network vaults, although they will be of precious little use to us there. But, as long as there remain only 24 hours in each day (a fairly safe bet) there will not be room on the schedules of the future for even the best shows of the past (let alone that dog of a show that may well be your favorite).

Beyond all this, there are many shows which because of their topical nature, or their short lived runs, will probably never be rerun in syndication. Want some examples? How about: Ellery Queen, Fay, Ball Four, Cher, (See! It's already too late for these which are so close and yet so far away.), Carol Burnett, and ... as Baretta would say: "You can take this to the bank!" ... Saturday Night, which is today what the old Smothers Brothers show was in its day. In addition to these, there are literally dozens of shows on everyday that the networks themselves may not be preserving. Why, there's The Young and the Restless, The Gong Show, Hollywood Squares, The CBS Evening News, The Tonight Show, Dinah, Captain Kangaroo, and The Electric Company, just for starters. How many have noticed that Jeopardy, the daytime Let's Make a Deal, and Celebrity Sweepstakes, are no longer with us?

Sure, it would be foolish and prohibitively expensive to try to preserve all these things, but at the same time it would be criminal for shows that have any merit at all to completely pass from the scene, leaving not a single copy in collectors hands. I am by no means the wealthiest member of our little group, but as something of a hopeless romantic where popular culture is concerned, I hope to be able to devote at least a fraction of my collection to preserving a representative sampling of shows which I feel may otherwise be lost. If you feel as I do and could see your way clear to reserving only 1/2 hour every two months to this same endeavor, in the course of a year 50 of us could account for 150 hours. Then at least when, many years from now, someone wistfully murmurs: "Gee, do you remember Soul Train?", it wouldn't be impossible to relive those moments.

So, whether you lean toward talk, variety or news shows (Mike Douglas, Dick Van Dyke, 60 Minutes) which by their nature are not apt to be repeated, or throwaway shows (Almost Anything Goes, Days of Our Lives, The Far Out Space Nuts) which do not lend themselves to placement on the rerun circuit for obvious reasons, I do hope that you will decide to participate in a small way to help archive a sampling of current TV fare. As for me ... well, I'm just getting started, but if the time ever comes when you should have that far away look in your eye in remembrance of Mary Hartman, Mary Hartman or City of Angels, look me up.

FRIDAY/8	MONDAY/11
5:30 THE LUPINEK CASE, THE AMAZING GIFT, Children's Theatre	5:30 TINTIN & THE LAKE OF SHARKS
7:00 THE MASTER GUNFIGHTER (PG-1:51)	7:00 WORLD SPORTS ACROBATICS HBO Sports Special
9:00 WHO? (PG-1:31)	8:00 CONDUCT UNBECOMING (PG)
10:45 THE LONGEST YARD (R-2:01)	10:00 MURDER ON ORIENT EXPRESS (PG-2:07)
SATURDAY/9	TUESDAY/12
3:00 CONDUCT UNBECOMING (PG-1:47)	5:30 JACQUES BREL American Film Theatre (1:38)
5:00 THE DROWNING POOL (PG-1:48)	7:30 YOUNG FRANKENSTEIN (PG)
7:00 CONDUCT UNBECOMING (PG)	9:30 WHO? (PG-1:31)
9:00 NIGHT MOVES (R-1:39)	11:15 YOUNG FRANKENSTEIN (PG)
10:40 HORSE SHOW Live from the L.A. Forum	WEDNESDAY/13
SUNDAY/10	5:30 THE PALLISERS 25 & 26
3:00 YOUNG FRANKENSTEIN (B/W-PG-1:48)	7:30 GIVE 'EM HELL, HARRY (PG-1:45)
5:00 LYDIA Classic Cinema (B/W-1:43)	9:30 PURPLE NOON Foreign Film (Subtitled-1:58)
7:00 YOUNG FRANKENSTEIN (PG)	11:30 NIGHT MOVES (R-1:39)
9:00 NASHVILLE Sunday Night Movie (R-2:39)	THURSDAY/14
11:45 LYDIA Classic Cinema (B/W-1:43)	5:30 WHO? (PG-1:31)
	7:30 THE PALLISERS Episode 26
	8:30 WHO? (PG-1:31)
	10:30 NASHVILLE (R-2:39)

In the mood to drool?
What you see at the left is a sample listing from the Home Box Office (pay cable) schedule for October. Mostly just movies ... and nice ones at that. This was sent in by my man in St. Petersburg, Ralph Plumb, who has the good fortune to be hooked up to this wonderful service. (He lets me in on it once in awhile). The schedule changes every month, and they send out a little book of listings that is similar to the TV Guide.
..... Sigh.

Jim Gibbon put me onto Tape City in New York, ... I wrote to them, and herewith the results: They will sell Betamax K-60 (postpaid!!) for \$13.50 per, when bought by the case of 12. That's \$162 per dozen delivered to your door. I've been getting mine from Henry's in L.A. for the same price, but have to pay shipping too. (UPS \$4 from L.A. to Tallahassee) Henry's will sell in lots less than 12 for \$14.50 a piece. Tape City has the following on 3/4" inch cassettes for those of you who are interested: Sony KCA60 - \$24. Dupont KCA60 - \$22. 3M(Scotch) UCA60 - \$24, and Memorex UCA60 - \$23. These are all case prices, freight included. The

Sony and Dupont brands come 12 to the case. 3M and Memorex are 10.
The Addresses: Tape City, Inc. 404 Park Ave. South, N.Y., N.Y. 10016
Henry's Mail Order, 835 S.Olive St., L.A., Calif. 90014
Please tell them that you read about them in TVN, maybe it will help us all out eventually. (Tape City says that they cannot sell for less no matter how large an order we put together, but this may change.) There is no charge for sales tax on out of state orders, and I should add that Henry's takes Mastercharge and BankAmericard. They will even accept these when taking orders on their toll free line: 800- 421-8537.

NAMES, ETC. Some of you have expressed the desire not to be included in any general listing of names and that, of course, will be honored. Others have not made their wishes clear and so are not included this time around. As for the rest, ... here you are, and I certainly hope that this will help some of you to establish contact. Unless otherwise indicated all of these folks are owners of the Betamax.

✓ [Guy MacMillin, Stage Road, Chesterfield, N.H. 03443. Guy has access to such things as Superman, Sgt. Preston and old Bugs Bunny cartoons. His wants include: Butch Cassidy and the Sundance Kid, any Invaders episode, any James Dean film, and he is also into sci-fi and horror.

✓ [Kerry Decker, 1825 Edgewater Drive, Orlando, Fla. 32804. Kerry is into photography and film collecting, and has just bought a Betamax.

Louie Bohl, 838 W. Co Rd. B-2, Roseville, Minn. 55113 (612)483-8101.
Louie has a large want list of films and TV shows, and is willing to tape off the air and trade.

✓ [Joe Mazzini, Box 179, Arbuckle, Calif. 95912. Joe is, of course, our West Coast correspondent. He is working with 3/4" cassettes, and is the man to contact in order to coordinate all 3/4" users.

X [Marc Wielage, P.O. Box 22681, Tampa, Florida 33622. Marc has experience with a film chain, dubbing between two Betamaxs, and has a wealth of information about the field generally. He is into both films and series, and is willing to trade.

Stephen Stone, 8787 Shoreham Drive, Apt. 601, Los Angeles, Ca. 90069.
Steve is interested in musicals: Astaire/Rogers, Doris Day, etc., and would also love to see the old Topper shows and Danny Kaye.

✓ [Larry Charet, 1219A Devon Ave., Chicago, Ill. 60660. Larry is interested in reaching others and trading tapes. Larry's wants include episodes of: Man from U.N.C.L.E., The Prisoner, and The Avengers.

WWN [Jim Metkin, 630 Treat Ave., San Francisco, Ca. 94110. (415)282-9430.
Jim's wants include five Davy Crockett films: Keelboat Race, River Pirates, Indian Fighter, Goes to Congress, and At the Alamo. Also the Planet of the Apes TV show, Night Stalker, Wild Wild West, and episodes of: Avengers, Prisoner, Secret Agent, Superman, Lone Ranger. Jim has 3/4" cassette equipment.

George Theophiles, P.O. Box 191, New Freedom, Pa. 17349 (717) 235-3046
(phone from 6-9 EST) George is using 3/4" equipment and his wants include: English comedies such as Horse's Mouth and Lady Killers; Beacon Hill, Upstairs, Downstairs (first 12), Amos and Andy, Pocket Money with Paul Newman, Looney Tunes from the wartime years, and the Clio Advertising Awards 1969-1976. George will buy, trade, or borrow for a fee. Some of you may know him already as the MISCELLANEOUS MAN. If you are interested in collectible posters, especially of the first and second world war variety, George is your man.

X Ralph Plumb, 1150 89th Ave. North, St. Petersburg, Fla. 33702. Ralph is hooked up to Home Box Office and is willing to tape and trade. He has a particular interest in the films of W.C. Fields.

✓ Risty, Box 306, Ann Arbor, Michigan 48107, (313)761-9128. Risty is interested in "bizzare films" and is particularly looking for: Alphaville, Zardoz, Creation of the Humanoids, Run Home Slow, Carnival of Souls, Night of the Living Dead, Homicidal, Nosferatu, Yellow Submarine, Rock All Night, and The Incredibly Strange Creatures Who Suddenly Stopped Living And Became Mixed Up Zombies (!). These must be complete and without commercials. He has \$ for The Beatles in Magical Mystery Tour, or Let it Be, and would also like to see, though not keep, many others including: any movie with Eddie Constantine, any Starman or Prince of Space movie, Station 6 Sahara, Invaders From Mars, H-Man, Murder Party and others. Risty has access to 12 or more channels including one that is running Twilight Zone.

Dale Johnson, 500 Stella Drive, Madison, Alabama 35758. Dale is working with a 3/4" cassette machine and is interested in the old Superman show as well as Flash Gordon serials.

Andy Bendel, 6B Tudor Court, Champaign, Illinois 61820. Andy has a selection of off-the-air movies (listed in TVN #2), Warner Brothers cartoons, and episodes of the Monty Python Show.

Jim Lucas, 3410 N. Lake Shore Drive, Apt. 12-E, Chicago, Ill. 60657. Jim, who has the 3/4" format, has just been hooked up to the pay cable and will be enjoying such things this month as: Hard Times, Shampoo, Master Gunfighter, Night Caller, Fortune, and Paper Tiger. He will be happy to trade with other 3/4" users, and will send a monthly list of features on the cable to those who will send him a self-addressed envelope with a 13 cent stamp on it.

Jim Gibbon, Box 151, Ellisville, Miss. 39437. Jim has a 3/4" cassette unit, and is interested in films. If you are looking for Roy Rogers movies, he may be able to do something for you. I imagine he is also interested in trading lists with you other 3/4" people.

Al Felden, 8945 Fairfield, Philadelphia, Pa. 19152. Al has built his own large screen projection TV and plans to get a Betamax soon.

Robert Orth (Mid-America Film Archives, Ltd.) 409 South Inman, Sublette, Kansas 67877. Bob doesn't yet have his Betamax, but has some blank tape on the way. He likes the scenery on "Charlie's Angels" (what else is new?), and right now I am his connection on these.



3/4" VIDEO CASSETTES

30 MINUTES

\$13.09
12-48

\$11.90
48 up

60 MINUTES

\$17.60
12-48

\$16.00
48 up

Cramer Electronics, Inc.
120 Hampton Avenue
Needham, MA 02194
617/449-2100

In order to help you know what is on around the country, in the way of syndicated series, I present the following excerpted from the indicated editions of TV Guide. This listing is, of course, far from complete, but perhaps it will help in matching up your wants and the contacting of folks listed elsewhere in these pages.

Western New England: (Boston, Hartford, Albany) F-Troop, Gomer Pyle, Lone Ranger, Tarzan, UFO, Thriller, Mary Hartman, Sgt. Preston, Honeymooners, Space 1999, Superman, FBI, Ironside.

Kansas City: Batman, Hopalong Cassidy, Cisco Kid, Lone Ranger, Flash Gordon, Honeymooners, Lost in Space, Dick Van Dyke, Perry Mason, Fugitive.

Los Angeles: Thriller, 1999, Addams Family, Show of Shows, Wild Wild West, FBI, That Girl, I Dream of Jeannie, Ozzie and Harriet, Get Smart, Best of Groucho, UFO, Superman, I Love Lucy, Flash Gordon, Outer Limits.

South Georgia: (yours truly) Avengers, Star Trek, Mary Hartman, Monty Python, Monkees, Munsters, Hogan's Heroes, Lost in Space, Addams Family, Hazel, Lone Ranger, Bewitched, Adam 12, Night Gallery, Love American Style, Dark Shadows, Protectors, Gilligan's Island, My Three Sons, Wanted Dead or Alive.

Chicago: Cisco Kid, Yancy Derringer, Best of Groucho, Get Smart, Dragnet, Burns and Allen, Spiderman, Dick Van Dyke, Maverick, Honeymooners, Dark Shadows, My Favorite Martian, Batman, Daniel Boone.

Central Florida: (Tampa/St. Pete/Orlando) Honeymooners, Batman, Space 1999, Then Came Bronson, Steve Allen's Laugh Back, Rifleman, Dick Van Dyke, Hogan's Heroes, Wild Wild West, Little Rascals, Untouchables, Mary Hartman.

Minneapolis/St. Paul: Monkees, That Girl, Ironside, It Takes A Thief, Mission Impossible, FBI, Mary Hartman, Honeymooners, Bewitched, Odd Couple, Love American Style, Father Knows Best.

Detroit: Cisco Kid, Batman, Spiderman, Thriller, Man from U.N.C.L.E., Lone Ranger, Name of the Game, Our Miss Brooks, Dick Van Dyke, Sgt. Bilko, I Love Lucy, Judy Garland, Twilight Zone, Honeymooners, I Spy, Room 222.

Q. & A.: Joe Mazzini and Marc Wielage both came forward with answers to last issues questions, to wit:

Question #1: You can extend the length of the cable from your Betamax to your TV up to about 75-100 feet without much signal loss. This extra length only effects playback, and Marc had one made up by the cablevision people.

Question #2: It doesn't hurt the machine to depress the "record" key only. All it does is put the machine into the record mode without turning on the motors and feed mechanism. However, it is not a good idea to leave the "pause" control engaged more than is absolutely necessary. Prolonged use will result in the video heads being worn down well before their time.

As for new questions, try these:

Question #3: Notice that your  space for the "keys" has room for another one on the right hand side of the unit. Who out there knows what Sony is planning that would call for another control?

Question #4: What is the shelf life of video taped images? I'd hate to think that people are turning their films into tape and selling the films if the tapes are going to fade away any time soon.



\$\$\$ Subscriptions, Ads, and like that \$\$\$

Okay, gang! The moment of truth is here. The time, postage and duplicating expense of this little effort are such that I can hope to continue only by reaching a break even point. Those of you who sent me the \$5.00

were generous beyond my expectations, and I appreciate it very much. Consider yourselves charter members. The \$1.00 senders are safe for the present too. My current ad in Film Collector's World, calls for \$2.00 for issues 3,4 and 5, and that is the only rate at which I will be accepting subscriptions for the time being. I wouldn't be surprised if it stabilizes at a buck a hit eventually, depending on how many of us there are, and how many pages we run. Quite frankly, I accomplished my initial goal when I established contact with a dozen or so of you more serious collectors. If I am to advertise, attract more readers, and grow, it will be primarily for your benefit, not mine. Accordingly, and since I would rather have your input than to try to fill up these pages with my rambling, I will now accept advertisements from you at the uncomplicated rates which follow:

CAMERA READY COPY ONLY:

A full page (8" x 10") for \$5.00

A half page (8" x 5") for \$3.00

A quarter page (8" x 2 1/2") for \$2.00

These will appear same size as submitted. For best results type it up on regular 8 1/2" by 11" paper, just like the page you are now reading.

OR: If you want to send me 100 copies of your ad, I'll include it for \$1.00 per page.

MINI-ADS: Four lines for \$1.00. I'll type them for you, but I must impose a maximum of 12 lines on these. Judge by the lines on this page how many words there are to a line.

Naturally, these ads can be wants, for sale, for trade or whatever.

CIRCULATION? Well ... about 45-50 copies of TVN #2 have been sent out so far. Print run for this issue is 100, and I have 32 paid up as of November 2. The ad in the current FCW is really the first that lets people know we exist and have the ball rolling. Really, I think that 50-100 is quite a few at this point, and should be enough to insure that your ad will reach interested persons.

Some of what I promised you has gotten squeezed out this time around. I will try to have a report on video discs next issue. You have probably been reading about them anyway. I can tell you that there is going to be an industry conference in New York this month on video discs, and I expect that quite a bit of news will be forthcoming from that meeting. Also as to the list of what I presently have on tape ... The fact that it is constantly fluctuating, together with a mild and rather sudden attack of prudence account for the fact that it is not to be found among these pages. However, I will be happy to trade lists with any of you who have 15-20 or more tapes in a more or less permanent storage capacity. I have about 60 hours right now, and about 40-45 are in the "I don't expect to be erasing them anytime soon" category. Also, next time, or one of these next times, I would like to fill you in on the large screen projection type TV sets. I am very happy with my 50" Muntz.

DEADLINE for ads and other contributions is the first of each month.



Reactions to TVN #2, and other ODDS and ENDS

"Sony should be grateful to you. I know I am. You've got something good going for a lot of people." - Springfield, Mo.

"I respect your courage in being the first in video ..."
- Staten Island, N.Y.

"The miscellaneous items, ie. what's new on different systems ... since people already have units for recording it seems silly to put out that stuff ... it seems a waste of space."

- San Francisco.

"Superb newsletter! ... You are doing a fine job, Jim." - New Freedom, Pa.

"I think maybe you and I belong to that small group who must seek kindred souls in far places, finding ourselves surrounded mainly by clods and lackwits in our immediate environment." - Agoura, California

XXX fans! I am told that Dunn Management, Inc., 122 East 42nd Street, Suite 1020, New York, N.Y. 10017, has an impressive list (though expensive) of both x-rated and general features on both Betamax and 3/4" tapes.

Al Felden writes to say that he has built himself a 70" x 60" projection type TV system, and suggests that you could do the same using your present set, some plywood, the proper lens mount and a mirror. Details may be obtained for \$10 by writing to: TV Projection Co., 4 N 270 St. K-2 Randall Rd., St. Charles, Ill. 60174 (I hope I deciphered that address), or write to Al (address elsewhere) and he will fill you in on his.

Interested in setting up your own film chain? Write to Buhl Optical Company, 1009 Beech Ave., Pittsburgh, Pa. 15233, and ask for information on their products. The C-Mount Uniplexer for connecting a camera to a movie projector goes for \$285, and they have more elaborate set ups at higher prices.

George Theofiles writes to say that he has all of "Gone With The Wind" (except the first 30 minutes) on 3/4" in excellent color and without commercial interruption, which he will trade for 3 blank cassettes.

Marc Wielage reports that Sony has released a less expensive Betamax in Japan, which has a single record/play button and sells for \$900 in Tokyo. Marc is looking for episodes of The Prisoner and The Outer Limits, also the children's series: Thunderbirds and Supercar. Help him if you can, please.

Louie Bohl, who was nice enough to send me some TV credit lists which will be popping up in these pages, has the following comments:
"At long last, a hobby interest we can all enjoy on a personal basis. No FBI or legal harassment. No more rip-offs through the mail. We can finally trade video cassettes as one collector to another simply to help each other out. This was supposedly the original concept of film collecting until the guys with no interest in film as a hobby started marking items up and making a living off it. ... Please don't let it happen in video tape. If we stick together, (and this newsletter is one way to do it), we can keep prices down, keep the criminal element out and make this hobby respectable." "... let us help each other out and do some trading. We don't need the criminals and profit makers to ruin everything. We can obtain what we want by ourselves."

C'mon, let's get acquainted! Jim Lowe has given us the opportunity and with a little effort we can make it work to everyone's advantage."

Louie also suggests that everyone not be reluctant to send money, and contribute articles, photos, summary lists of TV show titles and plots, and send in a TV Guide from your area. All good ideas. I'm afraid that I will not be in a position to maintain a clearinghouse for your wantlists, however, except through ads that may be placed in these pages. Louie further suggests that commercials be edited out as a rule of thumb and that we establish a ground rule of not charging a fee for material above the price of the tape and postage, regardless of the content. My personal feeling on this (discussed at some length in issue #2) is that this may be just a wee bit too idealistic. In any case, I am sure that this sort of thing will find its own level, and I expect to be in the forefront of fair trading.

Jim Gibbon has sent me a table, or chart, that shows how much time there is between index numbers for an entire hour of a 3/4" cassette tape. He spent a very boring hour compiling it, and, of course, it would be most useful for determining exactly how much time there is left on the tape from any given number on the counter. Marc Weilage has done the same for Betamax tapes. I hope to have these typed up in time to include in TVN #4. For those who need a little help before then, I can tell you briefly that as to the 3/4" unit: #551 is at the half hour mark, #734 at 45 minutes, #892 is at 60 minutes, and #919 means you just ran out of a 62'34" tape cassette.

As to my PERSONAL WANT LIST that appeared last issue, I have gotten your help, and am most pleased. Of those mentioned, you can scratch them all except for the feature film: Devil Girl From Mars with the redoubtable Miss Hazel Court. The others I either now have, can get, or have one of you who has said he will be looking out for it for me. As to my avid friend and companion's want list, it also remains the same, except that Destry Rides Again is now safely in the bag. This leaves still on the loose:

Arsenic and Old Lace	Tom Jones	Alice's Adventures in Wonderland
Tales of Hoffman	Marat/Sade	(with Peter Sellers)
The Bobo	Walkabout	**Commercials OK on these**

SONY BETAMAX
w/10" COLOR TV
(NEWEST SANYO)
\$1700 Value
\$1349
with new model
Long Play Timer
DT-30



CAMERA • HI-FI • VIDEO
516 W. 8th St. Downtown L.A., Ca. 90014 Tel 428-0341
Credit Cards - Phone Orders Accepted

The ad at left speaks for itself. Those of you who don't have a unit yet should check.

TIP: When sending a TV Guide (or anything else) first class mail in a large envelope, be sure to mark "First Class Mail" on the back also. Otherwise there's a good chance that it will get shunted into the junk mail bin. (Thanks, Bob!)

Once again fans, that is it. The remainder of these pages were prepared and sent in by Joe Mazzini. Incidentally, if his stuff and mine is sometimes duplicative or even a little inconsistent, it's 'cause most of what I type up is finished before I see what he has done. Many thanks, Joe, and to everyone else ... let me see your cards, letters and cold cash rolling in.



3/4" U-MATIC EXCHANGE NOTES

You 3/4" people out there are gaining in numbers. In fact it appears that we U-Matic owners are more active in our collecting fanaticism than the Betamax freaks. I'm confident that we will become very well-organized in our exchange of tapes and information. If they can do it so can we, right?

We'll get to some exciting things concerning exchanges after we finish up some previous business concerning magazines dealing with video. Be sure to send Jim Lowe \$1 for the last issue (#2) in case you are just now reading this column for the first time. The discussion of popular magazines, especially the fantastic *Videography* (\$15 for a three year charter subscription, 750 Third Avenue, NYC 10017) is essential for current video information.

Marc Wielage of Tampa Florida sent in another couple of addresses geared toward our interests. The first two listed are free but you will have to write on a company letterhead from some industrial or educational facility to get a subscription at no cost. They are both available for \$10 regular subscription.

BROADBAND INFORMATION SERVICES, INC.
P.O. Box 6056,
DULUTH, MINNESOTA 55806

BROADCASTENGINEERING
P.O. Box 12901,
OVERLAND PARK, KANSAS 66212
ATTN: EVELYN ROGERS

He also sent in the address for
AUDIO VISUAL COMMUNICATIONS
UNITED BUSINESS PUBLICATIONS
750 THIRD AVE.,
NYC 10017

It is \$11 for one year or \$17 for two. Notice the address is the same as *Videography's*. That's kind of like the C.S. Tepfer Publishing chain who puts out ETV Newsletter, CableLibraries, Videoplay Report, Videoplay Magazine and VideoTrade News, all at

C.S. TEPFER PUBLISHING CO., INC.,
607 MAIN STREET
RIDGEFIELD, CONN. 06877

I mentioned their *Educational & Industrial Television* last month. Their latest issue is devoted specifically to the cartridge/cassette video format and is well worth checking into for its inventory of what's available now. The magazine is \$1.25 per issue or \$12 per year.

Their *ETV Newsletter* is nice but terribly expensive (I think \$50 a year) but full of goodies about program sources for 3/4" and the latest in equipment reviews.

CableLibraries sounds neat and if anyone subscribes I'd sure like to borrow a copy.

Videoplay Magazine and *Videoplay Report* are geared to the program source market. Check with Tepfer for subscription prices.

VideoTrade News is \$8 a year for 26 issues. It's very trade-oriented but full of the latest in news. They offer ads with tremendous bargains in video cameras, tape and accessories.

For \$30 you can subscribe to a monthly publication entitled

VIDEO UPDATE
SMITH-MATTINGLY PRODUCTIONS, LTD.,
310 SOUTH FAIRFAX STREET,
ALEXANDRIA, VA 22314

That's a little high for a 8 1/2 x 11 inch newsletter that looks a lot like ours (except theirs is printed on both sides). They number their pages consecutively from issue to issue. My files have the February 1975 issue which ran from pages 119-126. It's very informative but not really worth \$30 for a few offset pages of "Dr. Video" a help-by-mail column (very informative) and "Capsule Case Study" a column dealing with individuals and their approach to solving common video problems.

Now about exchanges and exchanging:

GEORGE THEOFILES
(MISCELLANEOUS MAN)
Box 1776,

NEW FREEDOM, PA 17349 is looking for some place that rents or sells features (in 3/4" U-Matic) that are not normally seen on television. Any pirates out there interested in contacting George do so. You know who you are. That brings up the idea of selling copies of films on 3/4" for cost of tape and a small additional copying fee and ending up committing a federal crime for it. A blatant example is Roddy McDowell who had his 300 feature film library confiscated by the Feds for copyright violation. Apparently he had been exchanging the films for others and cash. He certainly wasn't making a profit. So if you're a pirate write and let me know. There are others who want to exchange film-to-tape transfers with you. Your name will not be printed anywhere unless you allow it.

JIM METKIN
630 TREAT AVE.,

SAN FRANCISCO, CA 94110 is interested in borrowing 3/4" cassettes from others. Apparently he doesn't get too good a signal even though he is under the Sutro Tower (an incredible transmitting complex that handles many FM and TV transmitters). To make matters worse, cable hasn't extended its way up his hill. For such a good signal to make it to the suburbs (and my place, some 120 miles away) local reception in the hilly regions of San Francisco have to pay with a poor picture. So it goes. Drop Jim a line if you havetapes you would loan or maybe rent to him of programming in your area.

Onward to some publications dealing with video that should definitely be purchased. This list is certainly not definitive but it would like to develop itself into a complete bibliography relevant to 3/4" so if you have any books you think are noteworthy in this area, drop me a line with their price, publishers' addresses and a brief synopsis of each book.

Preserving the Moving Image

by Ralph N. Sargent

\$3.95!!!

CORPORATION FOR PUBLIC BROADCASTING

1111 16TH STREET

WASHINGTON, D.C.

This book is an absolute necessity for any film/video collector. It covers all aspects of film and tape from its Section One which deals with "Keeping Film," "Base, Binder, Image," "Treatment and Storage Conditions in the Field and Recommendations," to the Second Section which deals with the "New Technologies" (and you know what that is about) to Section Three which deals specifically with videotape. It's a 152 page book of collected interviews with specialists all over the world concerning their specific fields.

Independent Video

by Ken Marsh

\$7.95

STRAIGHT ARROW BOOKS

625 THIRD STREET

SAN FRANCISCO, CA 94107

This 204 page book fulfills its title early in the game by explaining the technical aspects of video reproduction on a layman's level. "Maintenance and Repair" covers the portapacs in a complete enough manner. The cassette section was lacking in detail since independent video in this case means recording mostly from a camera, but the technical discussions warrant its purchase.

*The Compleat Videocassette Users Guide-
Principles and Practice of Programming*

by John H. Barwich and Stewart Kranz

\$29.95

KNOWLEDGE INDUSTRY PUBLICATIONS

WHITE PLAINS, NEW YORK

The Compleat Videocassette Users Guide is hideously expensive for a 167 page 8 1/2 x 11 inch paperback but it does cover such areas as "The Videocassette Medium-a Thumbnail Sketch," "Programming Applications," "Innovative Techniques for Videocassette Programming," and detailed summaries of selected videocassette programs (which includes everyone from IBM to the U.S. Army). It's worth reading but unless you can get an institution to foot the bill for its cost, I think you should persuade me to loan you my copy.

To come is a condensation of the past three years of Sony Technical Digest and repair recommendation for their 3/4" machines. The thing that impressed me most was how often they changed something to make it better inside their videocassette stuff. Mine (a VO-1800) has had over 25 major changes made to it during its lifetime run (150,000 copies).

Immediately following this column is a two-page Xerox of Composite Video's new U-2 machine advertisement. There are disadvantages to this \$300 miracle that gives you twice the recording time with your U-Matic machine. The main disadvantage is (as you will read in the reprint) that you have to stay in that twice-normal mode (actually it slows the tape to half speed). You have to spend 30 minutes or so retuning the heads and taking out the modifications to get it to record normally. For someone who is doing archival stuff and not exchanging it, this is the way to go, but the tapes are non-interchangeable (except, of course, if both parties have the U-2 installed in their machines). Another great idea down the tubes.

TWO HOUR PROGRAMS

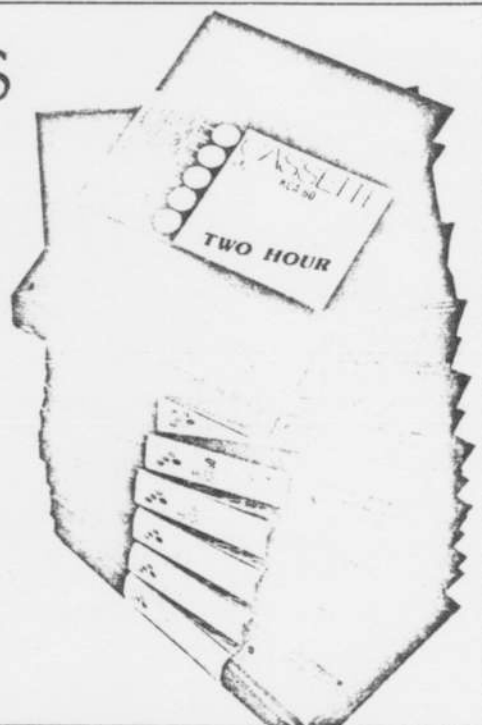
on 60 minute Videocassettes

Use any brand of tape,
Any $\frac{3}{4}$ " recorder or player

COMPOSITE VIDEO'S U-2[®] conversion gives you twice the running time on any given $\frac{3}{4}$ " videocassette. You can purchase it in a new player or recorder, or have a dealer install it in your present machine.

The U-2[®] conversion effectively doubles your present tape supply and cuts future tape purchases in half. It lets you record an entire movie on one KCA-60 tape. PERFECT FOR — Hotel Movies, Schools, Cable, Hospitals, and Home Recording.

*PATENT PENDING



Q. What is U-2?

A. U-2 is the name of a new format. Composite Video is manufacturing kits to adapt JVC, Panasonic and Sony that will allow the machines to run half the normal speed and still give a good picture. A U-2 adapted machine will run for two hours on a conventional 60 minute videocassette, one hour on a 30 minute cassette, etc. Any brand or model of $\frac{3}{4}$ " videocassette player or recorder is potentially adaptable to U-2.

Q. Do U-2 machines require special tapes?

A. No. U-2 adapts one hour cassette equipment to run twice as long on conventional tapes. Use whatever brand and length of tape you desire.

Q. Can we play one hour format tapes on U-2 equipment?

A. No. They are two different formats and not interchangeable. There is, however, complete compatibility among U-2 machines. Tapes made on a U-2 recorder will play back on other U-2 products.

Q. Is it possible to switch back and forth between the one hour and two hour formats on one machine?

A. No, the present design allows for one format only at a time.

Q. How do we get our one hour tapes to operate on a U-2 product?

A. They must be dubbed from one format to the other. Your U-2 dealer can assist you with dubbing, by either renting you the necessary equipment or performing the service for you.

Q. Is there a loss of picture quality on U-2 equipment?

A. There is no significant difference in picture quality between one hour and two hour tapes. Viewers will not be able to tell that they are watching something different.

Q. Could we build our own two hour machines?

A. Technically yes, after a good deal of time and expense. However, Composite Video has a patent pending on the invention and intends to vigorously protect its rights to the product.

Q. Can a U-2 machine ever be converted back to the one hour format?

A. Yes, in about 30 minutes by an average video technician.

Q. Will the VTR be damaged, life shortened or warranty voided by the conversion?

A. Nothing is being done to the equipment that will damage it or in any way adversely affect its normal operations. Dealers selling new U-2 equipment will still be able to honor the warranty they supply on new equipment.

Q. Do U-2 machines operate through cable and antenna systems?

A. Yes. You can do the same things with U-2 that you can with one hour tapes, including: operation thru MATV and CATV systems, dubbing from machine to machine, tape interchanging, operate in color, operate through time base correctors, etc. The only thing that doesn't work as well is still framing.

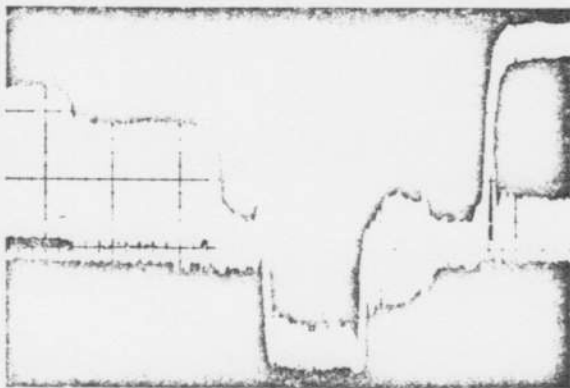
Q. Where can we get movies on the U-2 format for hotel systems?

A. Your U-2 dealer or Composite Video will supply the name and address of companies set up to supply movies on the U-2 format.

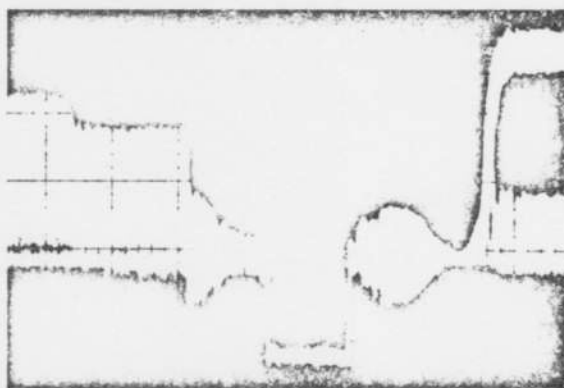
Q. How does it work?

A. The tape drive in each machine is reduced to half speed. Recorders are converted to a skip field system. This is a system of recording only every other TV field and skipping the rest. Both video heads play back each field that was recorded. Therefore, each field is played twice, giving sixty fields per second. To accomplish this the video heads must be re-aligned and Composite Video is set up to do this.

Normally the skip field process causes a loss of picture interlacing so an electronic processor was devised to solve this problem. The processor completely strips all vertical and horizontal sync and blanking pulses from the playback picture and inserts new horizontal and vertical blanking and sync pulses. The new vertical sync pulses that are inserted are correctly interlaced so that each field is interlaced with itself. Since there is very little difference in two successive TV fields the loss by skipping every other one is negligible. In addition, the new sync and blanking pulses that are generated are EIA-RS 170. This causes the output signal from the VTR to have good, noise free, well shaped sync pulses which are better than those from a one hour VTR. The below pictures compare oscilloscope signals from the two formats.



Signal from one hour video recorder



Same signal from U-2 video recorder

**Composite
Video**

1218 N. Blackwelder Ave.

Okla City, Okla. 73106

Phone (405) 236-4449

I received a beautiful brochure in the mail today from MCA concerning its video discs. They sent a multiple 8 1/2 x 11 inch color fold out showing the prototype machine and its technical abilities. It makes your mouth water thinking about it, men. There's also a little pamphlet enclosed which is titled "Program Production Guide for the Philips and MCA Optical Videodisc System (NTSC Version)." It's a hot item dealing with transfer from 16mm, 35mm, 8mm film onto discs. The whole thing is FREE for the asking from

PROGRAM TECHNICAL INFORMATION
MCA DISCO-VISION, INC.,
100 UNIVERSAL CITY PLAZA
UNIVERSAL CITY, CA 91608

They will send it to you if you mention you're interested especially in the programming abilities of the disc. A fact sheet is also enclosed that is reproduced exactly from my copy below:

FACT SHEET

The timetable for the market introduction of our videodisc system is the latter part of 1977. Users' tests in selected areas will take place during 1977. The location of these users' tests has not yet been resolved.

The Philips/MCA player will cost \$500.00. The costs of the discs will vary from \$2.00 to the neighborhood of \$10.00, depending on the content, length and subject.

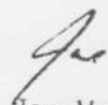
Your request for a catalog of our programming is premature. The catalogs will be prepared after we complete a study being conducted of consumer preference.

With reference to local or area licensing for distribution, the players are being manufactured by and will be distributed by the Magnavox Corporation. For information regarding licensing, write to Nathaniel Adamson, 1700 Magnavox Way, Ft. Wayne, Indiana 46804, 219/432-6511.

The discs are being manufactured by MCA and will be distributed through its MCA Record Division.

Well, that's all folks. Keep those cards and letters coming if you have anything to offer for this article or for sale or trade concerning science fiction- especially *Outer Limits*, *Twilight Zone* and *color Munsters*. I'll get a master list going in an issue or so of things available to the serious collector via personal mail.

Maintain,



Joe Mazzini