



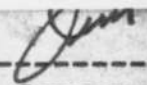
December 1976

Issue
#4



Hey kids! What time is it? It's Videophile's Newsletter time!! (Hum musical interlude.) But seriously folks, here we are again, and I add with a mixture of glee and stark terror that there are now well over 100 of us! More than I had originally intended to handle but who can argue with success. What will become of this ~~Frankenstein Monster~~ wonder child that I have created will be revealed next issue. Let me only say here that every moment of my time is now accounted for. I will be able to maintain personal contact with only the most avid and devout of you (you already know who you are), and I can only suggest that the rest of you try to reach each other and expect to hear from me only through these pages. As before, the remainder of this page is devoted to personal replies (no offense intended to you blank pagers), but I rather suspect that this issue will be the last in this format. Never fear ... I will keep in touch between issues and elsewhere with those of you who have become fast (though as yet unseen) friends.

HAPPY HOLIDAYS !

My ailing deck is humming agin, after its 500 hour tuneup. Best, 

The Videophile's Newsletter is a product of Small Potatoes Publishing Company, a division of The Vast Telegalactic Empire, and is published with no small trepidation by Jim Jones, 2014 S. Magnolia Drive, Tallahassee, Florida 32301



EDITORIAL

There is quite naturally great concern about the possibility that the video tape hobbyist is doing something illegal and that the long arm of the law may reach down into our little world. I cannot help but think that the true concern will lie with those who attempt to go into the business of mass duplication and selling of copyrighted material. This is already giving the entertainment industry a giant headache insofar as bootleg eight track tapes and phonograph records are concerned. I have made it clear from the outset that I have no interest in turning a profit from this thing, but rather am solely desirous of encouraging the free exchange of ideas and tapes among collectors who wish to view material for their personal pleasure and, incidentally, to preserve for future generations a small sampling of our video culture.

With this in mind, and in an abundance of caution, I herewith announce that I will not accept any advertising for the sale of copyrighted items on tape. I say this knowing full well that regularly published papers for film collectors contain page after page of literally thousands of copyrighted films for sale. They will have to be content with not being as pure as we.

Surely ... SURELY! ... the corporate attorneys and the FBI have better things to do than to break down the door and prosecute some poor schmoe who has a few tapes (or even a few dozen tapes) which he is keeping purely for his own enjoyment and that of his friends. If any of you are hassled on this level, I think that a complaint to your congressman would be in order. Not only would this be harrassment based on the most marginal of legal authority, but it would be a shameful waste of the taxpayer's money for the FBI to beef up it's "cases made" file with such trivial matters when organized crime is corrupting the very fiber of the nation virtually unchecked.

FURTHER THOUGHTS RE: THE ABOVE (after a week's reflection): I have read somewhere that part of Sony's defense to the lawsuit mentioned elsewhere in these pages will be that the networks have no right to control what the consumer does with their product once it has been released into the air for reception by individual television sets. In this regard TV is a rather unique medium (along with radio). Books and newspapers can be bought, read, reread, sold to collectors, stored on shelves for years and read by a whole new generation of readers, while the author and publisher would never dream of trying to extract revenues other than the original purchase price. Is it a violation of copyright for used book and magazine dealers to make sales to their customers? It would seem to me that once the networks and copyright holders have allowed their product to escape into the atmosphere, the consumer has the right to receive it, reduce it to his possession and continue to enjoy it in the future, so long as he does not undertake to copy and/or resell it or charge an admission price to see it rerun.

Video News

As I am sure each of you is already aware, the big news of the moment is the lawsuit by Walt Disney Productions and Universal City Studios against Sony. The suit also names as defendants certain retail stores, an advertising agency and unnamed individual owners of the Betamax recorder. (Guess they didn't notice that other recorders with the same capability have been around for years.) I know little more than the news reports, so if someone in the Los Angeles

area has access to a copy of the court pleadings themselves, I would appreciate having a copy sent in. The suit was filed in the U.S. District Court and seeks a permanent injunction and an unspecified amount of damages. If the studios were to prevail (I really think there is slight chance of this) it would mean that Sony could no longer sell the Betamax and would have to reimburse the studios for unjust enrichment in the encouragement of copyright infringement. There is no doubt that this is a landmark case. One which will establish the rights and prohibitions with regard to the home use of videorecorders for years to come. Sony's response to the suit directly from the UPI wire follows:

(SONY-SUB)

(TOKYO)---A SONY CORPORATION LAWYER SAID HE DID NOT THINK TWO OF HOLLYWOOD'S BIGGEST MOVIE STUDIOS WOULD HAVE ANY LEGAL SUCCESS IN THEIR MOVE TO BAN SALES OF VIDEOTAPE MACHINES. HOME VIEWERS CAN USE THE MACHINES TO RECORD TELEVISION SHOWS.

THE CORPORATION WOULD MAKE NO OFFICIAL COMMENT BUT A MEMBER OF SONY'S LEGAL DEPARTMENT SAID INFORMALLY YESTERDAY THAT HE DOES NOT THINK U-S COPYRIGHT LAW SPECIFICALLY FORBADE THE SALE OR HOME USE OF THE 13-HUNDRED-DOLLAR MACHINES TO RECORD T-V PROGRAMS.

UNIVERSAL STUDIOS AND WALT DISNEY PRODUCTIONS FILED EIGHT SUITS IN CONNECTION WITH THE DISPUTE---AGAINST THE SONY CORPORATION, MAKER OF THE BETAMAX RECORDER...THE JAPANESE FIRM'S U-S SUBSIDIARY...FOUR LOS ANGELES AREA STORES WHICH SELL THE DEVICE...SONY'S ADVERTISING AGENCY, AND WILLIAM GRIFFITHS, IDENTIFIED ONLY AS "AN INDIVIDUAL WHO OWNS A BETAMAX UNIT."

IN WHAT APPEARED TO BE THE BEGINNING OF A LANDMARK LEGAL FIGHT, THE STUDIOS ASKED THE COURT TO BAN SALE AND USE OF THE MACHINES, CONFISCATE SOME MACHINES AND DESTROY SOME VIDEOTAPES ALREADY MADE.

THE STUDIOS ARGUE THAT THE MACHINES ARE AN ENTICEMENT TO VIOLATE THE COPYRIGHT LAWS WHICH PROTECT THEIR FILMS.

UPI 11-14 02:10 PES

A Dallas, Texas contact sends in the following from an issue of Variety. Sure would like to know which ones they are! Many thanks Paul.

VARIETY

SOME PRODUCERS FAIL TO COPYRIGHT PROPERTIES

May 5, 1976

Hollywood, May 4.

A U.S. Justice Dept. investigation has found massive evidence of "sustained and deliberate failure" to copyright films and tv shows by some producing companies, including one unspecified company, said to be among the largest film and tv producers, which has registered only one film in the last 20 years. According to a document obtained here Justice indicated that no prosecution of film pirates or collectors will be undertaken in such cases of deliberate failure to register.

The document, an interoffice letter written on Feb. 9 by William J. Nolan, director of the Film Security Office of the Motion Picture Assn. of America, quotes the Justice Dept. as calling the lack of compliance "appalling," and the quote continues:

"In instances where non-registered works are the bases of charges of criminal copyright infringement, there appears to be

grounds for argument by defense counsel that the motion picture companies have abandoned their claims to copyright, as evidenced by their sustained and deliberate failure to register and deposit copies over a substantial period of time."

The investigation came about, Nolan says in the letter to Sidney Schreiber of the MPAA's N.Y. office, as a result of the crackdown on film piracy by the Federal Bureau

of Investigation and the subsequent prosecution by the U.S. Attorney's office in Los Angeles of various pirates and collectors. Ironically, the net effect of the investigation may be to give more ammunition to pirates and collectors in their attempts to win their continuing claims against producing and distributing companies.

A spokesman for the U.S. Copyright office said she was "certainly not surprised" by the findings, since the office has long been aware that film companies have

failed to register films and tv shows. She speculated that since the registration fee is only \$6 per film, companies which fail to register may do so in order to avoid intraoffice administrative costs and also the requirement that two prints of each film be submitted with the registration (requirement has a waiver clause allowing the company to retain one print).

"Many conclude, rightly or wrongly, that registration is important only if the film is being infringed," she added.

Companies which have failed to register their films may seek damages under unfair trade practices suits against pirates or collectors, but the spokesman noted, "if you have deliberately failed to register your film, your chances of recovering under any theory of unfair trade practices may be very slight."

I had hoped to have more detail on the new copyright law for you this time, but let's face it, this whole little effort is a spare time affair being pounded out pretty much as a one man show (no offense intended to the many contributors among you), so for now the following will have to do. This excerpt from Videonews is a little dated, so the references to "next month", etc. are no longer quite accurate.

Since in-house producers can control or limit audiences for their shows, there is little likelihood of wholesale crackdowns on "pirates" of copyrighted material for in-house use. In fact, that appears to be one of the loopholes of the copyright bill: the descriptions of what is for private use, not for public profit.

A legal expert on the Congressional staff tells VIDEONEWS that any use by a profit making organization is a use over which copyright liability extends. But again, who's checking up? They key word seems to be "fair use," and that is a most fluid term. For example, here is Section #106 . . .

"The fair use of a copyrighted work including such use by reproduction in copies or phono records or by any other means specified . . . for purposes such as criticism, comments, news reporting, teaching (including multiple copies for classroom use), scholarship or research is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include: (1) the purpose and character of the use including whether such use is of a commercial nature or is for non-profit educational purposes; (2) the nature of

the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work; and (4) the effect of the use upon the potential market for or value of the copyrighted work."

The wording in this part of the bill is a bit imprecise -- or at least subject to interpretations. That is probably what will happen at some not-too-distant date: A court case will emerge over private use of copyright material. And the milieu in which the new bill was developed makes it ideal for an electronic medium to be at the center of this case.

In any case, at this time next month legislators and parties concerned with copyright should be pleased. There are no indications that President Ford plans to veto the legislation, so come January it should be the law. (Copies of the bill are available from the Judiciary Committee of either the House or Senate. A report summarizing the view of the House Committee will be off the press late this week. It will be available from the House Copyright Subcommittee, 2137 Rayburn Building, Washington, D.C. 20515.)

WIDE SCREEN 3-D VIDEO GETS SHOWING AT SMPTE CONFERENCE

Video experimenter and TV consultant/producer Bruce Stephens (VIDEONEWS, Aug. 18) reports a successful demonstration of his wide screen 3-D video projection technique at the Society of Motion Picture and Television Engineers Conference Oct. 22. Stephens told VIDEONEWS the technique could have immediate impact, since it uses existing hardware. Among possibilities Stephens sees are live 3-D telecasts of sports and dance events into theaters, and specialized closed circuit use in areas where depth perception is crucial as in showing an operation to surgeons or providing training in certain industrial techniques.

Stephens's New York demonstration utilized General Electric's single lens "light valve" color TV projector and Marks Polarized Corporation's 3-D film projection "Polarator." Stephens had help from Camera Mart and Video Innovations in producing and editing the program. One sequence showed a push broom going in and out of the audience. A viewer seated behind a bald man said the broom appeared to be dusting his head. Another viewer said the broom seemed to be brushing his teeth.

Stephens has also experimented with 3-D techniques on an ordinary-sized screen, but considers commercial application further away in that area because of technical problems. The "new dimensions" 3-D would give to home viewing of pay TV, video-cassettes, and cable are obvious. Stephens can be contacted at 955 Main St., Roosevelt Island, N.Y., N.Y. 10044, (212) 371-4690.

"XXX" I got the list from Dunn Management mentioned in TVN #3. It has nearly all the big name porno films from recent years on 3/4" and Betamax for \$150 per. Also segments of the New York cable show "Midnight Blue". Any of you out there have copies of this show? The current issue of Playboy lists Home Cinema Service 119 Ann Street, Hartford, Connecticut as a source for films by Russ Meyer (Vixen) and Radley Metzger (The Libertine), but at \$299.95. (ouch!) Might still be worth sending for the list.

SPECIAL REPORT: THE BETAMAX AD CAMPAIGN -- IS IT WORKING?

As part of our continuing in-depth coverage of the home video market, VIDEONEWS looks at Sony's \$2 million-plus, 8-week ad campaign for the Betamax videocassette system. The findings: Midway through the campaign results appear impressive, though there have been problems. Retailers aren't completely satisfied with the ads and the interest they're generating. At the \$1,300 suggested retail price there are apparently plenty of Americans who can still continue to get along without Betamax.

"Advertising Age" says estimates of U.S. Betamax sales this year range from 12,000 to 30,000 units. For competitive reasons, Betamax National Marketing Manager Masa Namiki (Sony Corp. of America, 9 West 57th St., N.Y., N.Y. 10019, 212/371-5800) wouldn't offer VIDEONEWS specific numbers. But he was willing to say sales are "far beyond our expectations" as a result of the ad campaign -- said to be Sony's biggest ever for a single product. He reports sales are particularly good in major metropolitan areas like New York, Chicago and San Francisco.

The ad campaign isn't aimed just at boosting immediate sales, Namika notes. Sony is also interested in developing public awareness that such a machine exists. He thinks the campaign is succeeding, judging from the "calls and letters from all over the place" Sony is receiving. The "awareness" aspect of the campaign may explain why the ads don't talk about Betamax prices, and imply an entire football game or evening of prime time can be recorded while the owner is away -- an impression that doesn't square with the one-hour length of the tapes now available.

Interestingly, Namiki talks about major ad pushes for Betamax "every four months." After the "awareness" campaign now piquing the public's interest, a natural follow-up for early 1977 would appear to be a campaign touting a cheaper model and/or longer playing tapes. However, Namiki says that at the moment Sony still has no plans to introduce the cheaper model already available in Japan. To see how local views match Namiki's, VIDEONEWS went to the Pacific Northwest and Washington, D.C. area.

In the Washington area, most retailer comments on how sales were going ranged from "fairly good" to "we're doing very well." In the minority were those who said sales were "on the slow side" or "not living up to expectations." A source at the main Washington wholesaler, American Wholesalers, said the machines were moving "very fast. We can't get enough."

But some retailers complain about the failure of the ads to mention price, and the misleading implications about how much a buyer can record when he's not at home. They say many potential buyers stimulated by the ads are quickly turned off when told Betamax goes for substantially more than the \$200 or \$300 they expect, and that recording "Gone with the Wind" while out on the town will be no easy task. To some extent retailers get around the second point by suggesting new, longer tapes will be along "next year" (as they may well be. See VIDEONEWS, Sept. 29).

In the main, Washington area Betamax buyers appear to be neither very young nor very old, but affluent professionals, often men with families, in the 30 to 50 age group. That's not a change from the pre-ad campaign buyer profile. Tape sales are heavy to most buyers. Retailers say they receive few complaints of mechanical or other post-sales disappointments with the machine. Price-wise, Betamax could be found at one discounter (Luskins, which claims to be the "cheapest guy in town") for as little as \$980. At that price, a salesman there said "we sell a lot of 'em."

In the Pacific Northwest, VIDEONEWS found unofficial but reliable reports put the area's sales already at 110% of calendar year goals, with substantial back orders of both equipment and tape. One informed source put those back orders at \$90,000 (dealer cost) for hardware and \$60,000 for tape. Those figures came with 80% of the initial advertising allocation for the region reportedly yet to be spent.

Small, specialized dealers in the Northwest indicate more success than either typical department stores or larger white/brown goods outlets. Washington state sales appear somewhat lower than in Oregon when corrected for market differences. The VIDEONEWS correspondent in the region concludes that Sony is definitely building a foothold in the consumer market, and that if Sony retrofits units purchased now to meet future developments of longer program capacity, the Betamax package could be the 1970's equivalent of the 45 record and changer.

I know I keep promising a report on video discs, but since news is breaking so fast and is available in so many other places, I have declined to spend the time and space on the subject at length. The June 1 issue of *Forbes* magazine had a lengthy and quite informative article from which the following is an excerpt. Look for it at your library.

Room For Two?

Can both systems survive in competition with each other? Says Robert T. Cavanagh, vice president of North American Philips: "No," although he says they might "coexist" in the marketplace for a number of years before one drives the other out.

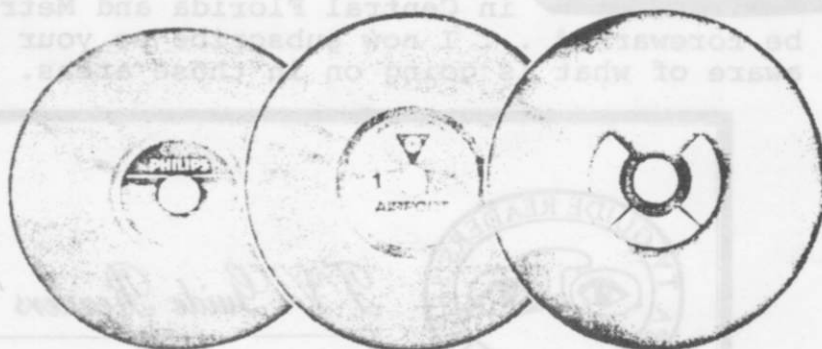
RCA has been through these duels to the death before. Its record so far: one win, one loss. The RCA electron-gun color-TV transmission system won out over CBS's rotating color wheel in the early 1950s after a long battle that went to the FCC and the U.S. Supreme Court. But the RCA 45-rpm record lost out in the marketplace to CBS's 33-rpm.

RCA is pursuing a canny strategy this time. Richard E. Sonnenfeldt, staff vice president for SelectaVision operations, says RCA is in a position to go from prototype to assembly line much more quickly than Philips/MCA. He adds: "If we go into the market first, I don't think they can ever catch us. If we let them go first, we can catch them."

In addition to watching Philips/MCA, RCA has its eye on the potential competitive position of video recording systems that use tape. Tape has one great advantage over discs: It can record as well as play back. And it has one great disadvantage: It is expensive, both for programming and for equipment. Sony, whose Umatic tape systems have been well received in the industry, now has a Betamax home recording system on the market for \$1,300. The question for Sony is: How much further can it manage to cut the price?

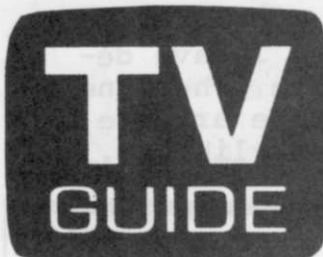
Against Sony's tape-based strategy, Philips and MCA are fully committed to the optical system as the eventual winner, no matter who is on the market first. They see mass-produced programming on tape as expensive for a long time.

RCA will manufacture both its disc and player. Philips will make the Philips/MCA system's player overseas and its U.S. subsidiary, Magnavox, will make it in the U.S. MCA will make the records and provide the programming in the U.S.; Polygram (which is 50% Philips owned) will begin the disc production in Europe.

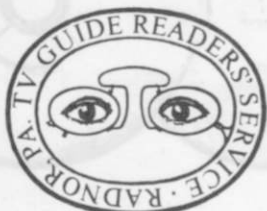


Side By Side

	Philips/MCA	RCA
Player Price	\$500	\$500
Disc Price	"Somewhat above" LP costs for a 12-inch, 30-minute disc	\$10 for a 12-inch, 60-minute disc
Playing Time of a 12" Disc	30 minutes (recorded on one side only)	60 minutes (recorded on both sides)
Market Entry	1977 (regional marketing)	Mid-1977 or early 1978
Features:	Picture can be speeded up, slowed or frozen. Fingerprints or dust will not distort picture. Discs can be made thick or thin, including a paper-thin one to be sent through the mails.	The use of a grooved disc eliminates two of the control systems needed for optical systems. Production costs are cheaper. The slower rotational speed reduces problems of vibration.
Recording System	Laser beam	Electron beam
Player System	Light reflected off the disc by a laser in pickup arm	Changes in electric capacitance sensed by a stylus in a groove
Disc Material	Plastic coated with aluminum and transparent protective layer	Vinyl copolymer coated with metal, dielectric and lubricant
Disc Size	12 or 8 inches wide, 0.04 inch thick	12 inches wide, 0.07 inch thick
Speed of Rotation	1,800 rpm	450 rpm
Life of Pickup Element	Approx. 10,000 hours	500 hours
Life of Disc	Virtually unlimited	"In excess" of 500 plays
Manufacturers	Philips and Magnavox (player), MCA and Polygram (disc)	RCA



Okay, gang ... here is the answer to the question as to whether or not you can subscribe to multiple editions of the magazine we all know and love so well. Would you believe that there are 96 different editions in all? Everything from the Southern Florida Edition to the Manitoba-Saskatchewan Edition. The list runs two pages so I am not including it here, but those of you in Central Florida and Metropolitan Los Angeles should be forewarned ... I now subscribe to your TV Guide and will be fully aware of what is going on in those areas. Stand by your mail boxes!



TV Guide Readers' Service

Radnor, Pennsylvania

Dear Mr. Lowe:

In answer to your inquiry, regional editions of TV GUIDE may be ordered from our National Billing Department, TV GUIDE, Radnor, Pennsylvania 19088. We have enclosed a list of our editions for your use.

Thank you for your interest in our magazine.

Sincerely,

Allen Curry
Readers' Service

I don't think that any of their special rates apply to this service, so what we are talking about is \$12 per edition/per year.

TIP: It was suggested in TVN #2 that you could get a little extra time on the tape by pushing the rewind key when a tape is first loaded into the machine. This is true, and I do it regularly. However, you should be aware that there is a slight lag between the time that the tape begins to run and the picture first appears on the screen ... the sound comes first. You need to compensate for this by starting to record just a little before what you want to see comes on, or run the risk of missing a second or two of picture. It was also pointed out to me that with the 3/4" U-Matic, at least, it may not be a good idea to do this at all, to avoid too tight a rewind.

TIP: If you drop out commercials you will end up with 10-12 minutes on the end of a one hour tape. Many of us are using this space to add on a cartoon from the early Saturday morning shows. This amount of time is also good for getting individual musical numbers from such shows as Sonny and Cher, Midnight Special or whatever. It is also considered to be a very friendly gesture when taping a show for someone else, to add on some little feature as a surprise ... it is much appreciated.

HOW TO EDIT OUT
COMMERCIALS AS YOU GO !

by
Your Humble Publisher



Back in TVN #2, Marc Wielage offered advice on how to drop commercials out of shows as you are taping them on the BETAMAX. I have since developed a pretty fair "touch" along the lines he suggested and, therefore, offer the following step-by-step process to the greater readership which we now enjoy:

1. Watch the show on channel 3 or 4 (whichever your unit is) with the switch turned to "cassette". Do not watch on the channel that the show is actually on, with the switch turned to "TV". This is important!
2. O.K. ...Now you're rocking along, and all of a sudden a commercial begins ... don't lunge for the "pause" switch.
3. Calmly let the commercial run a couple of seconds, make a mental note of where the program left off, and, in the process, reach over and press the "stop" key. At this point the screen will go blank.
4. Push down the "rewind" key, and rewind very slightly. (I have found that you can rewind just a little by partially depressing the "rewind" key and releasing it. I can't guarantee that this does the machine any good, but it does eliminate the necessity of Step 5.)
5. Press the "stop" key (unless it's already stopped as per above).
6. Press the "play" key. If you have rewound little enough, you will now see before you the last few seconds of the program which precede the commercial break. (Instant replay.)
7. At the instant that the program material ends and before the commercial begins (remember the mental note you made up in Step 3?), pull the "pause" switch. Most shows in prime time fade the program out before the commercial begins, and this gives you as much as a second or more leeway.
8. After the tape has been stopped by the "pause" switch, push down the "stop" key. This disengages the "pause" switch, and the screen will be blank.
9. Push down the "record" key by itself. This allows the picture to come through without engaging anything, and what you will now see is the remainder of the commercial break that has been in progress while you were performing Steps 3 through 8.
10. When the commercial is about to end, pull the "pause" switch and, while continuing to hold the "record" key down with one finger, depress the "play" key with another finger.
11. At the instant the program begins (or when from experience you sense that it is going to) release the "pause" switch. Recording of the program will then resume from the exact point the tape was left at when the "pause" switch was engaged back in Step 7.
12. Lean back in satisfaction with a smug look on your face.

It should be noted that the BETAMAX is not (alas) a professional level video recorder. It does not have the sophisticated editing capabilities found in more expensive equipment. So, no matter how skilled you become in the procedure just described, you cannot be fully confident that the image will not break up momentarily at the points where these cuts have been made. My luck with it has been very good ... the breaks are nearly perfect on playback far more often than not. If you are careful at Step 7, you can, at least, be virtually certain that no snippet of the commercial will be present upon playback.

What's that? ... how can you tell when a commercial is about to end? Well ... or (ahem!) as Marc likes to say ... nearly all prime time breaks are one minute long (two 30 second spots) and most local breaks (like in a movie) are two minutes long (four 30 second spots). In longer shows which break on the hour and half-hour, you can double these figures, and also be on the lookout for stray station ID cards and other blurbs. If you're like me, you would rather miss a second of the show than to have a second of Morris the cat in the middle of Casablanca. This choice often presents itself in the case of those stations which insist on merging the film right into the ID card with overlapping soundtrack and musical interlude. (The price you pay for cheap entertainment.) If all this seems confusing, believe me it's not. A little practice and you'll master it, and be much happier with the quality of the tapes you make.

Here are a few more listings of syndicated shows in specified areas. Thanks to those who sent me the info, but this sort of thing as well as the listing of wants, etc. will have to be in the form of paid ads from here on out:

St. Louis: Batman, Hopalong Cassidy, Space 1999, Monkees, Superman, Lone Ranger, Rin Tin Tin, I Love Lucy, Dick Van Dyke, Maverick, Adam 12, Monty Python, The Honeymooners, Wagon Train, The Avengers, Peter Gunn, Have Gun Will Travel, Gunsmoke, Mary Hartman, Gomer Pyle, Bewitched.

Huntsville, Alabama: Lost in Space, Addams Family, Star Trek, Wanted Dead or Alive, Perry Mason, Space 1999, Gunsmoke, That Girl, Monkees.

Dallas-Fort Worth: Heckle and Jeckle, Mighty Mouse, Swiss Family Robinson, Lost in Space, Bronco, Laramie, Cheyenne, Wyatt Earp, (gee, you'd think this station was in Texas) Lone Ranger, Room 222, I Love Lucy, Star Trek, Alfred Hitchcock, Get Smart, Mod Squad, Fugitive, Ironside.

Chicago (update): Lost in Space, Rivals of Sherlock Holmes, Land of the Giants, High Chaparral, Maverick, Ironside, Voyage to the Bottom of the Sea, Cisco Kid, I Spy, Superman, Get Smart, Spiderman, Marvel Superheroes, Munsters, My Favorite Martian, Burns and Allen, Honeymooners, Best of Groucho, Night Gallery, FBI, Mod Squad, Secret Agent, Lone Ranger.

ITEM: Doug Orlowski, way up in Thunder Bay, Ontario has sent me a number of nice things from up his way. He does not presently have a VTR but is very interested in participating in the goings on. He tells me that for \$2.50 you can get plans for your own projection TV set from Technologic, Box 5262, Orchard Lake, Mich. 48033 (for more on projection TV see the December issue of Radio-Electronics. I will have an excerpt from that write up next issue). Doug has also sent me a very nice trade magazine from Canada entitled MARQUEE. It's bi-monthly, about 50 pages and has color pics illustrating reviews of current films. Don't know if you can subscribe, but the address is: Box 1052, Postal Station A, Toronto, Ontario M5W 1G5. Doug seems to have a wealth of info

on Video generally (even can tell you where to get parts for the now defunct "Cartivision"). Why not write to him at: 135 Blanchard Street, Thunder Bay(p), Ontario, Canada P7A 7J6.

MORE FREE PLUGS, etc. (These are the good ole days folks):

Larry Charet, 1219A Devon Ave., Chicago, Ill. 60660 says to mention that he has episodes of Secret Agent and I Spy to trade for Man from U.N.C.L.E., Avengers, Prisoner, or U.F.O.

Susan Horn, 121 Randy Road, Crowley, Texas 76036 may very well be the person you need to contact for all the cowboy shows and others mentioned on the previous page as being on in Dallas-Fort Worth. In fact, she even has an antenna that can pick up Waco.


E.B. Ellis, 1106 Eastwood Circle, Columbia, Mo. 65201 tells me that after the first of the year he will be interested in taping such things as Gunsmoke, Star Trek, Space 1999, the old Mickey Mouse Club, Ironside and others for older programs like: Groucho, Benney, Burns and Allen, and even Bewitched, Beverly Hillbillies and Greenacres. (Let me know when you get the cable from St. Louis, E.B., maybe we can do something for each other.

Robert J. Korenchan, 6625 Briargate Drive, Downers Grove, Ill. 60515 has access to all Chicago stations and wants musicals, especially :The Graduate, The Bandwagon, Jolson Sings Again and Seven Brides for Seven Brothers. He has quite a few for trade, including: Pal Joey (with commercials), Singing in the Rain, Room Service, Arsenic and Old Lace, Come Blow Your Horn, Mr. Roberts, Von Ryan's Express and a concert with Mel Torme & Woody Herman.

ITEM: I read that Ivy Films , supposedly "the largest super 8mm film and video cassette collection in the world" has its entire library of 3,000 titles available (or soon will be) for non-theatrical rental. Offices are at 165 West 46th Street, New York, N.Y. 10036. Planned releases said to include: High Noon, Adventures of Captain Marvel, Betty Boop cartoons.

BETAMAX TIMING INFORMATION

Counter Actual Time: (approximate)

000 

050 2:05

100 5:55

150 8:30

200 11:05

250 13:50

300 17:15

350 20:00

400 23:15

450 26:40

500 30:10

550 33:55

600 37:50

650 41:50

700 46:00

750 50:25

800 54:50

850 59:00

(886 - run-out)



Once again, the complete time chart information has been squeezed out this time. What you see at the left will tell you how much time has elapsed for every 50 numbers on the Betamax (Model-7200) with a K-60 cassette. Hope to have the complete (every 10 seconds) list for both the Betamax and the U-Matic typed up for next time. Incidentally, the info at left is (c) 1976 by Miracle Productions. All rights are reserved. Don't mess with them, etc.

ITEM: Looking for good discount prices on TV and Stereo stuff. I have been very happy with Stereo Discounters, 7 A Aylesbury Road, Timonium, Md. 21093. Sample prices on the new Sony Trinitron Plus models: KV-1204 12" ... \$325.50
KV-2101 21" ... \$525.00
Write for their free flyer. Monthly specials.

Q. and A.: We had several responses to Question #4 from last issue re: the shelf life of our video tapes. Kenneth, Marc and Joe ... I thank you ... and to you Marc a gold star for being the only one to know what the extra space on the Betamax keyboard is for.

Question #3: (from Marc's letter) the blank spot on the 7200 is for an extra "audio dubbing" button that would've allowed us to record over existing audio on any pre-recorded tape; this feature was included on machines made in Japan, but left out ^{over} here. That same deck also has an auxiliary input, too; I've looked inside my machine's innards many times (the warranty's been up for months, so it doesn't matter anymore), and on the top right-front side, there's a space where a tuner/aux. input switch was to have gone. There's even an outline of the switch and related parts that go along with it drawn on the circuit board.

Question #4: The consensus is that video tape with a polyester base will last for 100 years, or even several times that long, if properly cared for. This means keeping them in a cool, relatively dry place, and out of strong magnetic fields (not on top of the TV or a stereo speaker). Dust or dirt in the cassette is a no-no. Hundreds of plays could "wear out" the tape. Also they should not be dropped.

NOW! ... for the tough ones:

Question #5. Without particular regard to expense, is it possible for an individual to build a ground receiving station capable of directly picking up the signal from the Home Box Office satellite?



Question #6: Can tapes made off-the-air in Europe, Japan and elsewhere be played back (successfully) on TV in the United States?

Question #7: Is there any way to tape "blank space" over a tape that has already been used?

ITEM: A footnote to the Sony Betamax v. Sanyo V-Cord II battle ... it seems there is a chink in the Sanyo armor after all. Marc Wielage tells me that the V-Cord II is not a true cassette system, but rather it pulls the tape out of the cartridge and winds it inside the machine. This means that the cartridge can be ejected only after having been completely rewound. If true ... boo!

WOW! Marc also tells me that Sony has confirmed that the number of Betamax units sold in the United States has now passed 25,000. Gee, that would mean that we are reaching 1/2 % of them...

ITEM: Jim Gibbon tells me that the 5"x8", 192 page, book Buyer's Guide Reports - Winter 1976 has info on projection TV, video recorders, TV Games, etc. Look for it at your newstand, or it's \$1.75, published by DMR Publications, Inc., 3132 N. Downer Ave., Milwaukee, Wisconsin 53211

ADVERTISEMENT: (we're rolling now folks) -- Those of you who have an interest in XXX fare, TV outtakes and a possible line of accessories for both Betamax and U-Matic may want to send \$2.00 to Newburg Enterprises, 208 S. 21st Place, LaCrosse, Wisconsin 54601, and trust them to send you a list of tapes available in both formats.

Have just been told by Mr. Al Goldberger of Tape City in New York that they will probably have less expensive Betamax tape by SCOTCH in February.



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

I will announce next issue the plans for the future of this venture (assuming that I can make up my mind in the meantime). Until then, here is the story:

SUBSCRIPTIONS: Issues #4 and 5 will come to any new subscriber who thinks that they are worth \$2.00 (and sends it to me).

BACK ISSUES: An incredibly few are now available. I will send you #2 or #3 for \$2.00 a piece. If you want #1 it is only \$1.00, but only an incurable completist would want it. It has nothing of current interest, and is only four pages (two sheets).

ADVERTISEMENTS: The same uncomplicated scheme as announced last issue:

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 paper, just like the page you are now reading, OR: If you want to send me 125 copies of your ad, I'll include it for \$1.00 a 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.

NO ads for copyrighted material for sale will be accepted. Trades O.K.

CIRCULATION: TVN #3 went out to about 110-115 subscribers and this issue and the next will be no less. These are hard core fanatics, so you can count on someone paying attention to your ad.

*****DEADLINE for ads and contributions for TVN #5 is January 10 *****

HEY LOOK! If you have "Vertigo" (the film, not the condition), or the concluding 2 hour episode of The Captain and the Kings, please write to John R. McCarville, M.D., Northshore Medical Plaza, 13131 Rockglen Drive, Houston, Texas 77015. He sure would like to see 'em.

[Ray D. Glasser, 27621 Chagrin Blvd., Apt. 215, Cleveland, Ohio 44122 wrote to me too late to get included a couple of pages back, but he is interested in Star Trek, sci-fi and horror movies and would be willing to work out trades that would involve dubbing copies between the two Betamax units that he has access to. He also has limited access to Home Box Office.

[WANTS: No room for many things I had hoped to include this issue (even my own want list didn't make it). However, there are a couple of us looking for the Mary Tyler Moore episode in which the young dress designer designs a rather unusual dress for Mary. Also her special from last year .. Incredible Dream. If you have these please try to help us out.

Coming up NEXT ISSUE: A report on projection type TV ... an index to the Amos and Andy TV series ... and more of this craziness generally. Special thanks to Marc, Joe and Bob S. for encouragement.



BEST TO ALL
Jim

3/4" U-MATIC EXCHANGE NOTES



VARIETY

VOL. 173 No. 50

Hollywood, California-90028, Monday, November 15, 1976

U & DISNEY ATTACK HOME VIDTAPING

Major Copyright Fight Looms To Outlaw Sale Of Sony's Betamax Teleshov Copier

In a major copyright test, Universal Studios and Walt Disney Prods. have joined forces to challenge the legality of home videotaping with the Sony Betamax device.

Igniting what's certain to be a quarrelsome war of giant corporations — with stores, an ad agency and at least one customer caught in the middle — the two studios filed suit in U.S. District Court here against Sony Corp. of America, Sony Corp. (of Japan), Carter Hawley Hale Stores, J.W. Robinson Co., Bullock's Inc., Henry's Camera Corp., Doyle Dane Bernbach Inc. and William Griffiths.

The suit seeks to stop the sale and use of all Betamax recorders and Betamax tapes. The studios also ask for un-

determined financial damages.

In essence, the action complains Sony and the stores have pitched the devices to customers mainly for their ability to record tv programs off the air for later viewing. The individual customer, Griffiths, was specifically brought into the suit to pin down the illegality of home use as well.

For legal hooks, the suit cites copyright infringement plus "intentional interference" with the studios' contractual and business relationships with networks, independent stations and others.

The suit sets out the following allegations:

Sony and DDB "engaged in a nationwide advertising cam-

paign... for the purpose of selling Betamax and Betamax tapes to the public for use by the public in making copies of television shows, including motion pictures owned and copyrighted by plaintiffs."

Last September, Carter Hawley recorded a segment of U's "Adam-12" and in October recorded a portion of "The Sakai Ito Story" seg of "Major Adams" to sell the machines.

On Oct. 14, Robinson's recorded part of "Run Sam, Run" episode of "Gemini Man" to demonstrate the Betamax. The same day, Bullock's recorded a portion of "Captains And The Kings" for the same purpose.

U alleged that Griffiths bought a Betamax from Henry's Camera and recorded "Never Give An Inch" (originally titled "Sometimes A Great Notion"). How Griffiths came to be tagged for a test case remained a mystery over the weekend. The studios' attorney, Stephen A. Krofft, of Rosenfeld, Meyer & Susman, declined to discuss his selection and a spokesman for Henry's Camera said he had no information on Griffiths' involvement.

Without naming specific programs, Disney accused all of the same defendants, except Griffiths, of illegally recording Disney material.

DAILY **VARIETY** (Daily)

Major Copyright Fight Looms Over Use Of Betamax

Continued

The suit charges that the defendants "have misled the public and have caused public confusion" by leading the public to believe such copying is "with the permission and consent of Universal and other owners of televised copyrighted motion pictures."

The studios asked the court to enjoin all manufacture, distribution, sales and offerings of Betamax recorders and tapes, to enjoin the use of the equipment, to enjoin advertisements hailing its ability to record programming and playing of any videotape copies containing their copyrighted material.

The suit also asks that all copies of their material be turned into the U.S. Marshall's office and impounded pending the outcome of the suit.

I don't know about you, but this article scared the hell out of me. What is happening to our society when we can't enjoy a piece of art for its own sake rather than the material quality it can theoretically hold for some businessman? Art, of course, shouldn't be totally free but there is no need to milk it completely dry with money as the chief objective in its creation. I would imagine that the creators (the real creators) of these shows are more than happy to have their stuff preserved for generations to come on the Betamax and U-Matic formats.

This opens up a whole can of worms that threatens the very existence of this newsletter. Can we legally advertise our wants and tapes for exchange? I think so; in fact I have my current collection and wants listed in this issue as part of the advertising section. The thing is that lines have to be drawn so that we don't have our collections confiscated. Jim Metkin of San Francisco sent me this article and also warned me that the use of the word "pirate" in this column could be sufficient warrant for Federal forces to start to work on our newsletter's list of subscribers. Though I see much of this fear as video-paranoia, we can't ignore his warning totally.

If any of you are planning to charge a nominal \$5 an hour for duplicating programs for others I would suggest you know your exchange partner very well. I would also suggest that you not advertise that you will charge for your time. This probably has already been done in the want ads since I haven't seen them before writing this column. It means that we will have to establish an underground of sorts if we want to do simple exchanging of tapes. I think that even the loan of a tape could be sufficient reason to be charged with violating a copyright charge. I know through hours of video tape workshops on the educational level that hundreds (thousands) of teachers are violating copyright laws daily because they either didn't erase the tape within so many hours of the original show (a stupid stipulation made by CBS news which allows its programs to be used within, I think, 30 days) or that they recorded it to begin with because a \$1500 version was available for purchase (as in the case of the Ascent of Man series).

I'm not interested in being a test case for some criminal prosecution, and I'm sure you aren't either so let's keep any financial aspects of this exchange of U-Matic tapes (and Betamax tapes) very private. It's a pity because no harm is being done to anyone anywhere. All we are doing is preserving something that is dissipating out into space never to be recovered again (at least at its time and frequency).

Well, onward. I hope things loosen up.

Video dealers such as RICHARD SHERER
P.O. Box 32460
OKLAHOMA CITY, OK 73132

are put in an awkward position

by this threat by Universal and Disney. I think, though, that things will work out in favor of us because people are allowed to make audio tapes of radio programs and distribute them freely. People are also allowed to make personal use of tapes from records and exchange them.

Anyway, Richard has a really good price on Sony KCA 60's, any quantity, \$25 postpaid. He also has Memorex 60's for \$27, any quantity postpaid. Contact him about deals on video equipment and other video supplies. He is a sincere dealer who has our interests at heart.

I sure wish I had Home Box Office cable. I see that all sorts of goodies are coming up. If *The Man Who Fell to Earth* ever comes on let me know. I'll do just about anything for a tape of it.

EDUCATOR'S VIDEOCASSETTE SERVICE

701 S. AIRPORT RD.,
P.O. Box 963
TRAVERSE CITY, MI 49684

(616) 946-1600 can't come anywhere near Richard Sherer's price on blank U-Matic tapes, but they do have some fascinating programs available for little more than blank tape prices. Their 54 page catalog lists hundreds of U-Matic tapes available for purchase. I'm going to buy NASA color tapes from them for only \$32 each. New View of Space runs 20,000 images past your eyes in 30 minutes. It's a beautiful film and at \$32 well worth owning. The catalog is free and divided into such categories as: "Career, Occupational," "Earth Travel," "Environmental," "English," "Health," "Language," "Math," "Music," "Science," "Sociology," "Space Exploration," "Sports," "U.S. History," etc.

SONY CORPORATION OF AMERICA

TECHNICAL PUBLICATIONS DEPARTMENT

47-47 VAN DAM STREET,

LONG ISLAND CITY, NY 11101 is an address you should memorize

because they offer all sorts of goodies for the U-Matic user. They have a series of Video Training Cassettes for just about every model of video machine they make. The list I have concerns their cameras and U-Matic machines. Their tapes cover everything from operation to mechanical maintenance. Each model of machine has a series that consists of usually eight tapes which retail for \$250-\$320 per series, or \$32 per section. For example, you can buy the mechanical maintenance tape, which is 24 minutes long separately or you can buy the servo system and audio maintenance program, which is 19 minutes long also for \$32. A good deal if you do your own service or just want to know more about your particular machine.

For \$5 a year you can belong to their Technical Digest and VTR Service Bulletin mailing list. The best \$5 I ever spent. I have mentioned these two publications before and can't recommend them highly enough. I was planning to reduce their service bulletin down into a few comments, but I realize now that that would be a waste of space because so many of your U-Matic users don't have Sony equipment. I would like to relate, however, a few helpful things I learned from correspondence with Harold Katz, manager of the Technical Publications at Sony. If any of you Sony owners have particular problems you would like help with, write me first and

if I can't help you I'll recommend that you write Harold.

To begin with, I have had problems recording directly from my U-Matic (VO-1800) to the old 1/2" style Sony CV series. There was a great deal of flagging when I went directly from the VO-1800's video out to the CV's video in. This problem wouldn't be as bad when I used the rf output of the VO-1800 and ran in to the antenna terminals of the Steichell Carlson monitor via channel 4. Naturally, the flagging appeared upon playback of the CV only, because the VO-1800 was putting out a good signal. Harold wrote:

It is common for a CV deck to show "flagging" during playback on a non-Sony monitor. This is due to the inability of the monitor's horizontal afc time constant to keep up with the rather large variations in sync phase supplied by the CV deck. (I never considered this alternative because I thought that it was the deck. By running the rf of the VO-1800 I was cleaning up the signal the CV was getting since it was through IF stages in the monitor's receiver.) Sony monitors work because they have a fast afc time constant, and other monitors can be modified to work. The improved electronics of the VO-1800 do not require as short a time constant for the monitor's horizontal afc circuit.

He then referred me to two publications (PETI-1 and PETI-5) which offered modifications to my monitor. Sure enough, with the change of two resistors and two capacitors I was able to clean up the flagging problem so now I can dub directly from the video out of the VO-1800 to the video in of the CV deck. Airline, Zenith, RCA, GE and Conrac receivers/monitors are covered in these publications. Modification occurs in the horizontal circuit by changing the values of resistance and capacitance. I was going to print the entire modification procedure, but I thought I would just mention it in passing. If anyone needs the schematic let me know and I'll send you a Xerox.

Another problem I was having (and see people have all the time) is that of not being able to get a playback image. It gave the appearance of dirty heads but is in reality a relay that has gotten oxidized. The problem can strike either side of the video relays: record or playback. If the tape deck sits for too long a period without use the relays will not switch from record to playback mode completely. Instead they will rest on the coating of oxide. The thing that really bothered me was that no mention was made in the service manual of cleaning these relays. Harold said:

The relays to which you are referring, RY401 and RY402, are located in the lower-right corner of the B-r Board (as viewed from the conductor side). Refer to the printed-circuit board diagram of page 11-8 of your service manual. Although not a particularly easy job (I'll say, because I had to have the Sony people do it.) no service bulletin has been issued on this subject since normal repair procedures apply.

I mention this to you because I have seen CV and EIAJ machines not working properly. Everyone rushes around cleaning the heads and brushes and not getting results. All it takes is an emory board, service manual, and nerves of steel to get in there and clean those video relays. There are audio relays too so if you have this problem (what looks like a poor contact of tape

to head) spray some freon or get a service man to check the relays right in front of you. This minor problem can be fixed relatively easily and might allow you to keep your machine from being left in the shop for a few days. The problem really can occur if the machine is stored under less than ideal temperature and humidity conditions (like at school for a summer of non-use).

For the longest time I was having problems with my Gen-loc. A bar of video information was moving down the screen at a constant rate. It was as if the tape had a ripple in it every so many feet. Inspection of the tape showed no problem. The strange thing was that it was only happening to foreign TV shows like Space 1999. It often wouldn't run the entire length of the program but it was maddening to see this line crawl down the screen every 20 seconds or so. THE WORD, according to Harold, is:

Momentary losses of sync have not been much of a problem in recent years. The fact that the symptom occurs on foreign shows may indicate that the original source material may have been made on European TV standards (a horror story in itself) and scan-converted to American standards. My guess is that this process might result in a video signal whose vertical sync interval is not satisfactory for the sync separator in the machine.

Well, he was right again. I found out later that it was a combination of things. The worst was that the station broadcasting the show was of questionable quality to begin with.

The last 3 issues of Technical Digest by Sony have dealt with UHF antennas. They came to the conclusion that the best full-coverage corner-reflector was the Channel Master 4247. They said:

The good performance of this antenna is due mainly to its diamond-shaped directors, a shape that is far more broadband than the rods used on other models. This extends the gain-increasing effect of the directors over a much wider frequency range. Also, the 14 directors on this antenna are arranged in collinear pairs, thereby getting a lot of directors on a relatively short (47 inch) boom. The beautifully-constructed 4247 has VHF feed-thru provisions, allowing the use of one transmission line for both VHF and UHF antennas.

CHANNEL MASTER
ELLENVILLE, NY 12428

If your requirements aren't for broadband, you can get by with excellent results with the Antennacraft G-1483. It had the highest gain of any antenna tested on Channels 14-50. It was the lightest antenna of all and one of the cheapest.

ANTENNA CRAFT
Box 1005
BURLINGTON, IOWA 52601

Of course if your requirements are not of the fringe or far-fringe variety you can get by with just about anything. PBS is making available to its viewers a fine little brochure on UHF reception. They tell you how to set up your antenna system for it. If anyone lives in an area where PBS broadcasts on UHF get a booklet and share it with us in this column. I'm sure there are some helpful hints.

Speaking of antennas, I'm partial to Winegard stuff. They have a fine little catalog available with all of their supplies listed with a separate price list. If you can buy their stuff through an electronics wholesaler you can save almost half. I have a CH-8100 which delivers fine far-fringe VHF and fair UHF. It retails for around \$120 but is worth every penny. I recommend the biggest antenna you can handle (mine is 12 feet long and 10 feet wide) because the extra db gain makes the hassle worthwhile. I sure recommend their FM antennas. I have their CH-6065 Chromstar which does a fine job of receiving stereo signals from San Francisco (130 miles away). Write to them for more information

WINEGARD TELEVISION SYSTEMS
3000 KIRKWOOD STREET,
BURLINGTON, IOWA 52601

Consumer Reports likes Channel Master and Finco stuff so read their reviews before you make any decision because your applications may be different from mine. All I can say is that everyone around here is very happy with Winegard durability (and that's important when you consider the long-term use of your antenna system). By the way, don't use more than one booster. If you do you'll cause interference on both your FM and your VHF-UHF. The ideal thing is to have the stereo one in one part of the house (with a booster if you live in a fringe area) and the video stuff in another. Even more ideal is to have the UHF with its own feed line several inches (at least) away from the VHF line.

TUBE OF PLENTY \$14.95

BY ERIK BARNOW

ISBN 0-19-501949-0

OXFORD UNIVERSITY PRESS,
NEW YORK

Tube of Plenty is a fascinating look at television's history. It is, in fact, subtitled "The Evolution of American Television." The book is divided into chapters such as "Forbears," "Toddler," "Plastic Years," "Prime," and "Elder." It covers the whole gamut from the early primitive days to the porta-pac scene which is revolutionizing access to the medium. Highly recommended for students of video.

VIDEOFILM NOTES \$7

EASTMAN KODAK COMPANY

DEPARTMENT 642

ROCHESTER, NY 14650

Kodak has been doing a great deal in making film compatible with video. Naturally they have a lot at stake since they are the world's largest manufacturers of film stock. For \$7 you can get a binder full of literature. The binder alone is \$2 which is nice if you have a lot of Kodak AV stuff that needs to be stored somewhere (8 1/2 x 11 inch stuff). Particularly relevant to us is "Color Slides for Television" (H-40-1), "Television Program Assembly (H-40-4), "The Television Film Preview Room," (S-1), "Some Questions and Answers about Television," (H-40-6) and many others. I would recommend sending the \$7, but if you want to buy individual offprints you can do so for 40¢ each of the above titles. They will probably send you a few free if you write on letterhead like I did for the above stuff. Ask for their

L-5 which is free and lists everything available from their publications department. Video is the most expensive. Most of their offprints are 10¢ each or so. They have all sorts of stuff available on Carousel operation under adverse conditions. For example, did you know that you shouldn't let your machine cool with the aid of a fan after showing slides? Apparently the super cold will hurt the lenses in the lamp projection section so a modest time of a few seconds is all that is needed. Of course if you are going to work on the machine or move it instantly from its location you have to cool it down, but otherwise just shut the fan and light off together. We learn something every day.

THE VIDEO TAPE RECORDER IN THE CLASSROOM \$6 (I THINK)

BY VICTOR R. PHILLIPS

PHILLIPS MEDIA PUBLICATIONS

P.O. Box 1339,

VANCOUVER, WA 98660

This 164 page book is full of good things for the classroom user of VTR stuff. He is particularly fond of (and gives extensive coverage to) Sony AV 3600 recorders, Sony AVC 3200 cameras, Sony AV 3400 portapac recorders and the Sony SEG-1 special effects generator. There are checklists for the kids to work with and plenty of information about the whole field of video for the "lay" person.

Well, that's all I have for this issue. Write if you want something covered you don't see here. I don't want to get too technical so forgive me if I get rambling away.

If anyone is interested in the audio for video equipment let me know because I have a wealth of information on the subject for your use.

Have you given up looking for belts for your projectors, tape recorders, record players and the like? I certainly had until I heard about

PROJECTOR RECORDER BELT CORPORATION

147 WHITEWATER STREET,

Box 176,

WHITEWATER, WISCONSIN 53190

This wonderful little company has belts for my old Wollensak 1515, my Thorens turntable and my KLH reel-to-reel. Write them for their free catalog which lists everything. They will even restore rubber drive surfaces. Retreading costs \$8 (which is invaluable if you really have a weird drive that needs to be re-done) and redressing costs \$4 or more depending upon condition. They offer kits that cover most of the 8 tracks and cassette machines made for \$6. They even handle wire belts.

Keep on taping.

As always,



Joe Mazzini, Box 179, Arbuckle, CA 95912

3/4" U-MATIC TAPES AVAILABLE FOR

FREE LOAN ON A

ONE-FOR-ONE BASIS FROM

Joe Mazzini
Box 179,
Arbuckle, CA 95912

Listed below are tapes that I will loan out to users of U-Matic equipment who agree to exchange one of their tapes on loan to me for each one I loan them. Copying or use of tapes in any commercial or broadcast situation is absolutely forbidden. It is understood that both parties will play the tapes in a home environment only.

I recommend Sony shipping cartons. They are available from any Sony dealer for \$4.95 each. They take standard labels and are really tough. If you have trouble finding them write McCurry's Camera Shops, 13th & K Streets, Sacramento, CA. They will sell them to you via mail for an additional \$1 per carton. Address your letter to Ted Martin and mention my name. Send me your list with selections from mine. I'll ship three tapes maximum each time. Place an equal number of your tapes selected by me in the cartons and ship your tapes to me. I'll then ship your tapes back to you and by that time you will have finished mine so you can use my carton again.

New titles are being added all the time so this list isn't finished. I am particularly interested in Outer Limits, Twilight Zone, One Step Beyond and Munsters. I enjoy tapes from Home Box Office so let me know if you receive them. If anyone gets the Monkees let me know so I can ship you some blank tape.

I have access to perfect reception from Sacramento: Channels 3-10-13. I also get 12 from Chico perfectly and 2-4-5 from San Francisco fair to very good depending upon the weather. I can get 40 from Sacramento (a fine science fiction station which shows Star Trek and the Invaders) fair to excellent depending upon the weather, i.e., the more fog the crappier the reception. TV Guides are available. I receive the PBS station (6 from Sacramento) excellently also. So if you need anything Network or want to risk UHF let me know and we'll set up an exchange.

I belong to a audio cassette network that spans the globe. I have many hours of tape concerning pirate broadcasting, noncommercial broadcasting and the like from Europe plus access to a perfect FM system covering all of the Sacramento Valley and San Francisco. If you would like to exchange tapes of a typical hour of programming from your rock stations let me know. I'll trade tapes on a one-to-one basis. I can provide you with KPFA, a Berkeley Pacifica station; KSAN, the best rock and roll station in the world;

and many other fine stations. A friend in Los Angeles sends me all of KPFK and KCSN's science fiction stuff--which runs about 20 hours a month--so if any of you are interested in exchanging science fiction-related material from the radio let me know. The 25th Hour is a fine two hour show weekly on KPFK which deals with science fiction in talk show format. There are many hours being broadcast here and there of old radio shows.

I also own films which I will consider loaning to interested 16mm collectors. Titles include Reefer Madness and Star Trek bloopers but I have to establish a trusting relationship before I will consider mail exchange. If you have films you would trust to the mails let me know. I'm compiling a list of mine now.

refer to number when ordering

1. Bob Marley & The Wailers
Bee Gee's "Jive Talk" from Johnny Carson
Roberta Flack's "First Time Ever I Saw Your Face"
10 minutes color
2. STAR TREK
"Return to Tomorrow"
An experimental transplant between formless creatures and three members of the Enterprise crew works well until the creature in Spock's body elects to keep its new form.
3. STAR TREK
"Is There No Truth in Beauty"
Jealousy is the catalyst when the Enterprise picks up two passengers: an alien whose ugliness drives humans mad, and his stunning woman companion.
4. STAR TREK
"The Menagerie" Pt. 1
Spock conducts his own defense against a mutiny charge, offering a startling reenactment of his former commander's visit to a forbidden planet.
5. STAR TREK
"The Menagerie" Pt. 2
6. STAR TREK
"The Man Trap"
Kirk finds trouble when he stops on planet M-113 for the annual medical checkup for two archeologists.

7. KATHYRN KUHLMAN

Jesus preacher with LSD delivery. Last two broadcasts before her death. Fantastic camp.

8. BOWIE

May 8, 1976 rebroadcast of 1973 show. Dynamite special effects and songs: "Space Oddity," "Sorrow," "Jean Genie," "1984," "I Can't Explain," and more. 60 minutes condensed from 90 minute show.

9. TRIBAL EYE (PBS)

Surveying the artifacts left behind by the Incas of Peru and the Aztecs of Mexico.

10. Monterey Pop Festival & NAM JUNE PAIK

Intro/Titles/Airplane "Blues from an Airplane," "Today" Janis Joplin "Ball and Chain," Eric Burdon & the Animals, The Who, "My Generation" Poor Video Quality

NAM JUNE PAIK-"A tongue-in-cheek look at the career of Nam June Paik, the Korean musician and co-inventor of the Paik-Abe video synthesizer. The program presents excerpts from the artist's musical and electronic work, including a piano piece in which Paik destroys his instrument." Very good video quality-a delight to watch.

11. DUCKING DISASTER WITH DONALD DUCK (May 9, 1976)

An hour of Animated Comedy. Drawing on cartoons from the 40's and 50's, host Professor Ludwig von Drake shows how man's powers of reason are at the mercy of his emotions. Included are excerpts from "Reason and Emotion" and "Chicken Little" (1943); "How to Have an Accident at Work" (1959); "Magic Highway, USA" (1958); and "Motor Mania" (1950).

12. HAPPY BIRTHDAY, DONALD DUCK (November 7, 1976)

A festival of Disney cartoons plus an excerpt from the "New Mickey Mouse Club" with the new Mousketeers in the Mousekadee and a Discovery Day Production number. The cartoons, which date from the late 40's, feature Mickey's humorous encounter with a seal, Goofy as a duck hunter, Pluto as a crooner, and Donald as an old salt. I receive the Mickey Mouse Club daily on two channels so let me know if you want it. This is the original series and in excellent quality.

13. BUKOWSKI READS BUKOWSKI (Black and White-PBS) 7
A cinema-verite portrait of Los Angeles poet Charles Bukowski. The blunt-speaking, beer-drinking poet is seen baiting members of the audience at a 1973 reading in San Francisco, and reminiscing about his colorful life in segments shot on the streets of Los Angeles and at home in his Hollywood bungalow.
30 minutes of whatever Mary Hartman Mary Hartman I have finishes this 60 minute tape.
14. INTERNATIONAL ANIMATED FILM FESTIVAL 8
60 minutes of various cartoons from all over the world. Excellent satire from PBS. I condensed down ten shows picking out the best from each so it's quite a collection.
15. HITCHCOCK 9
A fine PBS study of the man and his movies. Clips from many of his great films are shown. An interview with him weaves the documentary together.
16. SAN FRANCISCO 10
The Clark Gable, Jeannette MacDonald classic. Commercials and sentimental parts have been cut out leaving 60 minutes of action.
17. A NIGHT AT THE OPERA 11
1935 Marx Brothers film. Second half, which really is the best part because it includes the opera interrupted by the brothers.
18. THE FEARLESS VAMPIRE KILLERS Part 1 12
This brilliant satire on horror films was directed and produced by Roman Polanski. He stars with Sharon Tate.
19. THE FEARLESS VAMPIRE KILLERS Part 2 13
20. ASCENT OF MAN (Part 1, PBS)
Man's intellectual evolution is traced in this 13 part series, written and narrated by the late British scientist Jacob Bronowski. This episode focuses on those changes in man, physical and intellectual, that made him into "a phenomenon in which science emerges as a natural activity,"

21. THE ASCENT OF MAN (Part 6-PBS)

"The Starry Messenger" traces the development of astronomy from the Mayan civilization to 17th century Venice.

22. THE ASCENT OF MAN (Part 11, PBS)

Scientific knowledge and responsibility in the 20th century are discussed. Dr. Bronowski examines the development of X-rays and the electron microscope and tells how the work of Einstein, Fermi and Szilard led to the construction of an atomic bomb. He also contrasts the humanistic traditions at the University of Gottingen in West Germany to the inhumanities committed by the Nazis at Auschwitz (where most of his family was exterminated in WW II).

23. THE ASCENT OF MAN (Part 13-PBS)

"The Long Childhood" of man's growth toward self-knowledge is traced in the concluding essay of this series. The hour begins with a lengthy segment of the human brain--its evolution, complexity and functions. Dr. Bronowski also talks about the humanist Erasmus; and the mathematician John von Neumann, whom Bronowski calls "The cleverest man I ever knew." Locales include Iceland and Ethiopia.

24. GOOD BAD AND THE UGLY

Clint Eastwood western that might get erased

25. GOOD BAD AND THE UGLY Part 2

26. GOOD BAD AND THE UGLY Part 3

27. Space 1999

I have five various episodes which I am considering erasing. They are all first year and I think I'll put second year's season on them. I have the first and last episode of last year plus three miscellaneous episodes from in between.

28-31 SPACE 1999

See above explanation. I'll send specific programs from these numbers upon request.

If there is nothing here you particularly want, send me your list anyway and we'll come up with a solution.