

The Videophile's Newsletter

January/February
1977



Although delayed somewhat by frozen limbs, busted waterpipes, and general procrastination, The Videophile's Newsletter lives! Some of you who do not live in the semi-tropics (?) may laugh, but we down home folks just plain are not used to temperatures down around 12°, snow on the ground, and all the accompanying displeasures.

I have decided to commit myself to at least five more issues of this modest venture. Details regarding the increased tab are to be found within. It will be my intention to make TVN as worthy a product as my time and resources will permit, and will endeavor to attract as many serious new readers as I can. In other words you will be seeing advertisements in various places. If possible (and especially if it is well received) photographs, cartoons, reviews, interviews, indexes and similar items will be included. I will not do this just to fill up space, but rather will include only those things that would seem to be of genuine interest. In order to do these things it is necessary to switch to a bimonthly schedule, ... at least for two or three issues. The demands on my time are especially heavy from now until the first week in June, so frankly there is no other choice. The many letters and phone calls I have received are most encouraging. I hope that each of you will stay aboard. I know that there are many of you to whom I owe a response of some sort, and I will try my best to do so in the following space:

COMPLETE reference encyclopedia of TV- brand new, and the only one of its kind!

Sells in stores for \$29.95. Yours for ONLY \$2.95!

Save \$27.00 when you join the Nostalgia Book Club and agree to buy 4 books or records over the next 2 years

This is the only set of its kind. The first and only TV encyclopedia. It covers the first 30 years of our biggest entertainment medium—and it covers everything. Every network show, from 1947 through 1976. Every syndicated show. Every kind of show: variety... drama... comedy... serial... children's shows... documentaries... talk shows... educational shows... game shows. Almost 3,000 in all!

Complete Data on Each Show

Every entry is complete. It answers all your questions about: background of the show • description of the show • cast and characters • how long it ran • musical director • network or syndicated

The definitive reference work on TV's first 30 years? Of course. But it's much more: a warm journey down a thousand happy yesterdays. This is your life. Enjoy it, all over again.

**The last word on 30 years of TV—
as lavish as you'd expect.**

✓ Two big 7 x 10 volumes ✓ Almost 3,000 programs
✓ 170 photographs ✓ 912 pages

NOSTALGIA BOOK CLUB

165 Huguenot Street, New Rochelle, N.Y. 10801

I enclose \$2.95. Please send the 2-volume Complete Encyclopedia of Television Programs 1947-1976 by Vincent Terrace at no further cost and accept my membership in the Nostalgia Book Club—the happy Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1955)—movies, radio, early TV, show biz, fads, fun—always at discounts of 20% to 94% plus shipping. I get a free subscription to the Club bulletin, Reminiscing Time, with data about new Club books & records plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. No computers! My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I'm free to resign at any time. If I want the monthly Selection, I do nothing; it will come automatically about a month later. If I don't want the Selection, or I prefer one of the many Alternates, I merely let you know on the handy form always provided. I'll be offered a new Selection every 24 days—15 times a year. NYT 281

Name _____

Address _____

City/State _____

Zip _____

ITEM If you are not one allergic to book clubs, you may want to take advantage of the offer at left. I have not yet received my copies, but am told that the work is incredibly complete. An excerpt from Marc Wielage's mini-review: "A fine, well-put-together book; lousy layout and typography, but lotsa good research anyway."

ITEM It has come to my attention that Sony has called selected Betamax purchasers (some more than once) to conduct a survey of owners and (I guess) to get guidance as to the future development of the product. Among the survey questions asked is whether you would be interested in a feature that would automatically delete commercials. An automatic pause and restart of some sort. If any of you know how this is technically possible (I have a guess of my own, and the opinion of another avid reader) I would appreciate your passing it on. Also would enjoy hearing about anyone else's experiences with the Sony survey of Betamax owners generally. Wish they'd give me a ring!

FLASH! The most confounding problem to confront the oft frustrated Betamax hobbyist has been solved. Back in TVN #1, when I knew even less about what is going on than I do now, I complained and wondered about the mysterious "purple snow" that was messing up the recording of black and white programs. Since then we have learned the cause of this maddening phenomena, which is invisible (or nearly so) in the original broadcast but which plagues us on the taped replay, and now we have the solution. My faithful contact in Kansas City writes as follows: "When you're recording a B&W progrm, release the AFT button on the front of the Betamax and use the fine tuning knob on the channel selector to tune the color signal out ... just turn it enough so that you get a good B&W picture and good sound. It works fine. This way no matter what they do at the T.V. station, you get no color on your tape." I have tried it, and it works. In fact I didn't do anything except release the AFT button. Will experiment some more, but didn't want to delay any longer in passing along this valuable tip to you. This would even eliminate the slight color flashes associated with commercials in an otherwise clean signal. Simplicity itself.



I haven't heard much out of the Video Disc confab that was held in late November, so unless it gets tacked on to the end, I won't have much for you this time. It does appear that release of the MCA/Phillips has been set back again, perhaps until late this year. I have conflicting reports as to whether or not they are being test marketed in Fort Wayne, Indiana. Anyone with first hand knowledge would be most welcome to step forward. There is also talk that RCA has decided to throw in the towel on their system. Don't know if this is true, but if so it sounds like a wise business decision to me. Fellows ... the MCA/Phillips has it all over you! Anyway, I do have an article sent in by ...uh ... (Gad, I don't know who it was. Was it you Larry? or Steve? I've gotten it separated from the envelope, so whoever you were let me know and I'll give you a free quarter page ad) ... which should be of interest, so here it is in its entirety:

At the Videodisc Programming Conference held this fall, Harvey Schein, President, Sony of America, made some statements that are of interest in the context of this special issue, and excerpts of that talk follow.

By HARVEY SCHEIN

Sony has not announced that it is in the videodisc field. You may then ask why am I here talking to you at a videodisc conference. The reason is that Sony is in the hardware business—we make delivery systems in the home entertainment industry, and... I believe Sony can help you in the software end of the business.

Let me at the outset state that I am not here to disparage or to criticize any company or format or system. I have nothing but respect and admiration for such companies as MCA, Philips, RCA and Teldec and what they are doing in videodisc.

Sony spends tens of millions of dollars each year attempting to discover and develop new ideas and in particular to perfect its videotape system. Sony initially began work in the area about twenty years ago and is still working very hard to develop further and improve on what it has.

Almost all people in the entertainment field use videotape recording in their business. The U-Matic tape cassette system has become the standard for audiovisual communications in virtually all industries and especially in the entertainment field. Movie companies put their product on U-Matic cassettes so that their executives or their bankers can see what is being produced with ease and comfort in their homes.

Record companies are putting their new artists on cassette tape, so that their affiliates around the world can see first hand what the artists look like as well as what they sound like.

U-Matics have been in operation around the world for more than four years and they have proved able to do the job, to be reliable and to have a very minimum of service problems.

Now the Betamax. As a result of the research and development that Sony has done on videotape over the years, and particularly the U-Matic system, our engineers have been able to develop a format which is suitable and logical as a home entertainment device. Since the engineering and electronic principals are the same as the U-Matic, we know that the quality and reliability has been proved.

With the use of the $\frac{1}{2}$ inch format, rather than $\frac{3}{4}$ inch, we have been able to bring the prices down substantially, so that the equipment is within the reach of most consumers in this country.

Each day our dealers around the country are selling hundreds of Betamax to consumers because people are happy to have the opportunity to be able to program television in their own homes at their own convenience. They want to be able to decide to see the program they want to see, when they want to see it. They do not want to be tied to the schedules established by the stations and networks. If they prefer to watch the 7 o'clock news at midnight, or Sunday's football game on Tuesday, they can now do it with Betamax.

The Betamax system also has the capacity to hook up to a video camera, so that the consumer can tape his own form of home movies and play them back on his television set.

There are now tens of thousands of Betamax homes and they are real live opportunities for the members of the software producing community. Each of these consumers who has spent more than \$1,000 to as much as \$2,400 for his Betamax instrument, depending upon the model, has a delivery system ready in place in his home waiting for the opportunity to buy or lease or whatever way you think best to market and merchandise your product to him.

A word or two about price. I have heard comments that the tape format is just too expensive to be able to establish a meaningful business in pre-recorded material. That the software industry must wait until the videodisc comes, no matter how long delayed, before entering the home video market.

I will not deny the fact that it appears that the raw material for disc will be less expensive than tape, but I do not believe the difference will be meaningful in marketing the finished product. It has not been the case in the audio field. Even though the raw material for an audio tape is more expensive than for an audio disc, a large portion of the revenue for pre-recorded music is derived from the sale of tape. I am sure that those of you in records can confirm, that meaningful profits are being derived from cassette and cartridge sales.

There can be no dispute that the price of videotape has come down in the past and will no doubt continue to fall. The price differential between Betamax and U-Matic clearly illustrates this point. The $\frac{3}{4}$ inch U-Matic

cassette introduced about four and half years ago carries a retail price of about \$40 for an hour of tape. While the 1/2 inch Betamax cassette introduced a little more than a year ago costs about \$15 an hour or less than 40 percent of the U-Matic. To me that is real progress in cost reduction.

Furthermore, there should be no doubt that this cost reducing trend will continue in the future. In a couple of years, when videodisc is here, if it is here, it is likely that the price differential between the two formats will be very similar to the difference between audio disc and audio tape. That is a price gap between the two which is almost insignificant.

Sony has no desire to combat or be at war with the videodisc. We believe that when the disc arrives, it can and will live side by side with Betamax. Just as the phonograph and tape recorder live together. It is more than likely that when a disc format is established, — and let us hope standardization comes soon. — Sony will be on the market with a player of the highest quality. . .

ITEM: Have had conflicting reports on the expected industrial Betamax, but the latest, and the one I prefer to believe, is that the unit will be shown to dealers soon after the NAVA exposition held in Anaheim, California Jan. 15-18. The recorder/player model will go for \$1445 and will include twin tuners, audio dubbing, VU meters, audio/video input/output jacks, headset jack and camera input. There will also be a "player only" model at \$1150 nationally advertised list. For those of you who have been waiting, this may be what you have been waiting for!!

ITEM: The Sony/Universal/Disney suit was due to be heard in a Los Angeles Federal District Court on January 17. Sony will urge that the suit be thrown out.

ITEM: In a full page "Open Letter to the Entertainment Industry" ad, Sony says: "We at Sony do not condone piracy or exploitation for commercial purposes. Rather, we have pioneered in the video field to benefit the entertainment industry and the consuming public alike." Hear, Hear !!

Ann Arbor Cable's X-Rated Lure

Ann Arbor, Mich., Dec. 21.

Since Ann Arbor Cablevision put an adult X-rated movie channel into operation Dec. 1, the service has picked up 1,500 customers to bring the total to 8,400.

Cablevision offers 20 channels including X and R movie Ch. 6 and G and PG-rated Ch. 5. About 96% of the subscribers opt for Ch. 6, whose pix are softcore of the quality of "Rollerball," "Emmanuelle" and "Blazing Saddles."

Cablevision manager Chuck Mitchell says that the goal is 10,000 subscribers. There are special rates of \$12.50 for installation and monthly fee of \$12.45.

ITEM: Comprehensive Video Supply Corporation, Northvale, N.J. 07647, in the small print of their current catalog says: "Call or write for quotations on shipping cases for BETAMAX Cassettes. Someone told me that they are waiting until there is sufficient demand before actually making up a supply of these mailers. I know that I could sure use 'em! Their phone: 800-526-0242 toll-free. That would be for orders or serious inquiries. The # for when you pay is (201) 767-7990.

Thanks are due to Jim Gibbon down Mississippi way for the items on this page. Jim ... if you haven't heard from me yet, take heart. Am happy to lend the tape.

ITEM: Before the next issue of TVN reaches your eager palms, a new BETAMAX tape should be available from the 3M company ("Scotch" brand). I anticipate being able to get an attractive price on these, especially when bought in large quantities. I have been told that the quality will be comparable to Sony's own brand. So ... if you are a serious tapester who currently purchases a case of tape every month or two (or would like to), let me hear from you. If its feasible, I will put together a tape co-op of sorts with the idea being to provide tape at the lowest possible price to those of you who would pledge yourself to purchasing it on a regular basis.

Contributions to the VIDEO NEWS portion of this newsletter are always most welcome. For those who do something beyond the call of duty, I will always try to respond in kind.

Thanks to my faithful readers, I now have color brochures of the two new, and highly touted 1/2" cassette decks. Portions of these are reproduced on this page and the next. Below is the two speed Sanyo. It has the features that you wish yours had ... it takes a camera, has stop action, runs for two hours when the slower speed is engaged, and has a snappy digital readout timer (not shown) that can be set to turn off after 30, 60, 90 or 120 minutes. I am told that it is a true cassette system and does not (as indicated last issue) require rewinding before the tape can be disengaged and removed. The brochure is a handsome one, perhaps your local dealer has one by now, and the presentation mentions the fact that it has a two hour capacity every paragraph or so. (You get the impression that they wouldn't want a potential Betamax purchaser to overlook that fact.) Naturally, it is incompatible with all other cassette systems. The suggested retail is \$1350 with timer and the tape goes for \$19.50. If anyone out there has seen this machine and the quality of its picture when the slower speed is used, I sure would like for you to send in your observations. You've got to think that Sony will do everything it can to meet this competition. [.. and to John T. in San Fran. "Thanks!!"]

- | | |
|--|---|
| 1 VTR or antenna source control for viewing videotape playback through your television or normal TV viewing. | 12 VTR input control for recording off-the-air or from optional camera. |
| 2 Tape recording speed selector. | 13 Memory digital counter automatically stops tape at start of just-recorded program, during rewind ... and quickly locates program on cassette. |
| 3 Locking pause control stops the tape in record and playback modes to eliminate unwanted material, or for "stop action" playback. | 14 Built-in UHF and VHF detent tuners for off-the-air recording independently of your TV set. |
| 4 Audio dubbing feature for recording sound in place of televised sound, during or after recording. | 15 Automatic fine tuning locks in best TV signal for maximum recording quality. |
| 5 Record button | 16 Cassette compartment for fast loading and unloading. |
| 6 Playback button | 17 Ease of installation. Only antenna connections and simple hook-up to standard TV set required. Modification of your TV receiver not required for playback. |
| 7 Locking fast-forward button | |
| 8 Locking rewind button | |
| 9 Stop button | |
| 10 Cassette eject button | |
| 11 Microphone input jack for sound recording. | |

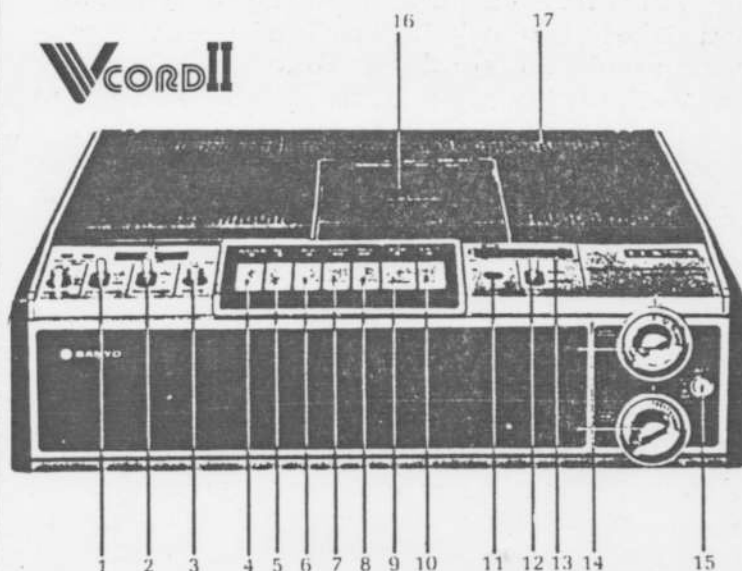
Specifications:

MODEL VTC-8200 COLOR VIDEO CASSETTE RECORDER

Video Recording/ Playback Format	STD Mode: Rotary two head, helical scan, full field recording and playback LP Mode: Rotary single head, helical scan, skip field recording; two head reduplicate field playback
Video Signal System	EIA/NTSC Standard (525 lines; 30 frames, 60 fields/sec.)
Recording Time, Tape Speed	STD Mode: 60 min., 2.91 i.p.s. LP Mode: 120 min., 1.45 i.p.s.
Video Tape Loading Fast Forward, Rewind	6 seconds, automatic 3 minutes, end-to-end
Receiving Channels, Tuning	Rotary VHF Detent Tuner: 2-13 Rotary UHF Detent Tuner: 14-83 Pushbutton Automatic Fine Tuning (AFT)
Antenna Inputs	VHF: 300 ohms (Screw connectors) UHF: 300 ohms (Screw connectors)
Camera Input	1.0 volt p-p, composite; 75 ohms (SO-239 connector)
Microphone Input RF Output	-72 db; 600 ohms (Minijack) Antenna: All VHF channels (F connector)
Video Output	VTR: Channel 3 or Channel 4 1.0 volt p-p, composite into 75 ohms (SO-239 connector)
Audio Output	1.0 volt r.m.s.; High Z (Phonojack)
Horizontal Resolution	Color: 250 lines Monochrome: 300 lines
Video Signal/Noise Ratio	STD MODE: 45 db LP MODE: 44 db
Audio Frequency Response	80 Hz-10 KHz, -6 db
Audio Signal/Noise Ratio	40 db
Power Requirements	117 V.A.C.; 60 Hz; 39 Watts
Dimensions	19 3/4" (W); 6 1/2" (H); 10 1/4" (D)
Weight	37 1/2 lbs.
Accessories Furnished	Video cassette, V60; RF modulator, CH3 or CH4; Twinlead, UHF; Coaxial cable, RF; Transformer, 75/300 ohm; Coaxial cable, video; Coaxial cable, audio; vinyl dust cover.

V60, V120 VIDEO CASSETTE Recording Medium

Mechanical	0.5 inch cobalt doped video tape;
Dimensions	600 oersted
Weight	Coplanar twin reel cassette
	4-5/16" (W); 6-3/16" (H); 1" (D)
	9 ounces



Quasar Video Cassette Loading System
It's the quick, jam-resistant way to insert and play back a cassette. Manual ejection lever allows removal of cassette even with power off.

"Memory Set" Controls
Quasar's control system gives recorder a memory. No matter how often timer turns unit on and off, machine remains ready to record.

Pause/Stop Editing Lever
Makes editing out unwanted materials (such as commercials) as easy as pressing a button.

Easy-Access Adjustment Controls
Skew and tracking controls plus color switch are concentrated in one convenient location with a protective access door.

Dehumidifier
Helps prevent tape from sticking due to moisture caused by high humidity or temperature change.

Antenna Switch
Set to VTR position to see what you are playing back or recording. Set to TV position to watch one channel while recording another ...or just to watch TV.

TV-Style Tuning Controls
Channel selector and fine tuning controls for VHF and UHF reception plus Automatic Fine Tuning switch work the same as on a television set.

SPECIFICATIONS

Method of Video Recording:	AlphaScan™ Rotary Single Head
Tape Speed:	2 IPS
Tape Head Speed:	3600 RPM
Tape Size:	1/2"
Maximum Recording Time:	2 hours
Cassette Types:	Quasar 60, 100 and 120 min.
Start Time:	2 1/2 Seconds
Rewind Time:	3 1/2 Min. (for 100-Min. Tape)
Input Voltage:	122 Volts Nominal, 60Hz AC
Power Consumption:	98 Watts
Dimensions:	22 1/2" x 16 1/8" x 8 1/2"
Weight:	44 Lb.
RF Inputs (antenna):	VHF: 75/300 ohms UHF: 300 ohms
RF Output:	VHF: Channel 3 or 4 (as supplied)
Recommended Video Input: (Camera)	1 Volt PP @ 75 ohms
Recommended Microphone Input:	-70DB @ 600 ohms
Video Output:	1 Volt PP @ 75 ohms
Audio Output:	1 Volt RMS
Audio Frequency Response:	50 to 10,000 Hz

SPECIAL FEATURES

Pause Mode
Programmed Recording with an optional timer
Video Head Dehumidifier

Gabe Villani, District Manager for the Miami Division of Quasar Sales Inc. was good enough to send me info re: "The Great Time Machine" an excerpt from which you see reproduced here. Like the Sanyo it has features that are of interest. A 2 hour tape (single speed about midway between the two speeds of the Sanyo) and the "Remote Pause" are of particular interest. Gabe says that he would be happy to answer your questions about this unit and direct you to a nearby source where you can view it. You can reach him at 1600 N.W. 159th Street, Miami, Florida 33169, (305) 620-9011. Tell him that I sent you, please. Oh yeh ... another interesting feature of this VTR is the optional timer which can be set to turn on, turn off, and then turn on again (!), so that you can record shows from different parts of the day or night without visiting home base in between times.

Q. and A. : The same folks (namely Marc Wielage and Joe Mazzini) keep coming up with the answers to our questions. And so ...

Question #5. As to whether it is possible for an individual to build a ground receiving station capable of intercepting the Home Box Office satellite signal, ... it is still somewhat up in the air. [ouch!] Marc says:

I understand the least expensive 30-meter ground antenna satellite receiving dish goes for about \$80,000, and yes, if one was crazy enough to install one in his back-yard, he could pick up any satellite transmitting programs he wanted, if he had the necessary receiving and translating equipment. I suggest you be patient and wait until a few years from now when the U.S. will be a "wired nation" and every single home will have no less than 10 independent stations, 3 Pay channels (including XX programming), and even special information channels (shopping via phone, etc.). Those will be the days...

While Joe says:

As a matter of fact you can, but you would need information concerning the scrambler for information. This is secret. Every set hooked up to cable that can receive HBO needs a discriminator to clean up the mess that comes over the cable. It is deliberately distorted so that you can't receive it.. They say that for \$200 you can build satellite receiving equipment including dishes, but to unscramble the picture would be something else. Apparently in Colorado and Tennessee they are doing this now with a government grant for educational stuff. They are doing it in India too. It opens a whole world for us. If you're interested I can do an article on it. Televisions did a whole issue on the topic.

Quite a price range guys. Jim Gibbon sent me a clipping that shows a new receiving dish just built by a cable system near New Orleans that is 26 feet across and set them back \$100,000. Of course this was built to serve 1000 or more households. It seems to me that the problem of unscrambling the signal exists only if the signal from the air to the ground is scrambled, but if this feature is added on the ground before it is piped out over the cable, there would be no problem. Still, the whole thing obviously is impracticable for the layman. Perhaps some enterprising know-it-all will market a kit and/or plans some day.

Question #6. As to the recording and playback of foreign made tapes, the good ole U.S. is on the same system as Canada, Mexico and Japan, so these areas are compatible. But, all other areas are on one of two (or three?) other systems, and apparently tapes from these areas would not translate into a recognizable image on our screens. Can anyone confirm this?

Question #7. My question re: taping "blank space" on a used tape was not entirely clear. Most responses said: "Why don't you just use a bulk tape eraser?" Here's the thing ... suppose I have taped a half hour on a one hour tape and didn't jump up fast enough to cut off the machine before a commercial starts. Now I want to tape another half hour, but I don't want the unsightly piece of a commercial between them. How do I get rid of it? It seems that with the unmodified Betamax deck this is impossible. [?] Joe Mazzini suggests that it is a simple matter with the U-Matic by switching the input to "line" (when no camera or other source is plugged in) rather than "TV", but, of course, the Betamax deck does not have this feature. As to the "modified" unit, well ... let's hear from Marc ... (who can be reached at: P.O. Box 22681, Tampa, Florida 33622)

Your "blank space" question is more complex than you might've realized, Jim. I know through experience that if your camera-switch on the back of your adapted Betamax is switched to "camera" when nothing is plugged into the input, all you will get is "no video", which will break up and look terrible if you edit it onto the end of an already-recorded tape. The answer: go to a TV station (or a good-quality video switcher) and record a few minutes of bonifide "color-black" video, then dub this over to the already-recorded Betamax tape with the aid of a second playback machine. I've already tried this out with great success, and really makes your tape have that "professional" look. I'll be glad to make up a tape with color- and black-and-white-black, along with several test signals (color bars, cross-hatch pattern, etc.) if anyone's crazy enough to want one.

Many thanks to all who helped out on these. Only one new one this time:

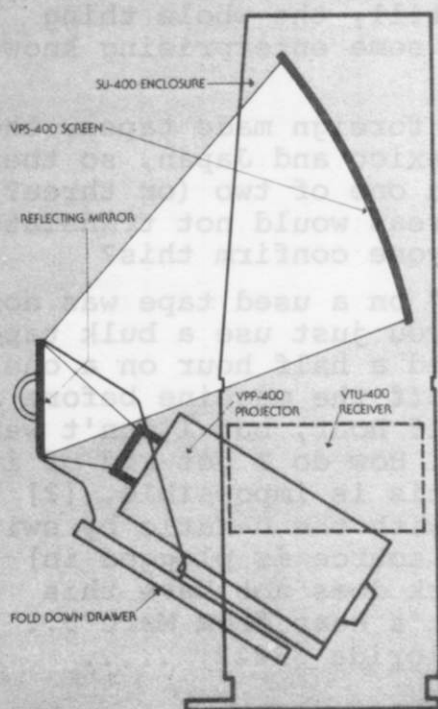
Question #8: Is it probable (possible?) that we will someday have a two track video recorder and tape that would enable putting twice as much on a tape as we now do and also allow us to tape two different channels off the air at the same time?

ITEM: Have you noticed how popular the BETAMAX has become as a contest prize? I have in front of me now flyers which proclaim the unit as 5th prize in the Publishers Clearing House giveaway, 3rd prize in the Book Digest Sweepstakes, and 2nd prize in the Playboy Book Club promotion.

FLASH!! The current issue of Videography states that the Japanese government has now requested the Electronics Industry Association of Japan (EIAJ) to standardize a format for home videocassette recorders area now plagued by incompatibility. [They're telling us!]

That same issue has a two page ad for the new Akai VT-300 cassette portapak recorder, camera and 3" monitor. Looks great. More on this next time!

KP-4000 VIDEO PROJECTION SYSTEM



PROJECTION TV: The promised write up on the new projection system TV sets has gotten squeezed down somewhat, but I think that you can read about them in other commonly available publications. To tide you over, I offer the following. At the left is a diagram of the Sony system, and it is essentially the same as mine (the MUNTZ home theatre) and most of the other less expensive models. Really nothing more than an ordinary TV set, modified a little, a box to collect the light from the screen, a lens and a reflecting mirror. The image is then bounced up onto a screen that is similar in texture to a home movie screen. The main drawback is that a good deal of brightness is lost in the process, and nearly all of these type sets can be seen to their best advantage only in a dim lit room. The other, and more expensive by far, system is that put out by Advent and others which uses 3 separate color "guns" to actually project and form the picture for the first time on the screen. The drawback to these is that a separate unit sitting some 6 to 8 feet in front of the screen much be in the exact position to properly project the image on the screen. The following is

an incomplete, but representative directory of the firms which currently offer this type system. Write to them directly for more details.

DIRECTORY OF HOME PROJECTION-TV SYSTEMS

Company	Model	Pieces	Screen Size (in.)	Picture Source	Retail	Comments
Advent Corp. 195 Albany St. Cambridge, MA 02139	VideoBeam 1000A	2	52 x 69	3 tubes, Schmidt optics	\$3,995 up	
	VideoBeam 750	2	41 x 60	3 tubes, diffraction op.	2,495	Remote control
Giant Screen TV, Inc. 308 N. Minn. St. New Ulm, MN 56073	VM-1	2	32 x 40	TV set	1,995	Floor standing
	VM-2	1	32 x 40	TV set	1,995	Floor standing
	VM-3	2	32 x 40	TV set	1,695	Ceiling or Floor
	VM-4	2	32 x 40	TV set	1,995	Wireless Remote
Creative Optics 6733 Variel Ave. Canoga Park, CA 91303	Tele-D Theatre	1	32 x 40	15" Sony remote	2,950	"Teledimension" depth effect
Cygnus Video Systems 5750 Rymark Court Indianapolis, IN 42650	CV-1750	2	32 x 40	17" Sony	1,399	
Electrohome Ltd. 809 Wellington St. N. Kitchener, ON, Canada	VideoBeam 750	2	41 x 60	3 tubes, diffraction op.	3,500	Same set as Advent
General Equipment Corp. 1401 N. Kraemer Blvd. Anaheim, CA 92806	—	1	32 x 40	17" Zenith	1,995	
	—	1	41 x 60	17" Zenith	2,595	
Global Video Ind. 1818 Westlake Ave. N. Seattle, WA 98109	BB7600	1	30 x 40	17" Zenith remote	1,995-2,295	Rear projection
Keyser Video Inc. 2537 Wilmington Pk. Dayton, OH 45419	Eye-Beam KVI-1	2	32 x 40	13" Toshiba	1,495	Ceiling mount
	Eye-Beam KVI-2	1	32 x 40	13" Toshiba	1,595	Console
	Eye-Beam KVI-3	1	32 x 40	13" Toshiba	3,495	Includes VTR
	—	-	40 x 54	—	—	Optional screen
	—	-	60 x 80	—	—	
Melody Music Co. 2286 Fowler St. Ft. Myers, FL 33901	Cine Vision	1	32 x 40	15" Sharp or MGA	1,195	
	—	1	32 x 40	15" Sony remote	1,295	
	—	1	32 x 40	none	895	kit
Miami Projection TV 304 N.E. 79 St. Miami, FL 33138	—	2	32 x 40	none	325	kit
	—	2	32 x 40	13" Toshiba	725	
	—	2	60 x 84	3 tubes & lenses	—	
Muntz Electronics Van Nuys, CA 91406	Earl Muntz Signature	1	32 x 40	15" Sony remote	1,395	
New Products Co. 27 Devon Court Maple Shade, NJ	501-C	2	35 x 40	single tube	1,595	Ceiling mount
	501-B	2	35 x 40		1,795	Floor model
Projecta-Vision, Inc. 444 Brickell Ave. Miami, FL 33131	—	2	34 x 40	15" RCA	1,495	Larger screens available
Projection Electronics Co. 306 N.E. 79 St. Miami, FL 33138	351-SI	2	50" diagonal		1,295	
Sony Corp. of America 9 W. 57th St. New York, NY 10019	KP-4000	1	24 x 32	special 12" Sony	2,500	
Video-1 Inc. 1401 Brickell Ave. Miami, FL 33131	Magna-Video	1	32 x 40	13" Toshiba	2,000-2,500	
	—	2	52 x 69	13" Toshiba	2,600	

MANY THANKS DEPT.: The several logos that you will find throughout this issue (and those to come also, I rather suspect) are due to the efforts of the young Ms. Sharon Wright, who also puts up with me!

KEEPERS OF THE LIGHT (Postscript)

Back in TVN #3, I rambled on about how it would be a good idea to preserve examples of some of the more common, everyday, shows that in years to come may be looked back upon with a degree of fondness. The response was somewhat mixed, with some saying essentially what I already know, ie. that it would be too expensive. Well ... that, of course, is an individual decision. But some of your comments were of particular interest and have spurred me to consideration of further angles to the thing. An Orlando supporter writes: "I too am hopelessly a fan and although there are certain films that I'd like to add to my collection, there are certain live shows that are never to be seen again ... except for us Betamax people. ... For example, I stayed up until 5 am along with Barbara Walters and Harry Reasoner to record the highlights of election night. You know that this is something that won't be repeated. I condensed the whole business down to an hour and still was able to catch early returns, both speeches and their respective half hour 'last pitch' shows from the night before. ... When I tape condensed versions, I leave on opening and end credits and tape the piece I want, minus commercials, in the middle. It makes for a nice half-hour show."

Then there was the following from my main man in Southern California:

Your thoughts on preserving Me and the Chimp, My Mother the Car and Car 43, Where Are You? are interesting, but I think it should be done under government grant, by some University. Who has that kind of money to invest in the amusement of posterity? In fact, I believe that this is actually being done, though whether the effort extends to sit-coms and talk shows is questionable. Vanderbilt University is engaged in a program to preserve all TV newscasts, of a national nature, Joe Mazzini speaks of a couple of places that are active in this field. My own thought on this is that perhaps the preservation of selected commercials might ~~not~~ be more rewarding (and less expensive) on the personal level. A lot of money and technical know-how go into the production of these two-minute masterpieces. I am thinking now of things like the Marlboro series, the American Beauty Soup musical production number, some hair preparations, not to mention the current and fascinating 'it makes me feel like I'm not wearin' NOTHIN'. A reel or two of these might be of greater value in 2076 than ever so many episodes of The Mothers In Law. Also, many feature stars of the recent past, some of them almost unrecognizable, but others (like Karl Malden) in current series. Peter Sellers did some British Airways things that fans of his might want, and Barbara Eden has done a couple of Lipton's Iced Tea things which I was not prepared to catch on tape. Anyway, it's a thought, and an economical one at that. Needless to say, it would not include Sellin' Sam slammin' the fenders on a 57 Chevie. Some things are best buried and forgotten. Some Eastern commercials do not find their way West, and vice versa. Watching the commercial parade with this thought in mind, it is easy to sort out the candidates for immortality and oblivion. The immortals won't strain your tape budget, believe it! Remember Coke's 'I Want To Teach The World To Sing'. It would be nice to see and hear it again.

My initial response to this was one of interest, but also bewilderment ... how in the heck are you going to know when to jump up and record a great commercial that is apt to pop up unexpectedly before you know what is

going on. Still ... the idea wouldn't go away. I had long been aware that some of the better commercials are shown only in certain regions, so when the aforementioned gentlemen notified me that there is a great commercial out his way which features mini-skirted flight attendants bending over to pick things up, I realized that he was on to something. To make a long story just a little shorter, I now propose for your consideration and enjoyment the following suggestions for preserving today's popular culture without tying up hours of tape. For starters, we are talking now about the 10-12 minutes that are left on the end of a K-60 tape after an hour (minus commercials) of other material that you are intending to keep is already on the tape.

1. Despite my initial misgivings, I now find that it is a relatively simple matter to amass a collection of commercials. It's hit and miss, of course, but surprisingly successful just the same. Just take a show that you plan to watch, but not tape, and have your Betamax set up in the same manner as described in "How To Edit Out Commercials As You Go" (TVN # 4), only this time it's: How To Edit Out All The Rest Of The Show As You Go. It's usually easy to tell when a commercial break is coming up, so just be ready, release the pause switch and watch. After a few seconds, you can tell if it is something you want. If so, let it run. If not, stop and rewind (having set the counter on 000 and the memory switch to "on" before you started). The remaining length of an unwanted commercial gives you just enough time to rewind to the memory stop, play up to the end of the previously kept material and set up for the next commercial. Of course, the whole procedure is such that you have to have a desire to do it at all, but it is quite simple really. By the way, it does require that the show be watched on channel 3 or 4 (whichever) with the record key depressed. If you want pain reliever type commercials ("It doesn't cramp my style.") the evening news is a treasure trove for this sort of thing.

2. Another rewarding (and somewhat more predictable endeavor) would be to put together a series of program introductory credits and theme music. Maybe you can't afford to devote a half-hour to a copy of Greenacres, but you sure could have the opening, as well as those of a number of other shows with regard to which the opening may well be the most memorable portion anyway, strung together in that 10-12 minute space on the end. Why, just the other night I added to my collection the Mission:Impossible intro, and from the first season (sans Peter Graves) yet!

I hasten to add that there is little likelihood of successfully doing all this unless you follow the procedure set forth in the "lead-me-by-the-hand" type instructions in TVN #4. Also it is essential that you reset the counter to 000 at the end of each commercial to be kept. Otherwise you will probably not be able to rewind to the proper place in time to get set up again.

These little collections make great viewing as short subjects whenever you are having the gang over for a film, and the suspense of not knowing when a great one is coming up really adds to the satisfaction of capturing it. You will feel like leaning back and saying: "Pop, pop, fizz, fizz, ... oh, what a relief it is!" (or perhaps: "What kind of a damn fool is this guy?")

AD Who out there has access to the "Night Stalker" series with Darin McGavin? Whoever you are, please get in touch with Kerry Wolfe, P.O. Box 98214, Atlanta, Georgia 30329. Kerry has access to the South Georgia listings mentioned in TVN #3 as well as to Atlanta Home Theatre pay cable.

Advertisements

WANTED ON 16MM FILM OR ANY OF THE FOLLOWING FORMATS OF VIDEO TAPE

1. BETAMAX 2. U-MATIC 3. 1/2 INCH OPEN REEL EIAJ

1. I LOVE YOU ALICE B. TOKLAS-FEATURE WITH PETER SELLERS
2. RUFUS JONES FOR PRESIDENT-1931 FEATURE WITH ETHEL WATERS
3. HE & SHE-T.V. SHOW (PREFER COLOR)
4. MR. PEEPERS-T.V. SHOWS
5. WILLY-T.V. SHOW WITH JUNE HAVCC
6. THATS MY BOY-T.V. SHOW
7. SHINDIG-T.V. SHOW
8. WYATT EARP-T.V. SHOW
9. HAVE GUN WILL TRAVEL-T.V. SHOW
10. BUFFALO BILL JR.-T.V. SHOW
11. THE UNTOUCHABLES-T.V. SHOW, BETA MAX TAPE ONLY ON THIS
12. FUNNY FACE-T.V. SHOW WITH SANDY DUNCAN (PREFER COLOR)
13. MARYS INCREDIBLE DREAM-T.V. SPECIAL WITH MARY TYLER MOORE
14. MANHATTAN TRANSFER CO.-ANY APPEARANCES OR THEIR T.V. SHOWS
15. LOLA FALANA-ANY OF THE T.V. SPECIALS SHE DID FOR A.B.C.
16. MONKEES-T.V. SHOW, WANT THE EPISODE THAT WAS ALL MUSIC FILMED ON A CONCERT TOUR WITH THE GROUP.

FOR SALE ON BETA MAX TAPE - [I bought it myself folks! -- J.L.]

QUALITY COULD BE BETTER BUT VERY WATCHABLE, COLOR \$50

CONTACT - KENNETH SEARCY

8709 GRANDE PAS

KANSAS CITY, MO. 64114

I have an uncut copy on two Betamax reels of "The Exorcist". Would like to trade even for some other feature film I don't have. Whaddaya got? Also desperately interested in contacting Betamax owners who get channels (or occasional programs) in French. Guy MacMillin, Stage Road, Chesterfield, N.H. 03443. [Your editor recommends this gentleman to you personally!]

James M. Donohoe, 9348 Cherry Hill Rd. #716, College Park, Md. 20740 has a Betamax and says that he is interested in trading for the old "Car 54, Where Are You?" show as well as for "No Time For Sergeants" shows.

I have a gnawing feeling that my continuing disorganization has resulted in someones ad being left out. I sure hope not ... but if I have, lambast me about it and I will give you some free space in a future issue.

CORRECTION DEPARTMENT: Mr. Howard L. Katz, Manager of the Technical Publications arm of the Sony Corporation of America writes me a cheerful little note to advise that his name is not "Harold" as mentioned in Joe's pages.



Subscriptions, Ads, & Back Issues

~~~~~ \$\$\$ ~~~~~

Comes now the plans for the future. Nearly all of your subscriptions expire with this issue. That is, all of you except the few true believers who sent in a wad of cash in the beginning (charter members) and the less than a handful who get complimentary subscriptions. The little box near your mailing label indicates which issue number you are paid up through. Also the reverse side of your mailer serves as a handy subscription form.

I have anguished over whether to keep this thing small or to go for the gold ring. As is so often the case, the decision is somewhere in between. I have no interest in continuing to lose money on printing, postage, etc., nor do I wish to soak you. On the other hand, there are damn few paupers in this thing and a respectable price for something that is otherwise unavailable would seem to be in order ... also it discourages hangers on. So ... I herewith announce that you may receive the next 5 issues of TVN via FIRST CLASS MAIL for the easy to understand price of \$7.50. (Cheaper than "Hustler", and an issue of TVN has a lot more meat in it. [Huh?]) The less avid may receive these same five issues via THIRD CLASS MAIL for a more modest \$5.00. First Class subs, in addition to possible personal messages, will receive any inserts that may be in limited supply, will possibly get envelopes, and can expect just plain better service generally. Individual sample copies are \$2.00 and will be sent out however I feel like at the moment. These rates apply in the U.S. and its possessions, Canada, and Mexico. Overseas rates available on request.

BACK ISSUES: Only #4 is available just now. It is yours for \$2.00, as are extra copies of this issue. Reprints of others may become available in the future. We'll see.

ADVERTISEMENTS: Still the same as before:

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 reading. NOTE: I can no longer accept ads already printed up in a couple of hundred copies.

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 are O.K.

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CIRCULATION: TVN #4 went out to about 150 or so folks, nearly all of whom are paid up. This issue will go to quite a few more than that.

DEADLINE: Ads and contributions for issue #6 should arrive by March 9 in order to have any realistic chance of being included.

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Coming up NEXT ISSUE: The first issue of the BOLD NEW Videophile's Newsletter, it may even have a name change. The issue will include the feature on Amos and Andy (promised this time, but bumped by all the news), the plan for the tape buyers' co-op ... and all the other stuff you have come to expect.

Here is a special BONUS for the 3/4" format folks among you ... the every 30 seconds counter/time elapsed table long promised. The info for this was cheerfully sent in by Jim Gibbon, and many thanks go out to him. I expect to have an even better one for BETAMAX users soon (next issue?) which will indicate, in three columns the counter number, time elapsed, and remaining.

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| <u>Time</u> | <u>Counter</u> | <u>Time</u> | <u>Counter</u> | <u>Time</u> | <u>Counter</u> | <u>Time</u> | <u>Counter</u> |
|-------------|----------------|-------------|----------------|-------------|----------------|-------------|----------------|
| 0:00        | Start          | 16:00       | 342            | 32:30       | 583            | 49:00       | 778            |
| 0:08        | Picture        | 16:30       | 351            | 33:00       | 590            | 49:30       | 784            |
| 0:30        | 014            | 17:00       | 359            | 33:30       | 596            | 50:00       | 789            |
| 1:00        | 028            | 17:30       | 367            | 34:00       | 603            | 50:30       | 794            |
| 1:30        | 042            | 18:00       | 375            | 34:30       | 609            | 51:00       | 800            |
| 2:00        | 055            | 18:30       | 383            | 35:00       | 615            | 51:30       | 805            |
| 2:30        | 068            | 19:00       | 391            | 35:30       | 622            | 52:00       | 811            |
| 3:00        | 081            | 19:30       | 399            | 36:00       | 628            | 52:30       | 816            |
| 3:30        | 093            | 20:00       | 407            | 36:30       | 634            | 53:00       | 821            |
| 4:00        | 105            | 20:30       | 415            | 37:00       | 640            | 53:30       | 826            |
| 4:30        | 117            | 21:00       | 422            | 37:30       | 646            | 54:00       | 831            |
| 5:00        | 128            | 21:30       | 430            | 38:00       | 652            | 54:30       | 837            |
| 5:30        | 140            | 22:00       | 438            | 38:30       | 658            | 55:00       | 842            |
| 6:00        | 151            | 22:30       | 445            | 39:00       | 664            | 55:30       | 847            |
| 6:30        | 162            | 23:00       | 452            | 39:30       | 670            | 56:00       | 852            |
| 7:00        | 173            | 23:30       | 460            | 40:00       | 676            | 56:30       | 857            |
| 7:30        | 184            | 24:00       | 467            | 40:30       | 682            | 57:00       | 862            |
| 8:00        | 194            | 24:30       | 474            | 41:00       | 688            | 57:30       | 867            |
| 8:30        | 204            | 25:00       | 482            | 41:30       | 694            | 58:00       | 872            |
| 9:00        | 214            | 25:30       | 489            | 42:00       | 700            | 58:30       | 878            |
| 9:30        | 224            | 26:00       | 496            | 42:30       | 706            | 59:00       | 883            |
| 10:00       | 234            | 26:30       | 503            | 43:00       | 711            | 59:30       | 888            |
| 10:30       | 244            | 27:00       | 510            | 43:30       | 717            | 60:00       | 892            |
| 11:00       | 253            | 27:30       | 517            | 44:00       | 723            | 60:30       | 897            |
| 11:30       | 263            | 28:00       | 524            | 44:30       | 728            | 61:00       | 902            |
| 12:00       | 272            | 28:30       | 530            | 45:00       | 734            | 61:30       | 907            |
| 12:30       | 281            | 29:00       | 537            | 45:30       | 740            | 62:00       | 912            |
| 13:00       | 290            | 29:30       | 544            | 46:00       | 745            | 62:30       | 917            |
| 13:30       | 299            | 30:00       | 551            | 46:30       | 751            | 62:34       | 919            |
| 14:00       | 308            | 30:30       | 557            | 47:00       | 756            |             | End            |
| 14:30       | 317            | 31:00       | 564            | 47:30       | 762            |             |                |
| 15:00       | 325            | 31:30       | 570            | 48:00       | 767            |             |                |
| 15:30       | 334            | 32:00       | 577            | 48:30       | 773            |             |                |

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What won't they think of next? department: An ad in the NEW YORK REVIEW OF BOOKS reads as follows: "Teledate. Metropolitan New Yorkers meet via closed-circuit TV. Only service in color, on 7 foot VideoBeam screen. Straight and gay clientele. Discreet, professional. Success assured. (212) 582-6201."

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ITEM: Perhaps you have read in the local press about a proposed 4th network of sorts. Seems that advertisers have so many commercials they are eager to put on that there is not room and/or time for all of them on the three networks which are now cranking away. Talk is of a Saturday night only network, or perhaps an hour every night network of some sort that would tie together existing independent stations. The Metromedia Broadcast Group is among those that is examining the possibilities of such a venture.

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These remaining six pages were flown in by my faithful West Coast connection, Joe Mazzini. His remarks are directed particularly at the 3/4" format folks, but should be of interest to all of you.

### 3/4" U-MATIC EXCHANGE NOTES

Well, I've got some good news and some bad news. The bad news is that it looks as if the video-disc's release will be delayed a year. Rumors are afloat that the reason is that the manufacturers of both systems want to make sure there is a big market before they release their stuff. This makes sense but denies many of us the immediate opportunity of purchasing what is available. My guess is that they want a year to sift things through, get bugs out, and raise the prices of their equipment. It will mean that videotape can move in where people were planning to wait for disc which means that if the disc people wait much longer there won't be any market. Betamax people already are saving and exchanging programs that will be released on disc. Marketing techniques are not really understandable from our level, but I think we all agree that if the disc people wait too long their market will vanish.

The good news is that a directory has finally been published which lists about everybody in independent film and video.

#### A GUIDE TO INDEPENDENT FILM AND VIDEO EDITED BY HOLLIS NELTON ANTHOLOGY FILM ARCHIVES 80 WOOSTER STREET, NY, NY 10012

This wonderful guide costs only \$4 from Hollis Melton and covers "Film and Video-Making," "Distribution," "Programming and Exhibition," "Study," and "Funding." I recommend it highly for the addresses listed in it.

If you are also into film making, a Film-Maker's Cooperative exists at 175 Lexington Avenue, NY, NY 10016.

#### FILM-MAKER'S COOPERATIVE CATALOGUE #6

is available free for the asking, but since each copy costs \$2 to make I recommend you send a donation. The book is 286 pages long and lists 1660 films by 484 independently working film-makers. There appears to be a great deal of interfacing going on between video and film people these days. I think it is due to the fact that electronic means of recording reality are taking over mechanical techniques.

While we are dealing with film,

FILM CULTURE  
G.P.O. BOX 1499  
NY, NY 10001

is a magazine well worth subscribing to. It costs \$8 for four consecutive issues. You can buy back issues from them and the Johnson Reprint Corporation, 111 Fifth Avenue, NY, NY 10003.

Undoubtedly we have mentioned

COMPREHENSIVE VIDEO SUPPLY CORPORATION  
NORTHVALE, NJ 07647

in these pages before, but they have just released a new catalog that has to be seen to be believed. This catalog lists everything a video person could want. It's 64 pages long and is divided into such sections as "Adapters," "Tool Kits," Maintenance Supplies, "Power Sources," "Videotape," "Lighting Kits," "Audio Aids," "Test Equipment," "Video Accessories," and "Books." They have a price of \$2.50 printed on the catalog, but I got a copy free by using my school's letterhead. I think if you mentioned that you heard about them in this column you could get a copy free too. One of the things that amazed me about this catalog was the listing of breakaway bottles for stage fights. There they are on page 29 for \$4.50 apiece. You can get cola bottles, scotch bottles, wine bottles, beer bottles, water glasses, and more individually or by the dozen for \$54.

The thing that interested me the most in the catalog was their timer on page 62. For \$69.95 you can buy a 24 hour digital clock timer that has two singal outlets: one for 400 watts and the other for 1200 watts. It looks much like the Sony timer available on Betamax units. I plan to use one for audio taping of programs while I am away. At the present time I am using two cheap Intermatics (which are fine--mainly because they are \$11 apiece--but not accurate to a minute in 24 hours). This catalog lists more audio and video adaptors/plugs than I have ever seen in one place before. Their prices are reasonable and their service good. I have dealt with them before so I can recommend them to you. Their catalog comes in a 3-ring punched 8 1/2 x 11 inch format for easy filing.

THE AMERICAN FILM INSTITUTE  
KENNEDY CENTER  
WASHINGTON, D.C. 20566

offered a free list of film and video periodicals available in this country. Since I am always on the outlook for information for you video people out there I sent in my stamped, self-addressed envelope and got back a five page list! I had no idea there were so many publications dealing with video and film in this country. Needless to say, the Videophile's Newsletter will be listed shortly. It looks as if we're the only people who were not represented.

I can tell you, though, that we are still the only publication available that caters specifically to home use of video equipment. There may be magazines available to video-guerillas in urban sewer pits and magazines for fantasy film collectors in Iowa, but we're the only ones who are what we are. There were some interesting addresses, though.

BROADCAST ENGINEERING  
P.O. Box 12901  
OVERLAND PARK, KANSAS 66212

has been mentioned before, but it really has to be seen to be appreciated. It is free to people who qualify as professionals in the video field and only \$6 a year or \$13 for three years to peasants. This month's issue dealt with the fascinating field of fiber optics and the new antennas (circular polarization)

that will solve ghost problems (like those that are so common in urban areas like Chicago.) There was even an article on environmental effects of transmitters. For example, did you know that the best antenna transmitting systems are located on swampy, marsh areas. Why, I don't know, but apparently the moisture helps radiate the signal somehow.

CINEMA-TV DIGEST  
HAMPTON BOOKS  
ROUTE 1, Box 76  
NEWBERRY, SOUTH CAROLINA 29108

is a nice, little magazine that is particularly heavy on its foreign film coverage. There is some TV stuff that makes it worth subscribing to. However, they publish when they feel like it and cost, I think, \$6. I haven't received any issues marked 1976 yet, but they did send some 1975's last year.

Most of the stuff I hear about concerning video and media comes from .

MASS MEDIA BOOKNOTES  
DEPARTMENT OF RADIO/TV/FILM  
TEMPLE UNIVERSITY  
PHILADELPHIA, PENNSYLVANIA 19122

This wonderful publication costs only \$3.50 a year and is worth every penny. It is published monthly and has been converted to a new format which gives much more information per inch of space than before. Their October issue listed, for example, the

BBDO REPORT ON PRIME-TIME NETWORK TELEVISION 1976-77  
BBDO  
383 MADISON AVE.,  
NY, NY 10017

which is a free upon request 20 page booklet showing new prime time schedules, details on the cost and background of each show, and some general analysis of trends in this season compared to recent ones.

If you're into FM like I am there is a \$2.95 paperback 112 pages long available from

BRUCE ELVING  
FM ATLAS AND STATION DIRECTORY  
P.O. Box 24,  
ADOLPH, MINN. 55701

\$3 cost.

It lists them all and is well worth the

I don't know if you have been following the work of Bryan Key, but he is a brilliant, though somewhat demented, student of advertising and its subliminal effects on us. The following page is reproduced in its entirety from the latest issue of Media Mix, a great newsletter concerning all aspects of the media.

## Subliminal Advertising

**Media Sexploitation: The Hidden Implants in America's Mass Media — and How They Program and Condition Your Subconscious Mind** by Wilson Bryan Key (234-page hard-cover, 1976. \$8.95 from Prentice-Hall, Englewood Cliffs, NJ 08520, or bookstores).

Wilson Bryan Key made a splash with his first book, *Subliminal Seduction* (see MM of November, 1973). Three years later I am hardly able to present a workshop on advertising without someone asking what I think about subliminal techniques. I have no doubt that ads contain "hidden" images and words. Unlike Key, however, I view the implants more as artistic technique and attention-getting devices than as a nefarious plot to program the nation's subconscious.

Key concludes in his new book that mass media are effectively programming audiences into heavy smoking, obsession with dirt and disease, alcoholism, and profound sexual insecurity and dysfunction. His tirade against smoking is well-worn, but his example of a Benson and Hedges ad that includes a hockey glove with the word "cancer" written on it is frightening. I checked the ad as it was originally published and found that it withstood close examination.

In *Media Sexploitation* Key takes up where he left off in his previous book and then extends his search for subliminals to odors, rock music, movies, news, and even crackers (more about them later). His tone is more stringent and sermonizing than in the past and at times he sounds like a grandparent who feels young people are the ruin of the future.

In spite of some sloppy research, half-proven, half-studied theories, and moral indignation, Key manages to be outrageous enough to keep media analysts hopping. He includes more of the analyses of magazine ads as in *Subliminal Seduction* and unquestionably succeeds in alerting readers to the fact that there is as much going on "beneath the surface" in magazine ads as there is in a T.S. Eliot poem. One of his best examples concerns the ad pictured below — the first illustration is the full ad, the second is a close-up of a portion of the same ad.

The ad shows two suntanned models poised in the surf wearing red and blue swimsuits designed on a Union Jack motif. The suits are sold as a matching "his" and "hers" pair. Key sees in the

models a bit of "subliminal" sex role reversal. He observes, "There appear to be several details in the photograph which do not make sense. First, the female model's trunks do not fit. Notice the wrinkles and sagging front. . . . But look again. The female model's trunks also have a zipper fly — a highly functional device in men's clothing, but not really necessary in women's. On the other hand, the male model's trunks fit quite snugly. And, in addition, his suit design matches the female's brassiere. In short, she is wearing his and he is wearing hers."

But that is not all; the plot thickens. "Another somewhat disconcerting question involves the female hand, gently resting upon the female model's hip. With the wrist at that angle, there is no way it can belong to the female model — unless her arm is six feet long. The hand, resting on this erogenous zone, suggests subliminally the possibility of a ménage à trois relationship — two women and a man. There is a third model standing beside the two models."

Key continues, "If you hold the ad upside down (the second illustration), a face appears in the surf." The face is reminiscent of the common personification of wind blowing — cheeks distended. The face in the surf is, according to Key, "blowing on a delicate portion of the model's anatomy."

Key's most interesting new observation concerns the movie, *The Exorcist*. He explains the widely reported cases of fainting and nausea during the film as caused by subliminal images and sound. He claims that "numerous times during the movie there was a sudden flash of light and the face of Father Karras momentarily appeared as a large, full-screen death mask apparition — the skin greasy white, the mouth a blood-red gash, the face surrounded by a white cowl or shroud." He quotes an assistant to director Friedkin as conceding, "It's not common knowledge that the film contains subliminal cuts, but it's not a secret." He goes on to explain how the sound of angry bees and the squealing of pigs is used as part of the soundtrack in a subliminal manner to influence the viewers' emotions.

After dealing with the *Exorcist* in a fascinating 15 pages he moves on to rock music and resurrects the old "Paul is Dead" rumor that circulated around the Beatles way back in the '60s. He also points to lyrics of rock songs as promoting drug use; but this section does more to establish Key's own lack of background than to shed any new light on rock music. He seems unaware that lyrics

incorporate intentional ambiguity. Such ambiguity allows a wide range of fantasy within the basic teen market.

Although there is much wrong with *Media Sexploitation* it still serves to raise the awareness level of readers in regard to "hidden" meanings and interpretations in media.

Now, about those crackers. Key claims that Ritz crackers all have the word "sex" embedded on them. He claims that "the number and precise location of each sex embed appear to depend on the temperature and time during which each cracker was baked. The sex's are apparently embedded in the molds pressing out the dough. When baked, the sex patterns vary slightly from cracker to cracker."

I will have to run down to the grocery and buy a box of Ritz crackers. Maybe Key is subliminally working for Nabisco? Just be careful who you're with next time you munch on a Ritz.



You should make an effort to read at least Key's first book, Subminal Seduction because it explains his basis thesis, which is that advertising appeals to our subconscious in all sorts of ways to make us buy, buy, buy.

#### MEDIA MIX

145 BRENTWOOD DRIVE,  
PALATINE, IL 60067

is issued eight times a year and costs \$9. It's a small newsletter but worth its weight in gold because it reviews all of the latest media dealing with values and behavior modification .

A few issues ago I mentioned

STUDIO TAPE EXCHANGE  
366 WEST 46TH STREET  
NEW YORK, NY 10036

These people sell video tape for 3/4" users at incredible prices. They have new tape for \$19.95 for 60 minutes and used tape for \$14 for 60 minutes.. They have some Fuji 10 minute tape guaranteed one pass only for \$10.50. A fellow 3/4" user, Jim Lucas, bought seven of the 60 minute tapes and has had good luck so give them a try. You might call them first at 212-265-3740. The entire operation is run by females which is kind of an interesting twist in this male-dominated video world of ours. Nancy Gordon is the director so you might drop our Newsletter's name to her. She really should take out an ad in our publication.

Dale Johnson, a 3/4" user from Alabama, has written to me for some technical advice that I would like to share with you. Jim is using a Zenith console TV and a Panasonic NV-2125 U-Matic (the one with a tuner built-in). His first question concerned a loss of quality in recording off his built-in tuner. I argued that the tuner is pretty sensitive in his Panasonic and that it wouldn't really be worth the hassle to run a direct line from his Zenith tuner to his U-Matic, but that a direct line could be installed. He also asked if he would get a better picture if he sent his video-out line from the U-Matic directly into the Zenith rather than through the RF. I agreed with him here. As for installing video-in and video-out lines in a commercial set there is a great deal of information available in the August 1976 issue of Radio Electronics (p. 57 on). In a later letter from Dale I learned that a more in-depth article on the subject appeared in the October 75 issue of Byte magazine by Don Lancaster. A reference to changing a TV receiver to a monitor is explained in Peterson's Guide to Video Tape Recording and in Radical Software Magazine, Summer 71 #4, p. 10. What is basically involved is disconnecting the phono plug from the tuner part of the commercial TV and running a UHF-type plug to the back of the set. Two plugs are installed. One takes the signal from the tuner and the other feeds a signal into the video circuits. When the in and out plugs aren't being used, a short piece of connecting cable is installed between the two to allow normal functioning of the video receiver. It's not a job to be done by the amateur, but a professional can do it pretty quickly. It will allow you to record from your tuner directly and allow you to run your video out directly into the set.

Dale also asked why it was better to leave his AFT (Automatic Fine Tuning) control OFF when recording distant stations (or black and white movies). I, too, have noticed this on my VO-1800 with TT-100 tuner. Apparently the signal is such that it needs more latitude in selectivity. The main thing is that if you are troubled with "noise" (usually pink and appearing like tracking problems)

while recording weak or black and white shows you should switch your AFT off. I notice that on my KV-1741 Remote receiver that I can't watch distant UHF stations without switching off the AFT so apparently this problem extends into receivers as well. If in doubt, cancel the AFT on your tuner, with a flick of the switch.

If you know more about this than I do, please write me. The really strange thing is that Dale had to tune his channel 13 to the point where he almost got a herringbone pattern to record King Kong. He, of course, cancelled his AFT also. Maybe he has interference from channel 12 (like I do) or the station was too distant.

Cleanliness is next to godliness as far as tuners are concerned. I personally use

"NO NOISE" TUNER TONIC  
ELECTRONIC CHEMICAL CORPORATION  
815 COMMUNIPAW AVE.,  
JERSEY CITY, NJ 07304

per 6 ounce spray can.

It's great stuff and costs around \$2.50

I also use

GC ELECTRONICS  
AUDIO-VIDEO TAPE HEAD CLEANER  
HYDROMETALS, INC.,  
ROCKFORD, IL 61101

It really does the job in cleaning the heads of my video and audio stuff. It runs about \$3.50 per 16 ounce spray can. You can buy it in Dunlap stores with a wholesale license or over the counter for about twice that.

Sony has a brand that they recommend, MPCS (I think) but I can't find it around here. I see that Comprehensive Video Supply Corporation sells CVS-230 contact cleaner for \$4.59 per 16 ounce can, CVS-200 Video Head Cleaner for the same price and FG Dust Off for \$13.99 for the first can with dispenser and \$2.79 for each 14 ounce refill.

I feel that spray is better than Q-Tips because there is no chance of getting cotton in the heads. Also the pressure applied by spray is far less than fingers.

Well, that's all for this issue. Let me know if you have any video questions you would like answered. It appears that we are going to be putting out an issue every other month so this will give more time to prepare comments concerning video.

Keep on taping and let me know if any of you receive the Monkees clearly on your tuners. I'd sure like some tapes of it.



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