



To Jim Lowe
Videophiles Newsletter
Greetings to you
from Green Acres
& Fosterville -
God bless you
Jan Lester
"Elb"

MAY & JUNE

ISSUE 7

Happenings

Now that the pressure of the job that I am being paid to do is about to let up, I can hopefully devote a little more time to The Videophile's Newsletter. Please accept my apologies if this issue is a little slim on content. I intend to do better from here on out.

I have been contacted by several folks with regard to increased national exposure of our budding little group, and it appears that there will be some publicity given us in places that will be most welcome. I prefer not to announce the details just yet, but if it happens we will all benefit from the increased awareness of home video as a respectable hobby. There was a write up on me in a South Florida newspaper (in Ft. Myers) which generated a number of inquiries. I expect that there will be many such items in papers around the country during the course of the summer. Also you should be seeing a few advertisements and perhaps some flyers which will call attention to our endeavors in a complimentary fashion.

SOAP OPERA FANS! A new service called TV Update is being offered by Bell Telephone Company in New Jersey. The idea is that you can call in and find out what has happened on your favorite soap opera in case you missed it. This is no joke ... or in any case it actually exists. The message lasts one minute, and is made up of 30 seconds of local listings that you may not care about plus a 30 second recap the soap opera.

9:10 a.m. — Love of Life
 9:40 a.m. — The Young and the Restless

10:10 a.m. — Lovers and Friends
 10:40 a.m. — Ryan's Hope
 11:10 a.m. — Search for Tomorrow
 11:40 a.m. — All My Children
 12:10 p.m. — Days of Our Lives
 12:40 p.m. — As the World Turns
 1:10 p.m. — One Life to Live
 1:40 p.m. — The Guiding Light
 2:10 p.m. — The Doctors
 2:40 p.m. — Another World
 3:10 p.m. — General Hospital
 3:40 p.m. — The Edge of Night
 10:10 p.m. — All That Glitters
 10:40 p.m. — Mary Hartman, Mary Hartman

the previous day's soap opera happenings. The numbers to call are 609-936-8888 or 201-936-8888. Rates on direct dial calls are not really too bad for an avid fan. From Tallahassee for example a one minute call to New Jersey is .50 plus tax, between 8 a.m. and 5 p.m. After 5, the charge drops to a measly .32 for the first minute. The schedule at the left will tell you when to call for the recap of your particular favorite.

THANKS There are many who send me clippings and DEPT. help out in other ways. My special thanks go out to Marc Wielage ("Go West young man!"), Harold Witherspoon, Edgar Gelinas, Ken Searcy, Hal Schie and the steadfast Ms. Sharon Wright ... and by golly to my son David who collates all this mess!

 Cable TV not in your area? Well a new development is being given a try in Los Angeles and New York. Over-the-air pay TV. How can it be? Well ... the stations KBSC-TV (Channel 52) and WBTB-TV (Channel 68) broadcast an encoded signal which can be received and translated only by those who have a "black box" descrambler. In New York it's \$12.95 a month and in L.A. it's \$17. The channels broadcast uncut feature films a la Home Box Office.

COVER This month's cover is courtesy of Mr. Tom Lester, who you will remember as the "Greenacres" farmhand who had to sleep in the barn. I understand that he has a project in the works that is a sort of Arnold Ziffle spinoff! Many thanks Tom! I hope that you and Jim enjoyed the tape!

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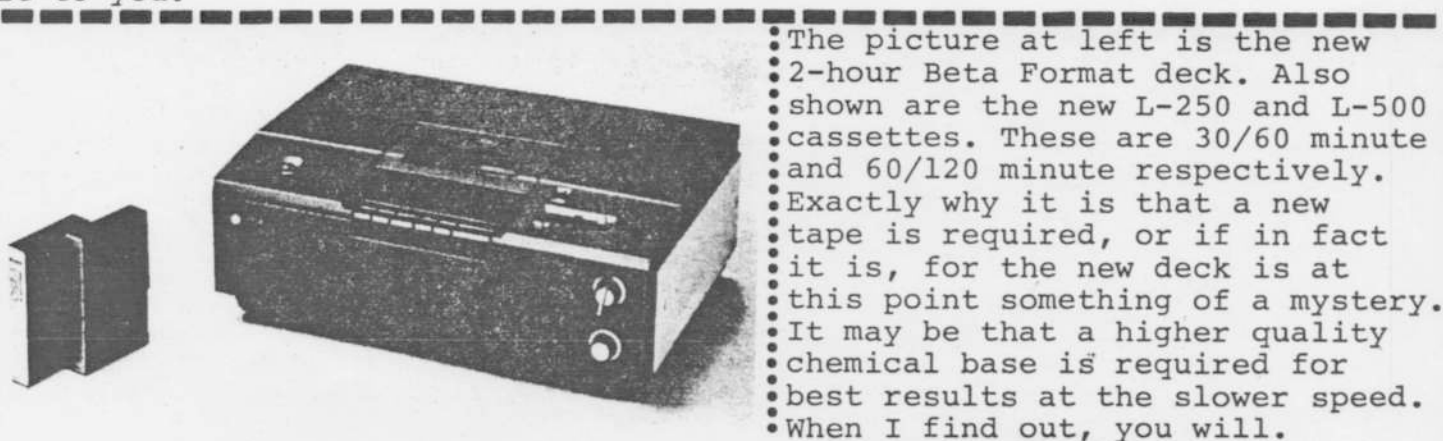
VIDEO NEWS HOTLINE

TWO HOUR BETAMAX ON THE WAY *** RCA TO CAST IT'S LOT WITH JVC ***
*** BIG BOYS WOULD RATHER FIGHT THAN STANDARDIZE THE PRODUCT ***

As you may already know Sony has taken the wraps off its new 2-hour "Beta Format" videocassette recorder. The model SL-8100 is being marketed in Japan now and will be in this country soon. How soon is unclear. All the news reports I have seen have said "later this year" or otherwise indicated that it would be in the Fall. However, I have an unconfirmed report that it may be sooner than that (like right away) as Sony moves to head off expected competition from JVC. As reported last issue, Sanyo and Toshiba have opted for the new format, along with Zenith. RCA has made its move now. For reasons known only to corporate executives RCA has decided to throw its hat into the JVC ring. More about that below. Following are the Beta Format details.

The new generation Betamax (dubbed "Beta Format") will have a two hour capacity achieved by use of a second speed. This will mean that cassettes recorded on the current Betamax that many of you have can be played on the new machine, but a two hour show recorded at half speed on the new machine could not be played back on the present Betamax. The new Beta Format will have newly developed circuitry called the Sony Noise Reduction System which is said to produce high quality pictures at the slower speed which will be as stable and clear as the images on the 60-minute Betamax decks.

Sony is also expected to market an electro-mechanical adaptor (that's a changer for us more simple folk), the AG-1000, that will automatically replace one cassette with another in about 10 seconds. This would allow two hour recording on our old machines even when the deck is unattended. The changer is said to be scheduled for marketing in July at a cost of \$88 or so. An interesting point here is that since the dimensions of the new and old Betamax are supposedly the same, this adaptor would possibly be able to be installed on the new unit giving it an unattended recording capability of four hours! (Incidentally, I have a pile of clippings indicating that four hour machines are in the offing, not from use of a changer, but from even slower speeds. Am told that the problem with these is not so much lesser picture quality, but poor sound. Will try for something more concrete on this next issue. News breaks so fast in the world of video recording that it's all old before I can get it to you.



• The picture at left is the new
• 2-hour Beta Format deck. Also
• shown are the new L-250 and L-500
• cassettes. These are 30/60 minute
• and 60/120 minute respectively.
• Exactly why it is that a new
• tape is required, or if in fact
• it is, for the new deck is at
• this point something of a mystery.
• It may be that a higher quality
• chemical base is required for
• best results at the slower speed.
• When I find out, you will.



item!

As reported last issue RCA's decision was looked to as a signal with respect to standardization or a prolonged battle. Well they have opted to make it a battle. RCA announced that it has chosen to market a home videocassette recorder made by Matsushita Electric. They too have announced plans to market the machine in the U.S. "later this year". There is some indication that this will be a "four hour machine", but I have no details at the moment. As opposed to the Betamax or Beta Format this system is known as the VHS system. In case I haven't made it clear, the cassettes used in the two types of systems are not compatible, so unless two very expensive dissimilar systems can flourish side by side, one of them will eventually have to fall by the way. Sony certainly has the head start with some 60,000 units placed in the U.S. market, but the pressure of new features on the other machines being announced is going to keep Sony hopping. Lest we forget, a third competitor, the "Great Time Machine" from Quasar is also on the scene. I reported on it a couple of issues back and have since been told that at least a couple of you out there have one of these machines. I don't like to be accused of uttering the proverbial discouraging word folks, but right now the Quasar machine looks to be the dark horse in the race for survival.

Here is the latest lineup that I have on the battle between the Beta Format and the VHS: Sony has reached licensing agreements or made other arrangements with Zenith, Sanyo, Toshiba, Pioneer, AIWA, and presumably Sears, Roebuck and Co. since Sanyo is the principal supplier of Sears. This would amount to Sony having an entree to 42% of the U.S. TV set market according to an estimate by Television Digest. The VHS would have the support of RCA, Sharp, (I think I've got this straight) JVC, Panasonic and possibly Magnavox, giving it a possible 39% market share.

Wall Street and corporate analysts disagree as to whether the battle for standardization is good or bad, but there is certainly little doubt as to one point. This situation is not comparable to that of eight track tapes and cassettes in the audio recorder area, as some have suggested. There simply are not enough people with sufficient interest, let alone financial resources, to buy and continue to support two incompatible systems. You can also be sure that potential producers of prerecorded tapes are going to have to keep waiting in the wings before committing themselves to a large catalog of material. This is the real answer to the question: "What difference does it make?" While it is true that you may be content as a self contained little tapester to have the only machine of its type in the world (given a supply of blank tape) but you sure will be left out in the cold when it comes to buying prerecorded material, not to mention exchanging with fellow hobbyists.

✱ the disc ✱

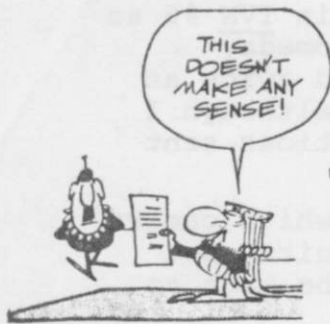
There's not much to report on "the disc" this issue. Marketing appears to be delayed for some time, especially in the case of the RCA version. It has been

announced that MCA DiscoVision has a government customer for the industrial version of the videodisc player. According to the Washington Post, it's the CIA. Seems they have \$50,000 on hand and want to lease two such units.

If any of you know about the rumored testing of the consumer version in homes of Magnavox executives, please let the rest of us in on it!



Lawsuit...



What you see here are some typical reactions that I got to the cover story of last issue. Some excerpts from your letters to me follow:

"Your report of your experiences among the cannibals was very graphic. There is a lot of gratification to be had in telling an authority figure, 'I don't think I'm going to do that.' The thinking man's 'up yours'. If you decide to battle it out, I'll pledge

twenty-five bucks to an 'over my dead body' fund. I don't think there is any doubt that Universal (and MCA) are acting in restraint of trade to protect their own vested interest in the videodisc system. ... The pirating of pictures like 'Rocky' is an entirely different matter, and has nothing to do with us. As always, they can't catch the bank robbers, but they sure can hand out the parking tickets." -- Bob S. (somewhere West of the Divide)



"I also wish you all the luck in the world regarding this dumb lawsuit bit." -- Ray G., Cleveland, Ohio.

And then there was this: (as they say on "60 Minutes")

"I would appreciate it if you would be good enough to furnish me with copies of all future issues of the Videophiles Newsletter." -- Stephen Kroft, Attorney/Universal

I really don't have much new on the lawsuit this time. I have not been contacted again, and there has been little in the news. I did read that two judges had disqualified themselves in the case. Seems that they had a conflict of interest due to connections with people in the industry. Time Magazine ran a piece on it in their April 11 issue. The report did say that the "trial is unlikely to begin before early 1978, and both sides stand ready for a long fight all the way to the Supreme Court." Time also opined that even if Universal/Disney wins (say in 1980) there may be so many machines in people's homes that enforcement would be a practical impossibility. I hope some of you saw the CBS item on the suit which was aired on the CBS Evening News May 18 (I think). All the big shots were interviewed and I am told it was quite interesting. [I'll soon know how interesting it was, because even though I missed it, I was able to call the West Coast, before it was aired out there and have it taped for me. Ain't progress wonderful!?!]

He's Professor And Pirate

Hollywood, March 29.

A UCLA theatre arts professor has been arrested by the FBI for doing too much homework.

Stephen David Mamber, 30, faces a maximum penalty of one year in the slammer and/or \$1,000 fine on a charge of selling a videotape print of "The French Connection" without first taking the trouble to consult the copyright owner, Twentieth Century-Fox.

Mamber moonlights by operating a business called Video Services out of his Hollywood Boulevard home in Hollywood. He ran afoul of the law by allegedly offering this particular service -- the sale of a 1/4" videotape transferred from a 16mm print.

In his spare time, Mamber also is a KPFK film critic and a member of the Los Angeles Film Critics Assn. He is former editor of Cinema Magazine, and is the author of a book about documentaries.

Robert E. Gebhardt, assistant director in charge of the FBI's Los Angeles office, said he was not at liberty to disclose how Mamber allegedly came by the 16mm print. Mamber, arrested without incident at his home, was arraigned before a U.S. magistrate and released on a \$5,000 personal recognizance bond.

The item at left just goes to show you what can happen to you if you get carried away. You get "carried away". Seriously, folks I feel obliged to continually reiterate my position that I am not in this thing for the \$\$\$, do not intend to accept ads for the sale of material to which the seller does not have the copyright, and will do what I can to see the the budding hobby of home video collecting stays as pure and innocent as human motivation will permit. Good things end too soon as it is. Let's not rush it.

queries

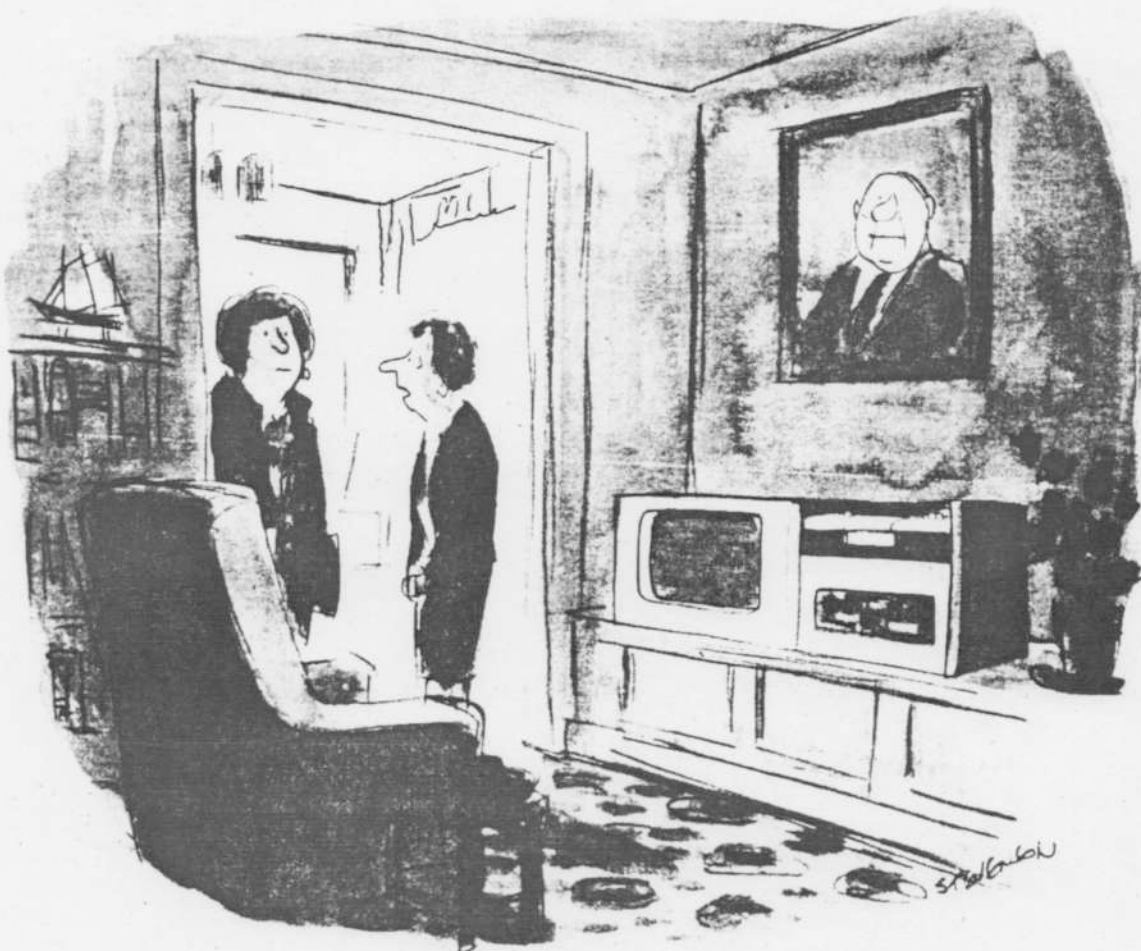
Still no real answer to our Question #8 back in TVN #5 as to whether or not it is likely that we will someday have two-track video recorders that can record twice as much on a cassette or perhaps two channels at the same time, although I did get an "I dunno" or two. Anyway, here's a couple of questions sent in and for which I have no answer. We'll call 'em:

Question #9: When using a modified SL-7200 with a black and white camera I get a moire type pattern on the tape due to the color circuitry not shutting down. Are there any further modifications that can be made to cure this, and if so, what are they?

and

Question #10: Is there an easy way to clean the tape heads and inner workings of the Betamax without taking it to a Sony Service Center?

Is the general public becoming more aware of the existence of home video recorders? Well a very recent issue of NEW YORKER ran a cartoon that would indicate that they are. In case you missed seeing it there, I have reproduced it for you below. (And in case NEW YORKER doesn't miss seeing it here ... Hi there guys! Just a friendly reprint among publishers!)



"I have faith that someday, somehow, Ed will turn up. In the meantime, I'm taping 'Bionic Woman' for him."

more about COMMERCIALS ***

Since issue #5 when I mused as how it might be fun to build a collection of memorable commercials, I've secured quite a few, been delighted a few times, and frustrated many. For those who are interested in this sort of thing, read on ... The serious commercial collector needs to acquire a friend who works at his local station. It seems that a couple of weeks in advance of network programming, local stations receive, over a teletype, a detailed listing which sets forth the name of each show that is scheduled, together with the position in the show of each sponsor's commercial, the general nature of the commercial message, and its length. Then, two days in advance, another listing comes over the wire which indicates the exact second that each commercial or other promotional blurb will begin. On the end of the page you will see one of these for the showing some months ago of the movie "2001". If you had had this page at the time you could have been all set to either collect commercials of your choice, or be ready to drop them out in the event that you were taping that particular show.

Jim Gibbon, over Mississippi way, has sent me a load of these, and other stuff, for which he is due many thanks. It is such a pleasure to continue to get the support of gentlemen such as he who do much more for this little effort than I am able to acknowledge. Incidentally, the above procedure relates to NBC and its affiliates, but I think the other networks are about the same. Oddly enough, I have found NBC to be the most difficult of the three networks to collect commercials from. They leave less (sometimes no) blank space between commercials than does CBS for instance. Compare the two evening news shows, sometime and see what I mean.

BIG EVENT "2001 SPACE ODYSSEY" 8-11 PM NYT COMML FORMAT FOR SUN
FEB 13, 1977

COMML

POS	PGM	ITEM	TIME INTO SHOW	LENGTH
1		COMML CREDIT	.31	1.00
2		ARMOUR/PLOUGH	15.35	1.00
		COMML CREDIT/VOLKSWAGEN	16.35	1.00
		PROMO-GRIZZLY ADAMS-	17.35	1.00
		FANTASTIC JOURNEY		
3		SEVEN UP/COSMAIR	35.28	1.00
		YAMAHA/COMML CREDIT	36.28	1.00
		STN BREAK	37.56	.32 FOLLS 20 SEC
				PROMO/NI
4		BR LEYLAND/SCHLITZ	50.33	1.00
		AMER HOME/AMER HOME	51.33	1.00
		PROMO-THE SPECL/	52.33	1.00
		SAT NIGHT ON SUNDAY		
5		BEFOL/BURGER KING	1.02.44	1.00
		ALLSTATE/AMER MOTORS	1.03.44	1.00
		NEWS UPDATE	1.04.51	1.00
		STN BREAK	1.06.12	.52 FOLLS 20 SEC PROMO/NI
6		BRIS MYERS/BRIS MYERS	1.24.55	1.00
		ORE IDA/HARTFORD	1.25.55	1.00
		PROMO-TALES OF UNEXPECTED/	1.26.55	1.00
		SEVENTH AVE		

This is incomplete, but enough to give you the general idea of how these things look. A regular "TV Guide" to commercials.

Advertisements

BORROW OR TRADE

I very much want to borrow or trade for BETAMAX tapes of "EAST SIDE KIDS", "BOWERY BOYS", "DEAD END KIDS", "CHARLIE CHAN ADVENTURES", and musicals, especially old ones with Judy Garland, Fred Astaire, Gene Kelly, Ray Bolger, Doris Day, etc. Also would like copies of: "HONEYMOONERS", "I LOVE LUCY" ... old ones.

In return I have the "Z" channel in my home, aka Home Box Office, and can tape up to 12 current movies monthly; some still appearing in local theaters. Please write: Stephen C. Stone, 448 No. Palm Drive, Apt. G, Beverly Hills, California 90210.

Keith Lawrence whose ad appeared last issue wants me to remind you that he is still looking for "Avengers" episodes with Miss Rigg, and that he can trade Home Box Office stuff. Write: 1340 N. Summit, Apt. 11, Decatur, Illinois 12526.

WANTED ON BETAMAX TAPE: "B" Westerns, serials, and certain early TV shows. Have lots of shows and movies in my area to trade. What are you looking for? Write me, maybe we can trade. John DiLoreto, 100 Lorraine Drive, E. Bridgewater, Massachusetts 02333

Attention Mr. Kincheloe: As you know your Betamax and tapes were sold through my telephone referral. Thus your ad does not appear.

"Let's swap Hal's Stereo Betamax dupes!" Or I'll trade, making dupes from and returning your original tapes, and sending my own additional dupes to you. Send your list. Absolutely no tapes for sale. Write: Ray Hogan, 901 N. 3rd Street, Monett, Missouri, 65708.

NAZI party films by Leni RIEFENSTAHL, "Day of Freedom," complete - 20 minute, and the most spectacular mass scenes of the unbelievable, "Triumph of the Will" - 40 minutes, original German sound track for both, on Betamax 60 minute tape --\$55.00, or trade for adult fare. Can make extra dupes, yours and mine. Raymond Hagan, 1020 E. Livingston, Springfield, Missouri 65803.

Wheee!

We are gradually beginning to have a few people come forward with their ads, as you can see. I can't promise spectacular results at this point, but I do think you will probably make some contacts if your wants aren't too far out of the mainstream. Some response from full page advertisers:

"The response to the ad ... has not been overwhelming, but definitely good. ... I can't thank you enough for suggesting that we advertise, it really has paid off and we've made a number of new friends. (I even received 4 phone calls, from Frisco to Miami!!)"

"I've been pleased with the response I've received from my ad ..."

WANTED ON SONY BETAMAX VIDEO TAPE ONLY, THE FOLLOWING ITEMS:

1. FREAKS (1932)
2. DR. X (1932) PREFER COLOR
3. MYSTERY OF THE WAX MUSEUM (1933) PREFER COLOR
4. CAT AND THE CANARY (1939)
5. ISLAND OF LOST SOULS (1932)
6. THE GHOUL (1933)
7. THE OLD DARK HOUSE (1932)
8. MURDERS IN THE ZOO (1933)
9. MURDER BY THE CLOCK (1931)
10. MAD LOVE (1935)
11. MILK LADY (1975) XXX
12. ANY DEANNA DURBIN FILM

PLEASE CONTACT-

TREVOR L. THOR
711 WEST STREET
THREE RIVERS,
MICHIGAN
49093



LOOK 12-15-70

"Here is a bulletin from our newsroom—
Dr. Eric Strasser of Seaboard Institute has just
announced the first successful molecular
linking of potassium hydroencephuloxium 4
with phosphogeniatrilogenstinus at a coefficient
vacuum of .00032 milligrams—repeating
that bulletin—Dr. Eric Strasser
of Seaboard Institute has just announced...."

item: There is a really
interesting write up
on the long distance
reception of TV signals in the May-
June issue of Elementary Electronics
magazine (on your newsstand). Known
as TV-DXing, (you short wave radio
buffs know about this sort of thing)
the hobby of receiving and photo-
graphing on the screen the Station
I.D. of distant TV channels has
produced some spectacular results.
The article explains how TV-DXers
regularly pull in signals from 200
to 2000 miles away. I know a little
about this from the days when I had
a giant tower, antenna and rotor.
If your interest is aroused send
\$5 to the Worldwide TV-FM DX Associ-
ation, P.O. Box 163E, Deerfield,
Illinois 10015 and ask for the
WTFDA TV Station Guide, which lists
every TV station in the Western
Hemisphere together with transmitter
location maps, effective radiated
power, and all sorts of other good
stuff. I don't have it yet, but my
check will soon be in the mail.

I'm offering to trade a brand new 1-hour videotape cassette in exchange for Betamax or Panasonic copies of the following movies:

PICKUP
GIRL ON THE BRIDGE
STRANGE FASCINATION
ONE GIRL'S CONFESSION
THY NEIGHBOR'S WIFE
BAIT
THE OTHER WOMAN
HOLD BACK TOMORROW
EDGE OF HELL
HIT AND RUN
LIZZIE
BORN TO BE LOVED
PARADISE ALLEY
NIGHT OF THE QUARTER MOON
(also known as FLESH AND FLAME)

This is part of the research I'm doing for an article on the career and films of Hugo Haas, to appear in the new publication FANFARE (formerly GRAPHIC STORY MAGAZINE). I need to see as many as possible of the above movies, but few are shown in my area -- and when they are it's usually at an hour of the day or night when I can't watch. From the list of fourteen, I've seen only four, so I have a long way to go.

All or most of them are available to TV and should turn up occasionally in different areas of the country. If I get any takers on this offer it would mean keeping an eye on your weekly TV listing for upcoming Haas titles, recording them on your tape without notifying me in advance (there wouldn't be time) and sending me the tapes. I don't want to retain the tapes for collecting, selling or trading purposes. All I need is to see the movies and write my reviews. Then I'll return the original cassettes to you for keeping, erasing, trading or whatever, and I'll also send you a blank tape cassette for your trouble.

The average Haas film isn't likely to be shown in prime time anywhere. Chances are they would be scheduled during the afternoon or at some ungodly hour on the Late, Late Show. That could present a problem in taping if you'd want to use the timer and don't have a machine with a 2-hour capacity. But maybe we can also work something out there in exchange for tending the recorder at 3 a.m., say, when you'd rather be sleeping.

Drop me a line if interested. I can wait weeks, months or as long as it takes for films to materialize. As tapes come in I'll run revised want lists here in THE VIDEOPHILE'S NEWSLETTER deleting titles supplied.

Bill Spicer
329 North Avenue 66
Los Angeles, California 90042

[Editors Note: This is a worthwhile project. Many of you recognize Bill's name from the comic art field. Please help him out in this if you possibly can.]

THE SALE TOO BIG TO MISS

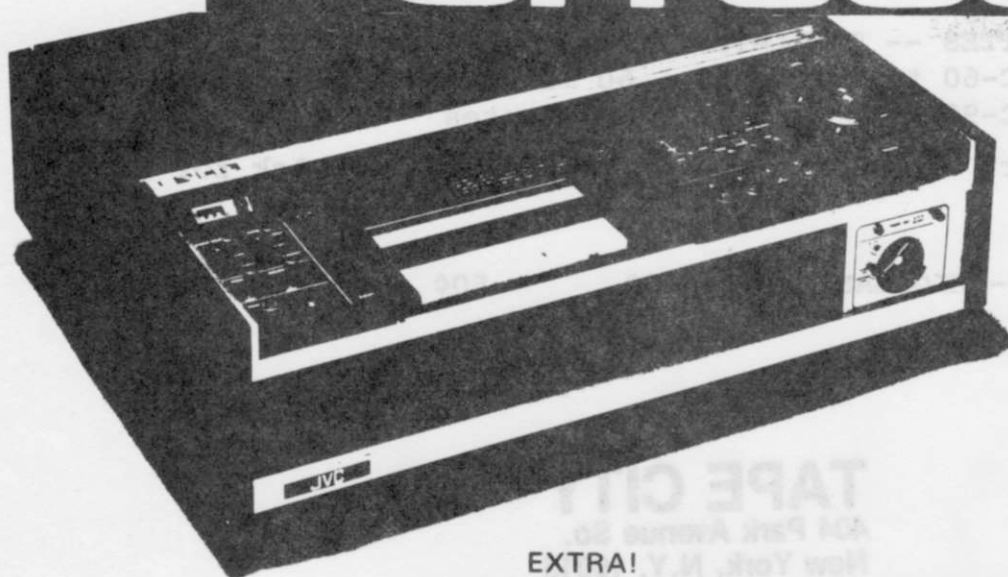
TAPE CITY

404 Park Avenue So.
New York, N.Y. 10016

212-679-1606

JVC
JVC INDUSTRIES, INC.

COLOR VIDEO CASSETTE RECORDER **CR-6300U**



Cabinet: Simulated teak grain

EXTRA!

- ★ STILL PICTURES IN PLAYBACK
- ★ PAUSE IN RECORDING

OUR DEAL IS
VERY SIMPLE!

Buy 48 U-Matic
Video Cassettes
- ANY brand -
ANY length - or
ANY combination
totaling 48 pcs.
and we will let
you have a brand
new JVC CR6300U
for the price of

****1372.00****

(All U-Matics
listed on SPECIAL
are excepted.)

The CR-6300U records and plays back 3/4" U-type videocassettes. It contains a built-in RF converter which permits playback through a standard television receiver. It also has a built-in tuner and timer. These allow you to record directly off the air and switch the VCR on and off automatically. The most important feature is stop action playback which allows you to analyze any individual picture or action regardless of complexity.

A D D I T I O N A L S P E C I A L S

FIRST COME FIRST SERVED! LIMITED QUANTITIES!

AMPEX KCA60, 60 minutes video cassettes List Price \$42.53

SPECIAL \$18.50

ALL MEMOREX TAPES -- AUDIO AND VIDEO -- REEL-TO-REEL, CASSETTES, AND CARTRIDGES -- DEDUCT AN ADDITIONAL 10% FROM THE PRICES LISTED IN OUR CATALOGUE UNTIL MAY 31, 1977. (Ctn. lots only.)

SCOTCH (3M) Audio Tape Super Special:

207- $\frac{1}{4}$ -R90 1800 Ft. on 7" Reel List Price \$9.35 SPECIAL \$3.69

VERY LIMITED QUANTITY! FIRST COME FIRST SERVED! (Audio)

MAXELL Low Noise/ High Output No. LNE18-7, 3600 Ft. on 7 inch reel.

Original List Price \$14.40 SPECIAL \$4.95 Limited Quantities.

MAXELL AUDIO CASSETTES -- THE LATEST!!!

UDXL C-60 type I or II - 60 minutes \$2.25

UDXL C-90 type I or II - 90 minutes \$3.15

FREE MAXELL T-shirt with every twelve pieces ordered. Ask for it.

SCOTCH (3M) Audio -- HIGHLANDERS HC60 50¢ each

TAPE CITY

404 Park Avenue So.
New York, N.Y. 10016

212-679-1606



Subscriptions

Until further notice (and to make things a little easier on me) I am still only accepting subscriptions up through issue #10. So ... Issues #8-10 are available by FIRST CLASS MAIL for \$4.50 or by (sigh) Third Class Mail for \$3.00. I should remind you that most readers get theirs by FIRST CLASS since they would rather get it in a sturdy envelope a couple of weeks earlier than otherwise. They also get any limited-in-number inserts, and may even get (oh, WOW!) a personal word from the editor from time to time.



Still the same rates at which I do not even break even with the printer, but here they are:

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.

Back issues 4~6

Only Issues 4,5 and 6 are still available, and they are yours for \$2.00 each as are extra copies of this issue. Supply is limited!

Issue #4 -- In addition to an assemblage of goodies from the era when this venture was still in its infancy (you mean it isn't now?) contains the famous instructions on how to become an expert on deleting commercials while you go that were of such interest to the attorney for Universal City Studios and Disney. Only a very few remain!

Issue #5 -- Contains reports and excerpts from brochures on the Sanyo V-Cord II and Quasar "Great Time Machine" recorders, a report on projection type TV's and an extensive list of manufacturers, plus ...

Issue #6 -- This is the someday-to-be collector's item issue that tells of your editor's adventures as a subpoenaed witness in the Universal/Disney/Sony lawsuit, including excerpts from the transcript.

Of course, each of these issues contains the many pages of information directed at users of the 3/4" format prepared by my good friend Joe Mazzini, as well as ads and all sorts of engrossing odds and ends.

CIRCULATION: Hard to say. We are about to take off, I hope. I can guarantee about 150 in the first mailing.

DEADLINE: Am going to try to get the next issue out a little sooner, so let's say that if your ads and other contributions reach me by June 29 that they will be able to be included in issue #8.

As you have come to expect, the remaining pages are prepared by the West Coast Connection, Joe Mazzini, and spirited to me from out there. His remarks are primarily directed at you 3/4" format folks.

3/4" U-MATIC EXCHANGE NOTES

Things are happening so quickly in the 1/2" format that we 3/4" people are going to get forgotten if we don't start hustling to get some converts. I'm only joking, men, because looking over the last article I wrote in #6 I see that I underrated the Betamax format. It is going to stay around for a long time. As you all know by now, Betamax's cassette was adopted by the biggies which means that it is the standard. Apparently they will use a skip-field head and/or slower tape speed. Details are still coming in and you'll know the specifics by the time this issue reaches you. I just don't think that we'll be able to beat that \$12-\$14 per two hour price. You can buy used tape and compete on an hour to hour basis with the old Betamax, but this new doubling of tape time is the best thing ever to happen to video tape recording. I figure that Sony will be selling feature films for around \$16-\$20 which puts them in competition with discs. Co-habitation will probably result because I see turntables and audio cassette machines side by side in almost everyone's home.

Videonews, an excellent, but expensive newsletter (\$75 per year) had quite a bit to say about the MCA Disco-Vision:

MCA DISC COMING CLOSER

MCA Disco-Vision players will be in the homes of about 30 MCA executives by May and they will be tested in independent homes by summer, John Findlater, president of Disco-Vision, told VIDEONEWS's Gary Arlen in California this [March] month. And the long-awaited marketplace entry of the MCA Videodisc player will take place in December, with a \$500 price tag. When the player enters the market, it will be accompanied by a catalog of 150 feature films plus 150 other programs.

MCA, which is rapidly lifting the wraps from Disco-Vision, demonstrated the device in Los Angeles this month and will show it off on March 28 during the NAB convention. The Disco-Vision demonstration was well received by the audience numbering several hundred-- partly because, as many viewers noted, "it worked." There were no glaring glitches and no lapses as the MCA team showed how the disc could freeze frames, run in reverse and advance scenes rapidly.

(MCA Disco-Vision, 100 Universal City Plaza, University City, CA 91608 213/985-4321.)

Time will tell, but I think the disc will really be a nice thing to have around. Since we already own video tape recorders we'll be able to make up video tapes like we do now with audio tapes of collections of our favorite scenes from movies or whatever.

If anyone out there subscribes to Videonews, please send me a few copies or Xerox important stuff so I can share it with the rest of you.

Several letters have come in recently and I'd like to talk about two of them in particular. They deal with common ideas, but first I'd like you to read the following page. It is reprinted (with permission) from Educational & Industrial Television and brilliantly sums up the KC-90 situation at the present time.

Those would be users whose ap-
plications characteristics do not permit them
to host all of the foregoing functions
and follow the recommendations have
been eliminated in the NC-90. Those
who are able to follow them, and who
need the NC-90, just need

How the 90-1 Vide

to Ma Most o Minute ocasse

the ette*

*or one more way Du Pont CROLYN® with chromium dioxide has helped the videotape industry.

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P.O. Box 565, Ridgefield, CT 06877. From Vol. 9, No. 3; March, 1977.

The KC-90 3/4" Videocassette

Is it a boon or bane? Simply put — both.

by Robert J. Kerr

E. I. duPont de Nemours & Co., Inc.

IT IS something over a year since Du Pont introduced the KC-90 videocassette. In that time, it has become one of the more controversial products in the industry — loved by some, distrusted by others. Just recently, an apologetic supervisor called to say his recorder had eaten a KC-90 owned by a former President and Chairman of the Board of Du Pont. Would we please rush a replacement? They had called the equipment dealer to fix the machine. The story of the KC-90 is that those who need it have found a way; those who have only a casual need have not.

FIRST, let's look at some development history. When the Philips VCR cassette recorder was introduced into this country, the available cassettes had only a 50-minute capacity because of the shift from the 50 Hz European standard to the 60 Hz U.S. standard. To meet the need for 60-minute capacity in this country, at the request of Philips Audio Visual Systems, Du Pont developed a special compact video coating that produced a VCN-60 with a thicker base material than was possible with conventional video coatings.

All manufacturers of tape had attempted to make a KC-90. Using the normal 0.180-mil coating, a 0.50-mil base is required. Very few 3/4" record-

ers in the field could handle the 0.50-mil base. By combining the compact coating with an 0.60-mil base, Du Pont was able to make a KC-90 with the stiffness to work in about 80% of the recorders in the field.

The principal application of the KC-90 seems to be for home recording. Dealers who sell in this market have found that, with attention to the tension, guide, and capstan alignment, recorders can be made to function very well with the KC-90. There is a growing feeling among recorder service technicians that if a recorder will not run a KC-90, it is not doing the standard cassette any favors. At least one service center we know uses the KC-90 to confirm the alignment of the recorder or player.

The success of the KC-90 in any application appears to be directly proportional to the need. One cable company in the Midwest uses the KC-90 extensively in its daily program operation. They maintain their changers and players carefully, and at this point, have had a year of satisfactory operation.

BUT WHAT about the negatives? The tape is more fragile than the standard lengths. The KC-90 tape will not stand excessive tension or a misaligned guidance or capstan roller system. The thin base also causes the still-frame performance to be sensitive to machine tension. Therefore, Du Pont does not currently use the "A" still-frame designation on the cassettes (KC-90 vs. KCA-90).

Full fast-forwarding and rewind is good practice on all cassettes to reposition the tape after shipping or handling. This is particularly important with the KC-90 because, while the tensile strength is comparable to standard tape, the tape stiffness is not. Extra tension during threadup due to internal cassette binding will cause tape wrinkling. It also follows that recorders with excessive threadup tension will also cause tape damage.

Those would-be users whose operating circumstances do not permit them to heed all of the foregoing cautions and follow the recommendations have been disappointed in the KC-90. Those who are able to follow them, and who need the 90, have generally had good results.

In using the 90 for the first time, the customer is advised to have the dealer remove the machine cover and observe the threadup and running of the tape. It is good practice to check the payout and takeup tensions to see that they are within proper limits. The 75-gm payout tension is particularly important for good guidance as well as proper skew. The takeup tension is not as critical as long as it is somewhere in the range of 60-90 gms. (Our experience in the plant is that the Tentel Tentelometer Model T2-H15-U is a quick and reliable means to check the tensions of 3/4U recorder/players.)

Another item to check is the spot where the tape exits the capstan and goes to the turnaround point. There should be no wrinkling of the tape here. Finally, observe the tape as it re-enters the cassette. There should be no rippling of either edge. If there is, it indicates that the tape is riding improperly on one of the guides.

THE KC-90 is intended to record and play 90 minutes of material continuously. It should not be used as a production medium where constant shuttling, threading, or unthreading is required. If a program is to be edited from material recorded on a KC-90, the material should be copied onto standard-length cassettes first.

Programs should not be distributed on the KC-90 by a duplicator unless the players are properly maintained and the risks are considered. If the machines' running characteristics are OK and you have a need, the risk is good.

The KC-90 is not for everyone, but we have been very pleased with the response we have had to date. □

Robert J. Kerr is Manager of Technical Service for the Magnetic Products Division of E. I. duPont de Nemours & Co., Inc., in Wilmington, Delaware.



Crolyn®
Videotape

I've had excellent luck with my one KC-90. I've been meaning to buy more, but I just haven't had the chance since my 60 minute tape budget is eating me out of house and home. Do any of you ever get the feeling sometimes that the only difference between a junkie and a 3/4" video tape (or any format) collector is that what we do is legal? Hell, it may not even be legal anymore. But that's besides the point.

The point here is that the KC-90 is an excellent bargain. Back in Issue #2 I gave the address of

SOUTHWESTERN AUDIO VISUAL

P.O. Box 1682

HUTCHINSON, KANSAS 67501

They sell KC-90 video cassettes for only \$34.95 plus shipping which runs about \$2 if you order only one. I don't know their quantity price, but I'm sure it is even better. You'll want to buy just one to start with because, as you read, not every machine has the guts to take it. And I mean that literally. My machine (a Sony, naturally) handles it beautifully. If my bands are getting worn (which they did) the tape will be rejected rather than complete its threading cycle. This only happened at the end of the cassette. I don't recommend you do much fast forward/fast rewind stuff with it anyway, but I have and it still works fine.

I figure I have run my KC-90 through the machine at least 100 times. At least!! I use it to record Johnny Carson, Saturday Night and old movies. There are a few minor dropouts (less than five) that my dropout compensator can't handle, but I know they were caused by my general abuse in handling the tape and requiring it to stop, go forward, play, stop, etc. I have avoided commercials so often with it that I judge my 60 minute tape's fast forward times incorrectly when I guess time in the fast forward mode.

Please let me or ROBERT J. KERR, MANAGER TECHNICAL SERVICE
MAGNETIC PRODUCTS DIVISION
E.I. DUPONT NEMOURS & Co., INC.
WILMINGTON, DELAWARE 19800

know if you have any problems with your 90 minute tape. They list for \$50, but I know you'll find them for less if you check around. Tape City might stock them. Southwestern, I feel, is the best deal.

I incorrectly stated in Issue #2 that you could still-frame the tape. As you know by now, you cannot. I do guarantee that they will be as good on your heads as any other DuPont tape. Many ENG people are using the smaller 3/4" cassettes which provide 30 minutes instead of the normal 20. As far as I know, DuPont is the only manufacturer providing the tape at the present time.

Quality is always the main topic in high-technology areas. My criticism of JVC stuff was based on three machines that I talked to the operators about. I received a very nice letter from Jim Novotny of Cleveland, Ohio concerning his JVC CR-6300U (a machine with a great reputation even among Sony people). Jim is right in informing me that the CR-6300U is a popular machine among industrial users. I have not had personal contact with it, but a local Sony salesman also handles JVC stuff on the side (not legally so I can't give you his name and address) but he swears by the CR-6300U. Please don't let me discourage you from buying one. But...there are some problems with their other, older machines. Poor old Jim Lucas of Chicago was having serious tracking problems with his JVC,

but I don't know his model or seriousness of the situation because he told me he was going to have it fixed professionally. It could have been just bands. I sure recommend replacing the bands as a preventive measure. My Sony is about two years old now and I just replaced a bunch of its bands. In fact I replaced ten of them; all but the tape counter. I should have replaced the counter bands too because it would mean that everything is new. I think just about anyone could do the labor. Just be careful to put the bands on with their glossy side out (or in--as is the case with the Sony 1800) because they are coated specifically to be put on one way or they won't work right. Worse is that they will not wear properly. Anyway, the total cost was only something like \$20 and it sure does its fast forward and rewind trip well. As soon as I replaced the tape-up belt I noticed that my KC-90 tapes would play flawlessly in any mode.

Incidentally,

JIM NOVOTNY
3639 ROCKY RIVER DRIVE
CLEVELAND, OHIO 44111

can use his JVC to dub tapes from
Betamax to 3/4" or visa versa. He is working with

RAY GLASSER
27621 CHAGRIN BLVD., APT. 215
CLEVELAND, OH 44122

GARY HERMAN
4412 NORMA DRIVE
SOUTH EUCLID, OH 44121

to exchange tapes. Ray and Gary's ad appeared in the last issue of the the Videophile's Newsletter. Jim basically is looking for the same stuff, i.e., science fiction films and the like. Contact him if you are interested in any trading or copying between formats. Everyone, including me, is looking for copies of Night Stalker shows, Science Fiction Theater, Outer Limits and One Step Beyond.

I receive the Invaders but on a UHF channel that varies from fantastically clear to fair. Contact me if you are interested in having it on the 3/4" format.

MEL GRYFE

3435 BATHURST ST.,

TORONTO, ONTARIO, CANADA M6A2L3 is a fellow 3/4" user who has been experimenting with transferring film to tape via a projected image which is then copied by a camera. I received a tape from him the other day using this process and I was impressed. I'll let you know more details about how he does this in the next issue. Please give us some specifics, Mel. It sure could make life easier for those of us who don't have a film chain. Getting video tape in and out of Canada, however, is almost impossible. It took almost two months for a blank tape of mine to reach him! He had to pay over \$7 import duty on the damn thing and it cost me \$2.50 to mail it to him. There is no break on shipping costs for educational materials between Canada and here. A friend of mine says it takes months to ship films, too. Mel told me that the tape I sent him jammed in his machine. It's wasn't a Sony tape I mailed, but it was one of good quality. I'm sure it jammed because he didn't rewind it before using it. ALWAYS REWIND A CASSETTE IF IT HAS BEEN SENT THROUGH THE MAILS OR TRANSPORTED ANY DISTANCE. Sony prints a little blurb with each tape directing you to manually take up the slack by turning the right hub. In fact some fanatics wind, then rewind, each new tape before they use it to prevent this problem. Kind of reminds you of the old days with audio cassettes, doesn't it?

NEVER PUT YOUR TAPES ON TOP OF YOUR LOUDSPEAKERS. Please listen to Joe about this one because he knows from experience. I have a pair of JBL speakers which have awfully powerful magnets. One is located conveniently near my videotape machine so I set down my KC-90 and about an hour later I put it in the machine to play. You cannot believe how much information was taken from that tape by the speaker's magnets. I experimented with it again to make sure it wasn't the original recording and found the same results: unattractive snow. It's not even colorful snow, just image loss and snow.

JIM GRIMES

2605 JAMES STREET

BALTIMORE, MARYLAND 21230

dropped me a line asking for recommendations concerning new/used video equipment. I give you his address hoping that some of you out there will drop either him or me a line telling us how your equipment is holding up. I'd like to get together a survey so send me your name and address and I'll send a form to you in a short while. You see, I don't know who subscribes because I send my copy directly to Jim Lowe and he prints and mails the Newsletter. Anyway, drop Mr. Grimes a line. I'm still very partial to 3/4", but if your application is strictly for home use, you just can't beat Betamax's format, especially with the new 2 hour recording time on the 1 hour tapes. I wonder how the quality is of that new Betamax system? It has to be good or they wouldn't sell it, right? Of course, it can't hold up under professional use or monitoring conditions, but if collecting is what you're into, Jim, then go Betamax by either Zenith or Sony. Others will be manufacturing machines in the format, but brand names here will guarantee parts.

There are, I'm sure, plenty of video dealers in Maryland. I have always believed that you should purchase your equipment locally. Find the nearest Sony dealer and have a talk with him. It's not important how much you save on your equipment price, because service is the most important thing. Does the dealer do his own repair? If he doesn't, find another dealer. That's very important because there always seem to be bugs to be worked out in a new piece of equipment. My Sony 1800 needed two minor, but complicated to me, adjustments when it was new. They were done in one hour while I waited. You can start saving money when you buy accessories such as tape, cable, jacks and plugs. Tape City in New York is a good outlet. I've listed my favorites in the past and will update them as the months go along.

A very important thing is the availability of software, i.e., programming. Again, Betamax II is the way to go. Everyone will have one. By buying a Betamax II you should be able to play Betamax I tapes on them. At least I assume this will happen. It's just that you won't be able to play Betamax II tapes on a Betamax I. There's probably a switch that selects tape speed, etc. on the second generation machines. Whatever you decide, Jim, you'll be okay with because things are standardized now. You will save the most money and have the most available exchange possibilities with others with the Betamax format. You'll have access to top-quality film chain prints and other professional programming on the 3/4" professional format. I'd like to have a shootout by comparing a Betamax I or II with a 3/4" feeding a critical monitor. Anyone interested?

If anyone in the San Francisco Bay Area is interested in joining me on a talk show about video in the home and the field, let me know. I have a three hour time slot set up for June 5 at KJAZ in San Francisco. It'll be a Sunday night talk show with listener call-in. The program's organizer and I are looking for video people on any level. Call me at 916-476-2652 after 5:00 any day or write

ELMER BRUNSMAN

Box 6537

SAN FRANCISCO, CA 94101 If you live elsewhere and would like to send an audio tape for play on the air please do so. Make it reel-to-reel at 7 1/2 ips if possible, but I'm sure good quality audio cassettes will be acceptable. Give a short run-down about your system and how you use it. If you're a professional video user, great! I'll read prepared letters, too, if you want to use that format.

I think it was Dale Johnson who sent me the article printed below. It came from the August 1976 issue of Radio-Electronics and concerns connecting external devices to a TV set. The entire article dealt with video games, but I have cut out the part covering insertion of signal. I hope it doesn't confuse you. If you have any doubts, PLEASE CONTACT A SERVICEMAN. The voltage inside a TV set as you must know is downright cosmic in intensity.

Connecting to the TV set

Connecting external devices delivering

an RF signal to the antenna terminals of a television set is prohibited by FCC rules. Therefore, the only acceptable method is to feed the signal from our TV game directly into the set's video detector/amplifier. To do this, there are two preliminary steps that must be taken. First, you must be sure that the TV set you intend to use has a power transformer and is not an AC/DC set that has one side of the power line connected to the chassis. Sets such as these offer a potentially dangerous shock hazard, and must not be used with the circuits recommended here. Before proceeding further, be sure that the TV set to modify is safe to use for the game and that the chassis is isolated from the power supply. Next, you must secure a complete set of schematics of the set, either directly from the manufacturer or from a Howard Sams' Photofact. This schematic is a necessary part of hooking up our game to your TV.

The point for direct connection is shown in Fig. 1. Locate this point in the schematic for your TV set and then find that point physically in the TV set where the input signal first enters the first video amplifier.

If your set is a vacuum tube type, look at Fig. 2. The modification here consists of three simple sections: a self-biasing cathode circuit, an input jack with bypass resistor, and a game/video selector switch. The cathode bias circuit provides about 2 volts (positive) on the cathode for game playing. (And the switch re-establishes the typical 0 cathode voltage for TV watching). For both tube and transistor type sets, the sync level runs about 2 volts below the white level. Any existing bias network on the cathode must be increased to bias the black level (vs. white) for game playing.

If the TV set is a transistor type, use any of the circuits shown in Fig. 3. These will provide the necessary white level.

black level biasing through which the diode drops within the transistors (and in a separate diode for case 3). When no video signal appears, the video driver is driven below the black level to about 1.2 volts. When a white signal of 2 volts appears, the video driver is biased to its usual 3+ volts. The ideal direct video connection circuit will provide the same level of white level bias and black level bias for game playing as for TV watching.

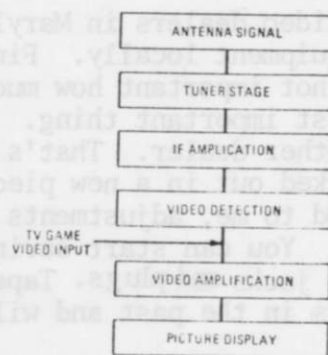


FIG. 1—TV GAME is connected directly to input of video amplifier stage.

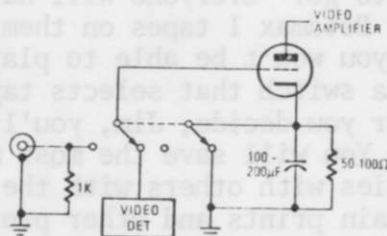


FIG. 2—TUBE-TYPE TV requires minor modification to connect TV Game.

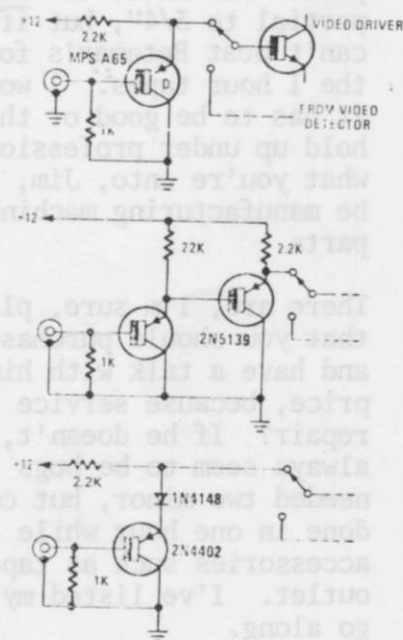


FIG. 3—TYPICAL CONNECTIONS to a transistor-type TV receiver.

The single-pole double-throw switch is designed to isolate the detector and normal bias network when the video input jack is used. Use leads as short as possible and make sure that if any lead run is longer than 3 inches, that you use shielded cable for these connections. (For additional information on direct TV connections, we recommend you refer to Don Lancaster's comprehensive article in the October 1975 issue of Byte magazine.)

Well, I've run out of space. Drop me a line if you have anything you'd like to communicate about. I've found a tape of MAN WHO FELL TO EARTH. I'm still looking for BOY AND HIS DOG. If you have a print in any format let me know. As always,

Joe Mazzini, Box 179, Arbuckle, CA 95912