

The Videophile's Newsletter

issue #6



MARCH/APRIL

DEPOSITION SUBPOENA TO TESTIFY OR PRODUCE DOCUMENTS OR THINGS

(Revised Sept. 1971) D.C. Form No. 9

United States District Court

FOR THE

NORTHERN DISTRICT OF FLORIDA

CIVIL ACTION FILE NO. Misc 1-25

UNIVERSAL CITY STUDIOS, INC., et al.

vs.

SONY CORPORATION OF AMERICA, et al.

TO Jim Lowe, 2014 S. Magnolia Drive, Tallahassee, Florida
or Room 200
Capitol

YOU ARE COMMANDED to appear at 1030 East Lafayette Street, Tallahassee, Florida,
on the 25th day February, 1977, at 9:30 o'clock A. M. to testify
on behalf of plaintiffs

at the taking of a deposition in the above entitled action pending in the United States District Court
for the Central District of California and bring with you

All of the documents and things listed on Exhibit A which
is attached hereto and incorporated in full herein.

Dated February 17, 1977.

Stephen A. Kroft

STEPHEN A. KROFT
Attorney for Plaintiffs

Address California 90210

MARVIN S. WAITS

Clerk.

By [Signature]

Deputy Clerk.

Any subpoenaed organization not a party to this suit is hereby admonished pursuant to Rule 30 (b) (6), Federal Rules of Civil Procedure, to file a designation with the court specifying one or more officers, directors, or managing agents, or other persons who consent to testify on its behalf, and shall set forth, for each person designated, the matters on which he will testify or produce documents or things. The persons so designated shall testify as to matters known or reasonably available to the organization.

Happenings

Back in TVN #4, I editorialized that "... the corporate attorneys have better things to do than to ... prosecute some poor schmoe who has a few tapes (or even a few dozen tapes) which he is keeping purely for his own enjoyment and that of his friends." Naiveté lives! As the cover of this issue indicates, either (1) corporate attorneys do not have better things to do, (2) it is a far, far better thing to do than might at first be imagined, or (3) I am something other than the garden variety poor schmoe. The latter possibility, being perhaps the more personally flattering, is a tempting one to embrace, but well, you figure it out. A full report of my adventures begins on the next page. Draw your own conclusions.

Someone who has a more grim view of human nature than my own might see it as a heavy handed attempt to intimidate a soft target and nip the fledgling interests of the home video hobbyist in the bud. And yet if this is the case, I can only remark that the sale of over 30,000 Betamax video recorders in this country and the prospect of many more such sales would seem to make such an attempt very postmature indeed, the "bud" being now as much a part of history as is "Holmes and Yoyo."

Last issue I asked you to let me know if you would be interested in buying tape through a cooperative on a case-a-month basis . Several of you have given me a positive response on this, and I had hoped to have it firmed up by now. However, the SCOTCH brand tape has been delayed once more, this time until June, so plans on bulk purchases will have to be shelved for a while. I will keep you posted on this. In the meantime I would like to report once again that I still get excellent service from: Tape City, Inc. 404 Park Ave. South, N.Y., N.Y. 10016. They will sell you a case of 12 Sony Betamax K-60 cassettes postpaid for \$162. That's \$13.50 per. I send them a bank money order and the UPS delivers the tape 7 or 8 days later!

It has been reported to me that the solution to the "purple snow" problem offered last issue offered false hope to at least one viewer. Risty writes in to say that those who are on the cable (rather than an antenna) cannot really tune out the color without losing a decent black and white picture as well. I have been able to experiment only a little with this (I'm on cable too, but mine does not have a separate tuner as does his) and have also noticed that it is a critical tuning situation. As Risty points out recordings made on the timer cannot really be dealt with in this way either. Please let me know if any of you have further thoughts on this. Perhaps the new industrial model Betamax (with its video input) can handle this.

Capsule Review: "NETWORK" I looked forward to this film with much anticipation ... and having seen it can only say that it is time for someone to step forward and pan it for the ludicrous dog-of-a-movie that it is. All the critics are raving ... but I thought it was really poor! I say this not because I am a TV addict; I'll be the first to be critical of network programming bosses, but really ... negotiating with terrorists?, killing an anchorman on the air? The whole thing was too incredible to be enjoyed as either a serious comment or a comedy, try as you might.

The Videophile's Newsletter is a product of Small Potatoes Publishing Company (considering merger with "Free the Motha Press" as a precautionary measure), and is published steadfastly at 2014 S. Magnolia Drive, Tallahassee, Florida 32301. Those portions of the contents which are susceptible to same are copyright 1977 by Jim Lowe. Send checks for Defense Fund to him.

James Lowe



February 28, 1977

MEMORANDUM

TO: Selected Readers of The Videophile's Newsletter

This memorandum is being sent to each of you whose name and address has appeared in the pages of The Videophile's Newsletter.

On Friday, February 25, in response to a subpoena initiated by attorneys for Universal City Studios and Walt Disney Productions, I spent some 4 1/2 hours testifying as to the nature of my video activities and tape collection generally. I freely described the general scope of my activities and also disclosed those specifics which I felt were properly within the scope of inquiry relevant to the issues in the law suit between Universal/Disney and Sony Corporation.

However, I did decline to disclose the contents of my mailing list and personal correspondence, on the grounds that this information was not material to the issues and also because of my desire that others not be subjected to unreasonable harrassment simply because they happen to be readers of my newsletter.

Copies of the Newsletter were marked as exhibits for evidence in the case, and since your name and address has appeared within its pages, I felt that you should be informed of what has happened. I don't think there is much chance of it happening, but you should also consider yourself on notice that there is at least a possibility that you will be contacted by the Universal/Disney legal staff.

A full report on my experiences in this matter will appear in TVN #6, out in a few weeks. Most of you receiving this memorandum have already renewed your subscription. I expect to continue. Why, not when things are now becoming so interesting?

For those of you who have not subscribed to issues 6-10, and those who have not been around for recent issues, I am still accepting subscriptions to those five issues at the rate of \$5 for Third Class Mail and \$7.50 for FIRST CLASS MAIL.

As you can see from this issue's cover, my life has suddenly taken a very interesting turn indeed. As part of a legal maneuver designed to throw a stumbling block in the path of Sony's Betamax, give pause to potential VTR purchasers, and, incidentally, strike fear in the hearts of Betamax owners, Universal City Studios and Walt Disney Productions thought it might be a good idea to have a little chat with yours truly and demonstrate to the court that, in fact, there is a budding group of tapesters who have set their minds to the task of using their machines to build collections of copyrighted material.

When I came back to the office from lunch on Friday, February 18, the staff was quietly setting up a little party in the back, it being their director's birthday on the following day. Before I could be treated to cake and punch, a gentlemen who had been patiently awaiting my return required my attention. That gentleman identified himself as a United States marshall and presented me with the subpoena which is so brashly displayed on the cover of this issue. In addition to requiring my attendance for the purpose of being questioned by Universal/Disney, I was commanded to produce the following for examination:

EXHIBIT A

1. All originals and copies of all advertisements which you have placed or caused to be placed in any magazines, publications or other periodicals concerning any of the following subjects: (a) Betamax; (b) Videotaped motion pictures; (c) off the air videotape recordings of televised motion pictures; (d) trading or obtaining copies of videotaped motion pictures.
2. All originals and copies of all issues of "The Videophiles Newsletter".
3. All originals and copies of all correspondence, memoranda or other documents received by you from readers of or subscribers to The Videophiles Newsletter.
4. All written documents which contain the names and addresses of all persons to whom you have sent copies of The Videophiles Newsletter.
5. All written documents which contain a list or partial list of the titles of all televised motion pictures which you have videotaped or caused to be videotaped off the air.
6. All written documents which contain the titles of all televised motion pictures which you have videotaped or caused to be videotaped off the air.
7. All videotaped copies of motion pictures (including, without limitation, feature motion pictures, television movies and episodes of television series) in your possession.
8. All originals and copies of all correspondence, memoranda or other documents sent by you to readers of or subscribers to The Videophiles Newsletter.

Over the weekend attorneys for Sony called me from New York to find out what it was all about. I informed them that my sympathies were with their side of the case even though I was technically being asked to testify as a witness for the plaintiff. On Monday I learned that a Mr. Kroft, representing Universal and Disney would be flying in from California to conduct the deposition. Legally, I had several avenues open to me. I could file a motion to quash the subpoena (Isn't that a great word?), or file objections to producing particular documents. Either of these might have been a successful delaying tactic, but I opted to go ahead and appear for the deposition and take the position that much of what Universal/Disney sought to discover from me was none of their business (or if you prefer legalese ... was not relevant or material to the issues of the case).

At the appointed hour on Friday, February 25, three gentlemen in snappy suits (Hon. Stephen A. Kroft, representing Universal and Disney, Hon. Frank R. Rosiny, representing Sony, and your humble editor) together with a court reporter, who was pretty snappy herself, all sat down in the conference room of a local law office. During the course of the next four and one-half hours, I freely described my activities as an individual and also as publisher of this newsletter. I confirmed that I had, in fact, made off-the-air copies of material with respect to which Universal Studios or Walt Disney hold the copyright. I also outlined in a general way my intentions with respect to trading tapes with others, but all the while emphasizing that it was all for nonprofit purposes.

I declined to produce a detailed list of my tape collection, my mailing list and copies of the correspondence that I have had with many of you. Accordingly, Mr. Kroft reserved his right to seek an order in the federal District Court for the Northern District of Florida compelling me to answer questions and produce documents with respect to these items. If this occurs, it will probably be sometime the latter part of April. Assuming that Universal/Disney choose to press the matter, and are able to convince the court that the specifics of my personal lists and correspondence are material to their case, I would once again be at a point of decision. I could appeal the court order, and drag things out indefinitely, though at some expense, or I could be stubborn, keep mum, and risk being held in contempt of court. While I have no desire to become a cause celebre over this silly law suit, I do feel a strong duty to protect the confidence of those who have trusted me ... and besides that I just can't bring myself to accept the notion that a corporate combine can send agents around the country, selecting consumers of another corporation's product and rightfully demanding to examine the private contents of their personal effects, anymore than I can walk next door and demand to see the contents of my neighbor's refrigerator just because I might happen to be engaged in a dispute with the Koolzmoor Refrigerator Company.

Anyway ... following our little get together I sent a form memorandum to each person whose name and address have appeared within these pages, advising them of what had transpired. The transcript of my testimony runs 160 pages and (for the more affluent among you) a copy can be purchased at 75¢ a page (ouch!) from: Accurate Stenotype Reporters, Suite 608, Lewis State Bank Building, Tallahassee, Fla. 32301. For the rest of you, I herewith present a few excerpts. I hesitate to go on and on about this little adventure, taking up space that could be given over to the many news items and other tidbits that have been sent in, so I have kept these excerpts to a minimum. Please keep in mind that the * * *'s indicate the omission of what may have been many pages of testimony between the passages that are reproduced here. Hopefully you will be able to get something of the flavor of it all from the selections that follow:

BY MR. KROFT:

Q. Can you give me the titles of any other shows that you have in the category which you classify as things you would not erase and keep indefinitely? I would like you to give me all of those titles.

A. I'm not prepared to disclose a specified list of all titles that I have on tape. I will give you an example of what I have done. I have no objection to disclosing in a general way what I'm doing. I think that's the heart of the issue that is involved in this case.

I have feature films in my collection that I have taped off of television. They are imperfect copies in that they may have the announcer's voice over the picture; they may have commercials; they may have the picture broken up where commercials were deleted. I make it a practice to have groups of people come over to my house on social occasions to view these tapes.

Q. How big are these groups?

A. Oh, no fewer than six; no more than twelve or thirteen.

Q. How often do you have such groups over to your house to view your tapes?

A. I would say on the average of once or twice a month.

Q. I'm going to ask you a question I asked you a moment ago again, Mr. Lowe: Would you please tell me the titles of all television programs that you have recorded off the air that you put in the category of things that you don't intend to erase and keep indefinitely?

And if you refuse to answer, I would like you to tell me the basis for your refusal to answer because this will probably become the subject of a motion in the court in the Northern District of Tallahassee. So, I want to get the record clear as to the reason of your refusal.

A. And I would like to refuse to answer that on the grounds that I think it's immaterial and irrelevant to the issues of the case.

* * * * *

Q. Do you know what all the issues in this lawsuit are? Have you made a study of them?

A. No, I haven't; and I think it would have been a courtesy to me to be furnished with a copy of the pleadings so that I could have been prepared to know what's material to the case and what's not.

* * * * *

Q. Are you aware of whether the Universal shows that you have in your collection -- and I'm using collection the same way you used that word -- are copyrighted by Universal?

A. I assume that their copyrights have not expired.

Q. And you assume then that there are copyrights owned by Universal on those films?

A. Yes.

Q. Do you have a present intention to purchase additional blank tapes other than for the purpose of replacing those tapes that you own now that are worn out or are lost or otherwise have left your possession?

A. Yes, I do.

Q. Do you have any intention as to how many additional blank tapes you intend to buy?

A. No, but I wouldn't be surprised if there were several more dozen.

Q. What is the purpose for that present intention of yours?

A. To allow me to expand the number of tapes that are subject to keeping for more than just a few days.

* * * * *

Q. Before you bought the Betamax, did you look into the legality of videotaping programs off the air?

A. No, I didn't.

Q. Did you assume that videotaping off the air was legal at the time you bought your Betamax?

A. Yes, I believed it was.

Q. Okay. At or just before the time you purchased your Betamax, did anyone inform you that the use of the Betamax to record programs being broadcast over television was or might be illegal?

A. I don't believe so. No.

* * * * *

Q. Have you given advice to any of your readers that doesn't appear in your newsletters?

No. I think we're all convinced that it's perfectly legal.

MR. KROFT: Well, I move to strike that answer as being non-responsive.

* * * * *

Q. Mr. Lowe, I am now asking you to produce the documents you brought that fall within Category No. 3 of Exhibit A of the subpoena that was served on you.

A. I am going to decline to do that on the grounds that I don't think that the contents of those documents are material or relevant to the issues in the case. I will be happy to describe in a general way the purpose and contents of documents, but I will not produce them.

Q. Will you please give me an explanation of why you don't think they are relevant to the case so we can have the full record so the judge may read this.

A. Before I do that, I would like to say that not having been served with a copy of the pleadings, I am not in a particularly good position to decide what is material to the case; but it seems to me that the consumer of a product thousands of miles away from where two corporate giants are litigating simply should not be brought in and forced to disclose his personal correspondence, which includes the names of people that have no idea of what it's all about and that don't want to be harrassed and intimidated by something that they are not involved in.

* * * * *

[Mr. Kroft inquired about the titles on my list of tapes.]

A. ... I don't believe the specifics of the titles are relevant or material to the issues in this case. I have taped the shows. I have indicated the titles of some of them, the nature of the others. Beyond that, I don't think the specifics are relevant.

Q. Well, let me explain to you why I think it's relevant. If any of those shows are Universal or Disney shows, they will fall specifically within the allegations of the complaint, that copies made of those shows with Betamax off the air are infringements on its copyrights --

MR. ROSINY: Now Mr. Kroft, do you really want to burden this record with colloquy which is wholly beyond the proper scope of interrogation? I would suggest to you, sir, that if you want to make an argument to this witness, that the same be done off the record.

MR. KROFT: I have made the statement on the record; it's completed.

THE WITNESS: I have previously, in this testimony, disclosed the names of films copyrighted by Universal, to the best of my recollection, which are in my collection; also, the Walt Disney cartoons from the Mickey Mouse Club.

Q. If you discover, after looking over that list, that there are additional titles of films copyrighted by Universal or Disney, will you supply me with those titles if we leave a blank spot in the deposition and allow you to do that?

A. I don't think I will. I don't think I am going to go through the trouble to view a hundred hours of tape to see what production company copyrighted them. If it's illegal, the ones I disclosed are enough to make the point.

* * * * *

CROSS EXAMINATION

BY MR. ROSINY:

* * * * *

Q. ... Do any of the Defendants in this lawsuit have a proprietary interest in "The Videophile's Newsletter"?

A. No, they do not.

Q. Have any of the Defendants in this lawsuit, to your knowledge, sought to exert any control over the management of "The Videophile's Newsletter"?

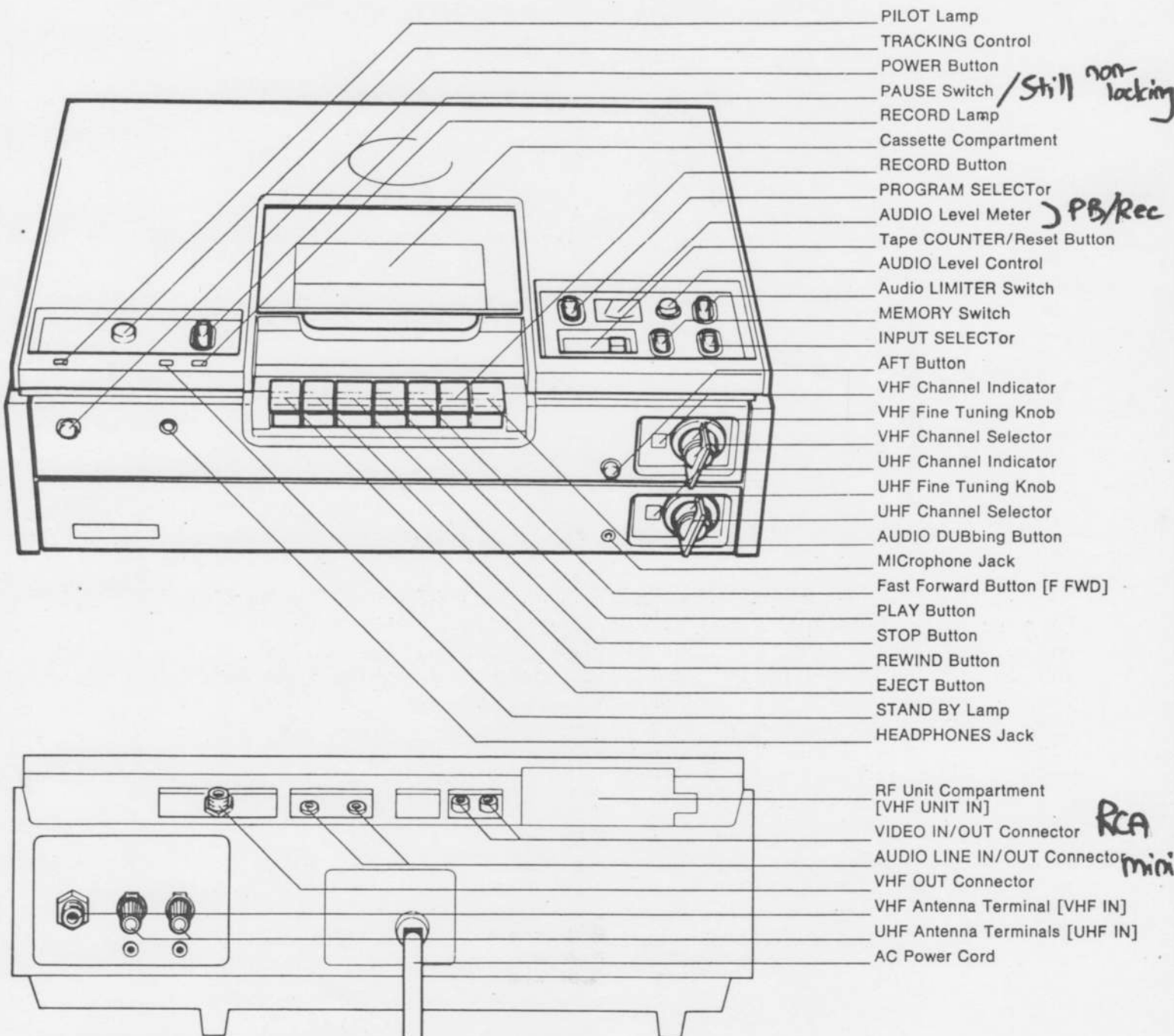
A. No. ... It's a one-man project. I create and type it up myself.

* * * * *

[In a proceeding such as this one much of the discussion is repetitive, so ... much time may be spent covering a small area. A great deal of the questioning was devoted to the placement and content of my advertisements, possible modifications to the Betamax and purposes therefor, contents and intent of the newsletter, want lists, and the proportion of my collection and others that I know of that consists of news and public events, network programming and feature films.

To sum it up, the three of us obviously saw the whole affair from our own point of view. Both attorneys were reasonable men of good humor, doing jobs they are being paid to do. So for my part, I was somewhat flattered, somewhat annoyed, and somewhat bewildered by what seems to me to be a particularly poor business decision on the part of Universal Studios, if not Disney. Mr. Rosiny quipped that in his opinion the whole trip to Tallahassee was " ... a folly and a detour." Only time will tell.

The "industrial" version of the Betamax is now here! This is the model SLO-260, mentioned on page 4 last issue. It has all the features expected, and so far as I know lists for the \$1445 previously stated. It is substantially the same Betamax deck that most of you have, but with added features (camera input jack, audio dubbing button, audio level meter, audio level control and limiter switch, plus microphone and headphone jacks) which were anticipated by the design of our models. Notice that where your deck has a blank space, this one has a switch, jack, button, etc. Is this the machine we really want? Who knows? I expect to wait for the two hour system (announced elsewhere in these pages) before making another move. Thanks go to Henry's Camera in Los Angeles for sending me the brochure on this model, a portion of which is reproduced below.





BETAMAX TO BECOME STANDARD? ZENITH THROWS SUPPORT TO SONY ! SANYO THROWS IN THE TOWEL? DOES JIM LOWE KNOW WHAT HE'S TALKING ABOUT?

Well ... the answers are a mixture of yep's and could be's. Things are happening fast in the world of video cassette hardware. No sooner do articles, which I had intended to include, appear about how Sony no longer has the field to itself, than another big story breaks and everything gets turned around again. (I even got a letter from Joe Mazzini saying that his comments in the back pages, sent to me earlier, may have been premature.)

Sony stock was the most active issue on the New York Stock Exchange, February 2, after an announcement that it, in cooperation with Toshiba and Sanyo, have developed a two-hour video cassette system that will allow interchangeable use of all three companies video cassette tapes. Marketing is set to begin in Japan in April. The Wall Street Journal reports that the system will sell for the equivalent of \$940, and the two hour cassettes for \$14.

In another, and nearly simultaneous, release, Zenith announced that it has agreed to adopt the Betamax format for a new VTR that it plans to market in the fall. All of this, plus RCA's plans, is summed up in an article sent to me by Hal Scheie, which appeared in Merchandising magazine. Herewith, that article: (Thanks, Hal!)

Zenith-Sony VTR license deal, RCA plans bring videocassette field into sharper focus

The stage has been set for some heavy competition in the home videocassette recorder field with Zenith's catalytic announcement that it will market a 2-hour VTR based on Sony's Betamax technology.

RCA said it expects to offer a VTR in the second half of this year, and at press time was in the process of evaluating various systems. It is understood negotiations were in progress with Japanese makers on a licensing deal and that a decision from RCA was imminent. Earlier, Edgar Griffiths, president and chief executive officer, said RCA could enter the market by buying OEM decks, then producing its own units as the VTR became a mass market item.

In the meantime, Sanyo and Toshiba have adopted the new 2-hour Betamax system called Beta-Format and it is believed that each company expects to introduce its own version in the U.S. later this year. Sanyo's V-Cord-II, originally proposed as a home unit, is now understood to be targeted at the institutional market here.

Zenith's agreement with Sony Corp. of Japan gives it the rights to market and produce VTR's based on the Sony technology. The units Zenith expects to offer in volume nationally this fall will be made by Sony in Japan to Zenith's specifications. They include VTR decks that can be attached to any tv receiver as well as several models in which the deck is combined with a 25-in. tv in one furniture cabinet. The decks will be incorporated into the cabinetry at Zenith's plant.

Expect May preview

It is expected that the deck, featuring a timer, will be previewed at the firm's May line showing in Las Vegas, with the introduction of the console combination models to take place at its July/August convention.

Also offered will be a black-and-white camera and microphone, as well as blank cassette tapes.

Pricing has not been firmed up, but Zenith said the VTR will be priced "to be competitive with other high quality video player/recorders."

RCA's VTR decision is viewed as key to the question of standardization here. Should RCA enter into a licensing agreement with Sony, it is believed that the Sony system would become the standard. If RCA adopts Matsushita's JVC VHS format, it would mean the existence of at least two systems on the market.

Matsushita's Quasar Electronics Co. has since January marketed its "Great Time Machine" VTR, another system, at a suggested retail of \$995, \$265 below the Betamax.

Panasonic will offer a VTR unit this year, but Ray Gates, vice president, consumer electronics group, declined to elaborate, saying only the company is "studying" the market.

Shift away from disc?

It is believed that Sony's success with Betamax, particularly the unit's recording capability, renewed other manufacturers' interest in videocassette recorders, causing them to divert their activity from videodisc players.

Zenith, however, said the move to market VTR has not affected its disc programs and that it is continuing its disc R&D in anticipation of the market it sees developing in this field. Previously, Karl Horn, senior vice president-research and engineering, noted that Zenith would not have a videodisc player on the market before 1979.

Griffiths said RCA could introduce a disc in the final quarter of 1978 provided the model could be priced at \$400, features a two-hour playing time and be accompanied by appropriate available software.

Magnavox, which has been running VTR feasibility tests for nine months but has "reached no conclusions," according to Kenneth Ingram, senior vice president-sales and marketing, still plans to test market the MCA-Philips videodisc system at the end of this year.

\$500 retail unrealistic

Industry sources believe that the \$500 retail price that MCA-Philips announced for its disc player two years ago is no longer realistic. Asked to comment on pricing, Ingram said, "Of course that was in 1974 dollars. We don't have a number (price) on that yet."

At Quasar, Alex Stone, vice president of marketing and sales, said that "when the disc becomes a viable factor in the marketplace, Matsushita will be sure we are there."

GTE Sylvania's Ken Thomson, vice president-sales, said that the firm's "first entry into VTR would probably be a licensing arrangement on a Japanese unit" and is "tracking developments closely to see if an industry standard will be affected."

Sony, which will introduce a 2-hour Betamax unit at its spring sales meeting, is "watching videodisc activity closely" and feels that it and VTR can "live side by side," according to Lagore.

ITEM: A letter to shareholders of Warner

Communications, dated March 10, 1977 announces what Gustave M. Hauser, Board Chairman of Warner Cable calls, "... a communications service unlike anything heretofore offered to the American public." The new service, which will be offered initially to subscribers of Warner Cable in Columbus, Ohio, offers a wide variety of programs utilizing a two-way communications capability. Subscribers will receive 30 channels of video and other information, select programs, play inter-active games, take tests, instantly register their opinion, and actually participate at home in TV programs and events.

[Editorial aside: You know folks everything has both its good and bad side; its potential for good as well as for evil. I say this only because the above item calls to mind scenes from the film Fahrenheit 451, and certain other events have also brought to mind a possible scenario in which enforcement officers of some sort are searching people's attics with a long handled bulk tape eraser, not unlike other scenes from the same. Well ... let's press on undaunted.]

According to the March issue of Videography the system will use small computer terminals, manufactured by Pioneer of Japan, that will be rented by cable households. Videography also says: "If successful, the system will be the first large-scale application of pay-per-view capability, with subscribers selecting each pay-tv movie they want to watch and being billed separately for it. Other capabilities of the 30-channel-capacity system will be local origination programs from the headend's quad-equipped studio and interactive community services (at no extra charge), burglar and fire-alarm services, and electronic games subscribers can play with each other." The write up also notes that video game manufacturer Atari Corporation has recently been purchased by Warner Communications.

MORE LAWSUIT NEWS: Harold Witherspoon of Hickory, North Carolina sends me a clipping from Billboard which states that a motion by Sony to dismiss the Universal/Disney/Sony suit was to have been heard March 14 in Los Angeles. I hadn't heard any more on this at press time. ... Bruce Apar, writing in the March Videography says: "The lawsuit is ludicrous and, for MCA's part, as transparent as its DiscoVision videodisc. Ludicrous because taping a broadcast without intent to profit does not -- and should not-- violate any copyright law. Even in the inevitable instances that Betamax-taped programs are pirated, Sony surely isn't liable. If it were, where would that leave any maker of audiotape equipment? The action against Sony is transparent because through it one can sense MCA has broken out into a corporate sweat over the sales strides Betamax is making. Its creaky attempt to impede Sony's rapid advance on the marketplace fairly shout out, 'We're worried!'" (MCA is the parent corp. of Universal)

Sony Plans System To Put Home Films, Slides on Videotape

By a WALL STREET JOURNAL Staff Reporter

NEW YORK--Sony Corp. announced it will offer a new service to transfer home movies and slides from color film to videotape for display on home television sets through its Betamax recorder-player.

The service will be able, through an electronic process, to restore on tape the faded colors of old 8 mm. and 16 mm. movies and 35 mm. slides and to store the images electronically in a tape cassette about the size of a paperback book.

The Sony Betamax recorder can be attached to any TV set to record and play back programs off the air or to play prerecorded tapes. It also can be used with a TV camera, but the cost of a color TV camera is several thousand dollars, so high that few consumers have them. In addition, a TV camera has to be plugged into the recorder and needs an electrical power source, factors that limit its mobility.

Akio Morita, chairman of Sony, told a news conference that the service, which will be available late this year, is intended to take advantage of the low cost and portability of color film cameras to make home movies and slides on tape practical. He said the tapes are more convenient to display, store and catalog than films and slides. The service recently was offered in Japan, Sony's home market.

A Betamax unit for attachment to a TV set has a list price of about \$1,300. Sony has sold in the U.S. about 30,000 units that accept a one-hour cassette. It plans to market in the U.S. next fall a new recorder that takes a two-hour cassette, at about the same price.

Sony officials said the company's monthly production capacity for Betamax units is about 15,000, but that it will be increased to 20,000 by June and to 25,000 by the end of this year. Currently, Sony is shipping about half its production to the U.S. and is advertising the unit extensively in this country.

Sony said 16 50-foot reels of 8mm. film can be transferred to a one-hour tape. One official estimated that the initial price for transfer would be about \$25 for transfer of three to four reels onto tape. However, officials said the goal is a charge of about \$50 for a one-hour tape.

For additional fees, as yet undetermined, the service would restore faded colors and remove scratches, edit the films, insert titles and add background music.

At the news conference, Sony demonstrated how an 8mm. color film made in Japan in 1937 had faded to pale, reddish hues but through electronic processing had been restored almost to natural color on tape. More recent films that hadn't changed color as drastically appeared to have been fully restored to original colors on tape.

A Sony affiliate, S-T Videocassette Duplicating Corp. of Leonia, N.J., will do the processing at the outset, but Sony expects to arrange with other processors to do the work as well. The company intends to use local dealers, such as photo shops and drugstores, to receive films from consumers and to forward them to processors.

Copyright?

The Wall Street Journal of February 15 ran the article at left on the film-to-tape service that Sony will soon unveil. The report also includes other interesting tid-bits. Thanks go to Joseph Walk up Memphis way for sending this in to me.

I frequently make mention of the must-have publication Videography. Those of you who are already getting it, probably got the advantage of the charter subscriber rates. These are no longer in effect, but the magazine is such a wealth of info that I still recommend it most highly. If you use the blank below tell 'em that TVN sent you:

Videography

750 Third Avenue New York NY 10017

Subscribe today ... and save!

Please enter my subscription for:

☐ 1 year \$10 1/6 off single-copy price.

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add \$1 per year outside the U.S.

NAME _____ TITLE _____

ORGANIZATION _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

fill in lines below to receive Videography at home:

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

ITEM: Several of you have expressed an interest in the new AKAI VT-300 Porta-Pak cassette camera and recorder ... especially since the ad for it sure does look like it takes the good ole Betamax cassette. ... It doesn't. Kerry Decker down in Orlando sends me a copy of a letter from their Director of Video Marketing which, after ballyhooing the product, concludes "P.S. The Betamax and Akai cassettes are not compatible. (Sigh)

KUDOS: I appreciate very much the space devoted to this modest effort by Don and Maggie Thompson in the April 1 issue of Film Collector's World. Such a nice review from folks who admit that they are not easily satisfied

Advertisements

WANTED: Sony Betamax video tapes of "Avengers". TV shows, and movies in exchange for your wants.

Keith Lawrence 1340 N. Summit Decatur, Ill. 62526. (217-422-0687)

Anyone able to tape Betamax copies of the TV show "Superman" with excellent reception only: Please contact - John Phillips, 8395 S.W. 108th Street, Miami, Fla. 33156. (305-596-2877) Will trade tapes of other shows.

"THE MAN FROM U.N.C.L.E."

If this show is on in your area please contact The Man From C.H.I.C.A.G.O. Larry Charet 1219A Devon Avenue, Chicago, Illinois 60660. He has access to a nice selection on his local channels and will work out a trade. (By the way, this is the free ad I offered last issue, so don't blame Larry for the way I have set it up and characterized him. Seriously he is a nice fellow and I would appreciate it if you could help him out!)

Robert Orth, Curator, of the Mid-American Film Archive, Ltd. is looking for a facility that has the capability to take a recorded Betamax cartridge, record it on to editable tape, edit out the extraneous material erase the Betamax cartridge and record the edited show back on to the Betamax tape. He realizes that there would probably be some loss of quality and that there would be an expense involved. However, if you have the ability and inclination to make such transfers, please get in touch with Mr. Orth at: 409 South Inman, Sublette, Kansas 67877.

Subscriptions, Ads, & Back Issues

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

**SUBSCRIPTIONS:** Issues #7-10 are available by FIRST CLASS MAIL for \$6.00 or by 3rd Class for \$4.00.

**BACK ISSUES:** Only #'s 4 and 5 are available, and they are yours for \$2.00 each as are extra copies of this issue. Supply of all is limited.

**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.





# A T T E N T I O N   T A P E S T E R S !

THIS IS A COMBINED AD FOR:

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

GARY HERMAN  
4412 NORMA DR.  
SOUTH EUCLID, OHIO 44112

WE ARE LOOKING FOR THE FOLLOWING ON BETAMAX TAPES, ALTHOUGH WE CAN DUB FROM 3/4" TO BETAMAX IF NECESSARY. IN RETURN FOR YOUR FAVORS, WE HAVE THE CAPABILITY TO DUB FROM BETAMAX-TO-BETAMAX, 3/4"-TO-BETAMAX AND BACK. OUR COMPLETE LIBRARY LISTINGS ARE AVAILABLE ON REQUEST.

WE ARE BOTH LOOKING FOR THE FOLLOWING T.V. SHOWS, PREFERABLY IN COLOR WHERE APPLICABLE: U.F.O., THE PRISONER, STARLOST, SCIENCE FICTION THEATER, OUTER LIMITS, SEARCH, GUNSMOKE, THE INVADERS, MAN FROM U.N.C.L.E., NIGHT STALKER, FUGITIVE, NIGHT GALLERY, A TOUCH OF EVIL, GHOST STORY, ONE STEP BEYOND.

## RAY GLASSER

I CURRENTLY HAVE 76 BETAMAX TAPES. IN PART, MY LIBRARY INCLUDES 16 STAR TREKS, 15 MOVIES (INCLUDING THE DAY THE EARTH STOOD STILL, THIS ISLAND EARTH, THE EXORCIST, BLAZING SADDLES, LIVE & LET DIE, DIAMONDS ARE FOREVER, DRACULA PRINCE OF DARKNESS, MAN WITH THE GOLDEN GUN, COLOSSUS: THE FORBIN PROJECT, WESTWORLD, JOURNEY TO THE FAR SIDE OF THE SUN, FORBIDDEN PLANET, KUNG FU, FROM RUSSIA WITH LOVE); NBC'S "THE FIRST FIFTY YEARS"; SUPERMAN (IN COLOR); HONEYMOONERS, WILD WILD WEST, TIME TUNNEL, VOYAGE TO THE BOTTOM OF THE SEA, MISSION IMPOSSIBLE, ETC.

MY MOVIE WANTS INCLUDE: ANDROMEDA STRAIN, INCREDIBLE SHRINKING MAN, VILLAGE OF THE DAMNED, TO SIR WITH LOVE, THE MYSTERIANS, WAR OF THE WORLDS, GENESIS II, HAWAII 5-0 (TV PILOT), THE INVISIBLE BOY, NIGHT STALKER (TV PILOT), NIGHT STRANGLER, NIGHT SLAVES, MAN WITH THE X-RAY EYES, THE GREEN SLIME, ME NATALIE, PSYCHO (\*\*JUNCUT ONLY\*\*), PIT & THE PENDULUM, POSEIDEN ADVENTURE, AIRPORT, SOYLENT GREEN, TRIBES, THE OMEN, CASABLANCA, IN THE HEAT OF THE NIGHT, FALL-SAFE, DON'T BE AFRAID OF THE DARK, ISLAND OF THE BURNING DOOMED, THE TIME MACHINE, FUTUREWORLD, PLANET OF THE APES.

## GARY HERMAN

I CURRENTLY HAVE 48 BETAMAX TAPES. I HAVE ALL 3 FLASH GORDON SERIALS (SPACE SOLDIERS, TRIP TO MARS, CONQUERS THE UNIVERSE); 10 WONDER WOMAN'S; 2 DAVY CROCKETT'S (KEELBOAT RACE, RIVER PIRATES), PLUS THESE MOVIES: LOVING YOU, WESTWORLD, FIRST MEN IN THE MOON, FANTASTIC PLANET, KING KONG (THE ORIGINAL), SON OF KONG, MIGHTY JOE YOUNG, THE LAST DINOSAUR, 2001.

I AM LOOKING FOR: THE TV SHOWS LISTED ABOVE; ANY MUSICAL MOVIE ON ELVIS; THE 1968 ELVIS SPECIAL PLUS THE "ALOHA FROM HAWAII" SPECIAL; ALL HARRYHAUSEN MOVIES; MARVEL CARTOONS (SPIDERMAN, FANTASTIC FOUR, ETC.); DAVY CROCKETTS; PLUS THE "AMOS BURKE, SECRET AGENT" EPISODE: "TERROR IN A TINY TOWN"; THE LAND UNKNOWN.

\*\*\*\*\*NOTE: OUR TRADES AND WANTS ARE LIMITED ONLY ON OUR AVAILABILITY AND ON-HAND STOCK OF BLANK TAPES.....WE ARE CURRENTLY EXPERIENCING DIFFICULTY OBTAINING TAPES IN CLEVELAND.\*\*\*\*\*

LET'S HEAR FROM YOU!! WE ARE BOTH REALLY IN TO THIS!!! CLEVELAND TV GUIDES AVAILABLE UPON REQUEST.



WANT LIST///WANT LIST///WANT LIST///WANT LIST///WANT LIST///

Musical programming:

THE BEATLES: Virtually ANYTHING & EVERYTHING featuring them as a group or individually, this includes all filmed or televised appearances, performances, interviews, EVERYTHING! If it's got any or all the Beatles in it, I want it (except Help! & Hard Day's Night unless they're perfect dubs directly from the film).

I would also like most every filmed or televised performance by the following acts:

ALICE COOPER///DAVID BOWIE (except 1980 Floor Show from Midnight Special)///JIMI HENDRIX///KINKS///MANFRED MANN (with Paul Jones)///FRANK ZAPPA & THE MOTHERS///PINK FLOYD///ROLLING STONES///THE WHO///ELVIS (the 1968 comeback special & all early tv appearances; I don't want any of his movies)///PRETTY THINGS///TODD RUNDGREN///YARDBIRDS///ZOMBIES///and a few other odds & sods, let me know of any rock'n'roll programming that you may have for sale or trade.

Rock Movies:

AMERICAN GRAFFITI  
CONCERT FOR BANGLA DESH  
DON'T LOOK BACK (Bob Dylan)  
EXPERIENCE (Jimi Hendrix)  
GIMME SHELTER (Rolling Stones)  
HEAD (Monkees)  
JIMI HENDRIX  
LADIES & GENTLEMEN: THE ROLLING STONES  
MAGIC CHRISTIAN  
~~MUSICAL MYSTERY TOUR (Beatles)~~ Got it!  
PINK FLOYD (LIVE AT POMPEII)  
ROCK ALL NIGHT (Roger Corman quickie)  
THE T.A. M.I. SHOW (Stones, etc.)  
200 MOTELS  
A TOKEN OF HIS EXTREME (Zappa)  
LET IT BE  
JOHNNY  
YELLOW SUBMARINE  
Rocky Horror Picture Show

Off-The-Wall films:

ALPHAVILLE  
CARNIVAL OF SOULS  
CREATION OF THE HUMANIDS  
FREAKS  
~~THE INCREDIBLY STRANGE  
CREATURES WHO SUDDENLY  
STOPPED LIVING AND BECAME  
MIXED-UP ZOMBIES~~  
RUN HOME SLOW  
ZARDOZ  
WIZARD OF OZ (Perfect dub  
direct from uncut film)  
Porno: send a list of what  
you've got  
Red Rose Tea commercials  
that feature monkeys as  
human beings  
KING KONG (uncut!)

The above-listed programming I would like to have for my permanent collection. They should be complete, with commercials edited out (where applicable) & be of excellent audio & video quality. I'd prefer to work out trade arrangements but if this cannot be done I'm willing to pay reasonable prices for this material. I live in the Detroit area & have access to 12 channels via cable as well as Home Box Office which runs current G, PG, R & X-rated films uncut & uninterrupted. (Among the tv shows currently aired in this region are: Twilight Zone; Thriller; Man From U.N.C.L.E.; Star Trek; Sgt. Bilko; Abbott & Costello; Honeymooners; Batman; Ultra Man; Room 222; Popeye; Our Miss Brooks; My Favorite Martian and dozens more). Programming that I would like to see (but not keep) on a trade-only basis includes any episodes of Way Out; Dobie Gillis and George Of The Jungle cartoon series. Also: any film featuring Eddie Constantine, any Starman or Prince Of Space movie, and these films: Invaders from Mars H-Man; Teenagers From Outer Space; Homicidal; Murder Party; and several other such gems.

call or write: RISTY-Box 706-Ann Arbor, Mich. 48107- (313) 761-9128

p.s. the format for this stuff is to be Betamax  $\frac{1}{2}$ " cassettes.



ITEM: I continue to get much support and lengthy letters from Marc Wielage, a veritable fountain of information. He recently advised that "If any readers of TVN would like to voice their opinions to our Japanese friends, I would suggest writing to: Sony Corp., Attn. Mr. Masa Namiki, National Marketing Manager, 9 West 57th St., N.Y., N.Y. 10019. Nag him about the longer tape, etc., and maybe, just maybe it'll do some good."

\*\*\*\*\*

STILL MORE I thought you might be interested in an excerpt from the LAWSUIT NEWS: "Answer" filed by Sony attorneys in response to the charges alleged by attorneys for Universal Studios and Walt Disney: "The right of the people to receive and to record in the privacy of their homes, without making any commercial use thereof, communications transmitted over the public airwaves is protected from governmental interference by the First Amendment to the Constitution of the United States. The Copyright Act does not prohibit such use of broadcast communications, and if it were construed to prohibit it, the statute as so applied would be unconstitutional."

... or, after pointing out that Universal (MCA) is planning to market the video disk player:

"By this action plaintiffs are seeking to enforce their copyrights in motion pictures not for the protection of the contents thereof, but for the ulterior purpose of pre-empting the market in audio-visual playback machines for the disc machine in which MCA has a substantial investment, and to deprive the public of the benefit of a technological advance which MCA has been unable to achieve."

\*\*\*\*\*

TIP: Every couple of weeks or so I either send or receive a tape in the mail. If you are doing this on a regular basis, the following advice may be of interest:

1. Use a padded mailer, preferably the kind that has little plastic bubbly paper inside. They are available at office supply stores (and some post offices). The size "0" is just right for one tape (K-60, Betamax).

2. Wrap the tape in a section of newspaper and tape the paper tight before putting it in the mailer. This helps protect the tape even more and also keeps it from rattling around quite so much. (This is particularly important if the padded mailer you use is of the type that has shredded paper in it rather than the plastic bubbles; if the lining of the inside of the mailer breaks open you risk getting a lot of dust in the cassette.)

3. Use the Special 4th Class Rate for mailing. It's only 25¢ for a padded mailer containing one tape, or 35¢ for one containing two tapes. Just write on the outside of the mailer "Special 4th Class Rate: Tape Recording" and you're all set. Of course insurance is extra if you want.

\*\*\*\*\*

CIRCULATION: TVN #5 went to some 170+. Most subscriptions expired, and are being renewed everyday. Initial mailing of #6 will be about 100.

DEADLINE: Ads and contributions for #7 should reach me by May 11, or so.

-----  
Much that was hoped and promised for this issue got left out again. So ...  
Coming Up in Future Issues: (Notice that I wised up and stopped saying "next issue") The Betamax counter/time-elapsed/time-remaining chart, an index of the Amos and Andy Show, more on collecting commercials, a surprise cover directly from Hooterville, and ... if you coax me, the Video "Buff of the Month". Thanks to Jim Gibbon and Edgar Gelinas, and also to Bob for the Miss Court double feature, and until next time

ALL THE BEST -  
Jim



As per usual, the remaining pages were prepared by my man in Northern California, and flown in from there. Joe Mazzini's remarks are directed primarily to those of you with 3/4" format equipment, but all may enjoy.

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

Well, men, thank God we all bought U-Matic machines. From what I hear from very reliable sources, the Betamax format is in trouble. Just as the multiple 1/2" formats had to give way to EIAJ-1 so will the home-recorder system have to give way to a universal format. The first hint I heard of this was in Videography (a magazine that is an absolute must for any home video user). I've mentioned it before but the address is listed below in case you missed out on my recommendation. You can still get a 3 year charter subscription for only \$15. It is \$5 per year.

VIDEOGRAPHY  
750 THIRD AVE.,  
NEW YORK, NY 10017

[No longer available at  
the cheapo rate. See  
page 11 -- Ed.]

The article made casual mention of the fact that the Japanese government made strong recommendation that the Electronics Industries Association of Japan come up with a common format. A fellow U-Matic user, Howard Weisenberg from Massachusetts, cemented the rumor by informing me that Motorola has released a machine for home use that keeps the cassette in the machine! Think of it, no more taking the tape from the cassette and treating it all sorts of threatening mechanics to get it to record or play. It boggles the mind. Anyway, one of the three popular home formats will probably be chosen. My bets go to the Motorola because it offers the mechanical advantage plus second generation electronics. I haven't had a chance to talk to Jim Lowe or anyone at Sony about the Betamax situation. Judging from past experiences, though, it does look grim. I would give the Betamax, V-Cord and the Quasar about another year with their individual formats. This new format will solve the hour problem for Sony plus it will allow them to go another generation on electronics, though from what I hear the machine performs wonderfully now.

Anyway, the 3/4" format is firmly entrenched in the video world. It should last even longer than the 1" open reel. Everyone in the Electronic News Gathering (ENG) field is using it. The January issue of Broadcast Management/Engineering (BM/E) was devoted to the ENG situation. Steve Smith, chief engineer of KCMO-TV, a station heavily into the ENG format, considers the 3/4" format "excellent for news." He looks forward to the emergence of yet another generation which "will approach the same basic performance that we now have with one inch tape (excluding the recent super quality 1" formats)." He predicts, "A gradual improvement in tape as well as mechanics and electronics signal processing will bring this about. With better picture quality and increased reliability, broadcasters will be able to phase out the film chain for showing movies and syndicated programs." I certainly agree with him. I see the 3/4" format as the best compromise for size and quality around. It's ease of use is renown. In fact many of the reliable ideas that exist in the Betamax were "stolen" from the U-Matic.

Prices will continue to drop for blank tape and quality will continue to go up for the 3/4" format. Right now you can buy brand-new 3/4" cassettes for only \$15.75 each in lots of 12 for 60 minutes or \$11.25 each for 30 minutes.



ASSOCIATED MAGNETIC PRODUCTS, INC.,  
2001 McDONALD AVE.,  
BROOKLYN, NY 11223  
(212) 339-9085

is the place that stocks the stuff. I sent away for a sample (which you can get for the case price) so I'll let you know how it does. So far all I have ever used is Sony tape with the exception of that DuPont 90 minute stuff I told you about. A repairman (Sony) said that you have to use Sony stuff with Sony machines. He says it just doesn't make sense to use anything less because the quality-control and durability of the factory-recommended product is so much better. The only problem with this philosophy is the cost factor. I'm going to check out the cheap stuff because there are many programs I want to tape that I know I won't watch more than ten or twenty times in the next ten or twenty years. Why spend a great deal of money on tape that only passes the head a few times to begin with? Jim Metkin of San Francisco has told me of his woes with the older Sony KC series. The flaking and drop-out problem has been fixed with the advent of the Sony KCA series, but there are still manufacturers out there selling stuff that meets the old, troublesome KC specifications.

Anyway, the data sheet that accompanied the Associated Magnetic note to me sure looked impressive. They claim 48 dB video signal-to-noise ratio, still frame capability of more than 60 minutes (which is very excellent) and a retentivity ( $B_r$ ) of 1400-1600 Gauss, which sounds a little too good to be true for the price. They claim less than 0.0625" curvature in 48" length and a durability of more than 1000 passes.

By the way, that Sony repairman I talked to said that a tape is good for about 250 passes before the information recorded on it starts to go. He said the tape is still good for many many more passes (a 1,000) but that the information is laid down in such a manner than combined with magnetism it leaves the tape.

Howard Weisenburg, a manufacturer of 50" video projectors using a Panasonic television, says to shun all cheap stuff except for the brand he will be, hopefully, handling. He quotes a price of under \$19 each in case lots so I'll let you know more when he gets an inventory and price-list together. In case you're interested in buying a top-notch projector for less than \$1200, drop him a line. He should have some flyers printed on it by now. I asked him why he chose the Panasonic and he said it looked the best. Fair enough. The main factor, though, was that no internal adjustments had to be made to the set. He tried everything from Sony to Admiral sets. His reasoning is that the less you have to do to change the internal voltage for the brightness, the better off you'll be with reliability. I certainly agree there. His address is below:

HOWARD C. WEISENBERG  
11 CONGER RD.,  
WORCESTER, MA 01602

He presently owns an Advent (apparently the 1st generation that went for \$4000+) and has had quite a few problems with it. He said the main thing that bothered him was the focus: it kept changing. He has had the guts replaced entirely so that makes the electronics second generation. Apparently there have been some other problems with it, too. He's a very busy man who is often on the road, but I'm sure he'll be glad to either sell you his Advent or recommend that you not buy one. I tell you, I came very close to buying the \$2500 one, but I got so



carried away with Sony's new 17-inch remote control model that I bought one instead. I have mentioned this fine set before. It has an all-electronic tuner which means that nothing can go wrong from wear (well, almost nothing). The thing that impressed me the most was the internal layout of circuitry. The older Sony TV's were a horror to repair because the guts were packed in there so tightly. This new generation of stuff uses the very latest in IC's and printed circuit technology. In fact the quality is so good that TV stations and cable companies are careful where they use them. I may have mentioned that I have a friend who operates the equipment for Channel 100 (a Home Box Office system in the Bay Area). They use a Conrac monitor rather than a Sony because they want to see all of the crap. Their off-air monitor, however, is a Sony and so is their preview room monitor. Remarkable sets.

All hell is breaking loose because the Japanese have been "dumping" their sets here for hundreds of dollars less than they sell them for in Japan. Sony is the only corporation that isn't getting blamed for the American TV economy. In fact, my Sony was manufactured in San Diego which, I'm sure, explains why I had purity problems with it when I took it out of the box. The first place I took the set to couldn't see the red smear that I could. I found a place that advertises on Japan Theatre (a UHF program in Japanese originating from Sacramento) and took my set there. The language problem was something else since the owner/repairman speaks very little English. He is, however, a factory authorized serviceman, and he did see the problem and he did fix it. I sure recommend him. He does Betamax and U-Matic work. Since communication is such a problem, though, you can't learn much about your machines from him. JAPAN VIDEO SERVICE is his name, and I don't have the address or phone number here, but if you live in the Sacramento area give him a call. His last name is Takada.

The MacNeil/Lehrer Report, aired on PBS January 27, 1977 covered the topic of Japanese TV Dumping and presented both sides. The main argument presented by the Americans is that the Japanese are producing sets cheaper and therefore causing half of the work force in the field to be laid off. The Japanese say that it is a free world and that people buy quality. I say that in the law of the jungle survival is the key and that those who are best prepared survive. It seems strange to me that the American companies (especially Zenith who is pressing the suit) are now opposed to capitalism. When MacNeil asked John Nevin, Zenith Corporation president and chairman of the board, if all Japanese manufacturers were guilty of this dumping, Nevin said,

No, in all of my comments I have quite specifically excluded Sony. Sony has never suggested that it had manufacturing efficiencies that would permit it to sell in the American market at prices below American manufacturers'; its products have typically prices of the higher priced American products -- Zenith or RCA. It's a company that has done an extraordinary job of establishing for its products a reputation for quality and for performance, and that's a reputation that I think is deserved and it's the kind of reputation and the kind of performance that I think the world is really seeking when you talk about free trade and also fair trade.

The whole point is that we can't allow Zenith to convince the government to put another 20 to 30% tax on imported televisions just because they can't compete with the price. If we allowed this, then every American firm would want to do the same. In the electronics field the Americans are still the top researchers and developers of the integrated circuit chips. In terms of total dollars, we still export more electronic stuff than we take in, though, I'll agree, it is on a higher level than the consumer market.



If you're interested in the topic of American vs. Japanese TV's and their effect upon the economic scene, send a buck to

WNET  
356 WEST 58TH STREET,  
NEW YORK, NY 10019

Ask for THE MACNEIL/LEHRER REPORT  
"JAPANESE TV DUMPING"  
LIBRARY #349, SHOW #2104 in transcript form.

All of this brings me around to the topic of quality. You really can't beat Sony's stuff. They have yet to produce a lemon. They constantly improve their product without fanfare. They modify internal replacement parts often for simplicity's sake. I've been hearing some very bad things about JVC equipment. The first concerned audio stuff which just wasn't holding up to moderate use. A friend of mine purchased a receiver made by them and has had nothing but problems. Another friend tells me horror stories about his 3/4" U-Matic. Apparently it eats tapes without mercy or warning. I know that very few schools stay with a JVC product because they just can't take the use and abuse that teachers and kids give their 3/4" machines. On top of that I hear that the JVC video-machines now no longer have a black and white/color switch for the video-out. This is essential as any of you know who have duplicated a color tape onto a black and white machine or who want to show a color video tape through a black and white monitor. That little switch allows you to cut all of the crap out of the picture that isn't needed since there is no color to be reproduced. All of that hatchwork disappears. Since the switch is gone, the JVC circuitry reads a black and white picture whenever there is a lot of white sky in the scene. This removes the color automatically from the rest of the picture. Not a good idea, men, if you want perfection, and we all do or we wouldn't be using the 3/4" format to begin with, right? I have heard very good things about the Panasonic. Apparently they have a threading system that is supposed to be superior to Sony's. This I find hard to believe but I know of a junior college that is replacing their first generation Sony stuff with third generation Panasonic. This brings up the problem of threading. Sony had the best idea going when they used a rubber idler to turn the threading wheel of their VO-1000, VO-1200, VO-1600 and VO-1800 machines. The new 2000 series uses gears and those gears can do awful things to a tape and themselves when they get out of synch. My Sony repairman friend tells me that he definitely prefers the older threading system. I recommend, then, that if you're planning to get into video, you buy 3/4" stuff and that you buy a product that meets durability requirements. There is no doubt in my mind that the 2000 series is all as good as the older 1000 series, but if you get a chance to make a killing on a used or in-carton version of the older series, BUY IT. Right now I'm looking for an either excellent-shape used 1200 or new one. If any of you out there know where I can get a player-only made by Sony (VO-1000 or VO-1200) let me know. The electronics are much better as is the control-circuitry (solenoid buttons have replaced the mechanical ones) in the 2000 series, however. I can't see too much difference in price between a Betamax setup and a Panasonic one (with the tuner built-in). For an additional \$400 or so you can buy the two-piece Sony setup which had a tuner/timer that can be connected to any 8-pin system. I use my TT-100 all the time to record stuff on our school's old CV series 1/2" stuff. That CV series was good but didn't have a standard format to it so when EIAJ-1 came out, it went out. Let



Let me know if any of you out there have any old CV-2100 or CV-2200 stuff for sale. I hear stories that they still have some packed away in their original cartons unused for \$400 but I haven't seen any. They don't have an rf and are not the best in the world, but at least their format is interchangeable with others in the series. It's a bummer to have a system built around an obsolete format. That's why I am so defensive of the 3/4" system. It's really the only way to go if you are just now getting into video.

If you're interested in Sony's history I sure recommend

THE SONY VISION  
\$7.95 FROM CROWN PUBLICATIONS  
419 PARK AVE., SOUTH,  
NEW YORK, NY 10016

I've mentioned Bruce F. Elving before. He's the guy who publishes that fantastic publication called FM Atlas. He is now reprinting his book on TV stations, their power, location and range. It should be available by the time you read this from

BRUCE F. ELVING (ASK FOR WTVDA TV STATION GUIDE)  
P.O. Box 24  
ADOLPH, MN 55701

You get a lot of book for only \$5. In fact he'll send you a free copy of his 15 minute 5" 7-1/2 ips audio tape if you ask for it. It is a demonstration tape of FM DX from his home in Duluth and includes a discussion by Mr. Elving about radio DX's on the FM band. The Atlas for FM, in case you didn't read about it here last time, is only \$2.95 and worth every penny if you're planning to do some traveling and would like to know what stations are playing what around the country.

The best \$7.50 I have ever spent was on the July issue of the SMPTE Journal. This special anniversary issue is 120 pages long and hardbound. It covers TV's history as only members of the Society of Motion Picture & Television Engineers can say it. It covers the development of the motion picture camera, sound recording, color, the film lab, TV lighting, projection equipment, you name it. It can be had (and very promptly I might add) from

SMPTE PUBLICATIONS OFFICE  
862 SCARSDALE AVE.,  
SCARSDALE, NY 10583

Regular issues run \$3 a copy. If anyone out there is a member of SMPTE let me know. I'd sure like to read some back issues. I'd belong but I just can't hack that \$35 membership fee.

Mary Hartman Mary Hartman fans will rejoice in finding out that a book has been written about the show which costs only \$1.75. It's

THE MARY HARTMAN STORY  
BOLDER BOOKS, SOMEWHERE IN NEW YORK



This page will be devoted to AV books so if you're not interested in this field I would suggest you turn the page.

AV INSTRUCTION: TECHNOLOGY, MEDIA AND METHODS  
BY JAMES W. BROWN, RICHARD B. LEWIS AND FRED F. HARCELROAD  
MCGRAW-HILL, NEW YORK \$15.95

is worth at least reading. It covers areas using the media approach on systematic learning, the community as a learning center, choosing and using and producing media, displaying, graphic material, transparencies for overhead projection, photography, still pictures, audio materials, motion pictures (both film and video), television, real things (models and demonstrations), games and simulations, free and inexpensive materials, print (multimedia and microforms) and likely future trends. There are 100 pages of reference sections including information on operating an audiovisual department and equipment, duplicating processes, photographic equipment and techniques, physical facilities, classified directory of sources, and a list of print and AV references.

I heard about this book from MASS MEDIA BOOKNOTES  
BY CHRISTOPHER H. STERLING  
TEMPLE UNIVERSITY  
DEPT. OF RADIO-TV-FILM  
PHILADELPHIA, PA 19122

I've mentioned the Booknotes before, but for only \$3.50 you can get the very latest information concerning the field of AV and video. Another book mentioned was

AV INSTRUCTIONAL TECHNOLOGY MANUAL FOR INDEPENDENT STUDY  
MCGRAW-HILL, NEW YORK \$7.95.

Mr. Sterling says, "The 184 page workbook includes some instruction and many exercises assembled by San Jose State faculty types. There are some 80 units on creating instructional materials, selecting and using ready-made materials, equipment operation and correlated references and performance checklists. Available as well, though I have not seen them and thus cannot comment, is a matching Instructor's Manual to go with the textbook, and a booklet of transparency masters."

BROADCAST ENGINEERING AND MAINTENANCE HANDBOOK  
BY PATRICK S. FINNEGAN  
TAB BOOKS (\$19.95)  
BLUE RIDGE SUMMIT, PA

is a 532 page volume that includes 14 sections covering topics such as typical broadcast systems, maintenance techniques, planning and installation, audio characteristics and problems, the control room, remotes, program automation, transmitter, coax transmission lines, tower and antenna, required inspections, tests and measurements, and proof of performance testing. There are two appendices and an index. The text uses many diagrams but was criticized by Christopher because of its poor binding which was glued instead of sewn for durability. That looks like a good book for Marc Wielage, a video user who also works for a TV station. Why don't you buy it, Marc, and then loan it to me, okay?



HASTINGS HOUSE, PUBLISHERS, INC.,  
10 EAST 40TH STREET,  
NEW YORK, NY 10016

have marketing an amazing selection of publications dealing with video (and audio) stuff. Most of their publications run \$7.95 with a couple that are \$8.95.

USING VIDEOTAPE is 208 pages long and includes two-color illustrations, a glossary, and further readings. It is \$7.95 and gives a basic overview of the many possible applications of the VTR. It goes into the types of machines available today, their limitations and possible faults as well as their applications and reliability. A little discussion is made concerning servicing, fault finding, and keeping records.

EFFECTIVE TV PRODUCTION (\$8.95) and THE SMALL TV STUDIO (7.95) are both superb books by Gerald Millerson which cover in a total of 350 pages about all you'll ever need to know about the basics. The SMPTE gave the latter a fine review.

TV SOUND OPERATIONS (\$7.95) "Covers not only complex subjects such as set design and reverberation, but matters as simple as using the edge of the working bench to 'park' the tape roll when editing....invaluable to anyone faced with the recording of sound to specific requirements or under unusual conditions," said England's Industrial and Commercial Photographer magazine.

CREATING SPECIAL EFFECTS FOR TV AND FILMS (\$7.95) is "a basic guide to the design and use of special effects and props in film and television production." It is to be published in March of 1977 so it will be very up-to-date.

Some more technical publications (TV CAMERA OPERATION, THE LENS AND ALL ITS JOBS, THE LENS IN ACTION) (\$8.95 each except for TV Camera which is only \$5.95) should be considered. Media Mix really liked TV Camera Operation. They said, Very clear illustrations and writing provide detailed instructions for the novice in a TV studio.

Other books include topics such as Basic TV Staging, The Animation Stand, Script Continuity, 16mm Film Cutting, The Use of Microphones and Your Film and the Lab. Write to them for a nice brochure that explains each book in more detail. An order form is attached to the pamphlet.

Gerald Millerson, an author of several of the publications, worked as a BBC technician. Apparently the same series is being published at the same time in London by the Focal Press, Ltd.

On the following page you will see reprinted the sales brochure for a remarkable product from SAE (Scientific Audio Electronics, Inc.) It is their 5000 Impulse Noise Reduction System that lists for only \$199. I predict that the electronics of this device will become standard equipment in just about every amplifier on the market in the future. It reduces scratches and pops to inaudibility, and I mean inaudibility. I had a chance to try this jewel out in San Francisco recently at a Pacific Stereo store. The thing that amazed me most is what it does for poor FM reception. It will clean up tapes that are recorded with scratches, or, ideally, let you tape scratched records, noisy FM programs, without any of the noise. It processes the incoming signal and removes all impulse noise without altering the original program. It's got to be seen to be believed. I'll have one by the time you read this so I'll keep you informed.



# FEATURES

## WHAT THE 5000 DOES

Before the technological break-through achieved by the 5000, there were many records that offered less than ultimate performance and some which were rendered virtually unlistenable due to the presence of impulse noise. Impulse noise is generated by static discharge, record blemishes or accumulation of dirt, and is often referred to as "clicks" and "pops". Now, with the 5000, most of these problems can be overcome. Many virtually lost recordings can be played again with their fidelity unmarred by impulse noise. Of course, unblemished recordings can be played without being adversely affected by the 5000. Only sounds which are detected as impulse noise are eradicated. All else remains. Old recordings, even 78 rpm's may be rejuvenated by our new system. (Inherent hiss and record fidelity however, are not claimed to be improved by this system).

## HOW THE 5000 WORKS

The circuitry in the SAE 5000 is the result of extensive research and evaluation by its inventor, Jack Sacks, into the field of impulse noise.

At the start of research a careful statistical analysis was made of impulse noise and those properties which are unique to it. From this information a logic circuit was developed for the 5000 which constantly monitors the music, searching for those unique parameters which indicate the presence of impulse noise.

Upon detection of the presence and duration of the offending impulse, which is accomplished by examining the shape of the "spike" (rise and decay angle), and other parameters, the noise removal circuit comes into play which deletes only the damaged segment from the sound sequence. Because the duration of this impulse noise is usually so minute, (less than one thousandth of a second), it is possible to extrapolate forward a tiny segment from the music information immediately preceding the gap and thus maintain total continuity and integrity at the same time. This technique is undetectable to the ear and does not adversely affect the frequency response, dynamic range, or spectral balance of the music. The system remains passive and "transparent" at all times, doing its job only when called upon by the detection of unwanted noise.

## CONTROL FEATURES

The SAE 5000 has simple and effective controls. The principal control is a threshold adjustment which varies the sensitivity of the detection circuit. Different record characteristics may require some sensitivity adjustment.

There is a system defeat button which allows the Impulse Noise Reduction (INR) circuit to be bypassed electrically.

A tape monitor switch and rear mounted jacks reconnect the tape monitor circuitry used to hook up the 5000.

Finally, the incredible effectiveness of the INR system can be demonstrated by activating the INVERT switch. This action reverses the active circuitry and you are now able to hear ONLY the noise your system eliminates while in the operating mode!

# QUALITY

## SAE STORY

Scientific Audio Electronics (SAE) has been totally committed to the design and manufacture of the state-of-the-art audio components for over 10 years. Since SAE's inception, we have realized that superior performance requires MORE than just good design. A specialized facility with all services at hand for complete control of production and quality are the basis of any successful manufacturing organization. To achieve this goal we built our 36,000 sq. ft. main production facility and a 15,000 sq. ft. metal fabrication plant. Most of the critical components and all of the products are manufactured, assembled, and tested here. This dedication to detail and control over the total design and production cycle has established SAE products worldwide as the finest audio equipment available. Here is an insight into some of SAE's commitment to quality and performance:

## MATERIALS

Only the highest grade components are used throughout SAE products. Mil Spec G-10 glass epoxy circuit boards ensure long term reliability, even under the most demanding conditions. Low noise and low distortion carbon or metal film resistors are found in every circuit, not just in a few critical locations. Critical transistors as well as other parts (resistors, capacitors, etc.) are hand-selected to realize the lowest distortion and noise; all of this to make sure that your product will deliver all of the performance we designed into it.

## FABRICATION

A critical component of any product is the chassis which supports and shields the electronics. It must be durable and precision-built to provide support and protection under any conditions.

To accomplish this in our products, we have our own metal fabrication facility using the latest in computer and manually controlled metal processing equipment. All chassis parts are produced within a tolerance of 5 one-thousandths of an inch! All aluminum parts are Mil Spec anodized to withstand many years of use. All panels are brushed for proper appearance and to epitomize the attention to detail. All circuit boards are etched and screened in-house. We relinquish to no one the responsibility for the quality of our product.

## PRODUCT INTEGRITY

With our philosophy of total control over the product from inception, through design, to the final product, we have been able to establish a new and higher level of quality and performance in the industry. So, when you look at any piece of SAE, notice the attention to detail, the quality of the components and MOST important, the quality of sound. Then you will understand why we build *Components for the Connoisseur*.

# SPECIFICATIONS

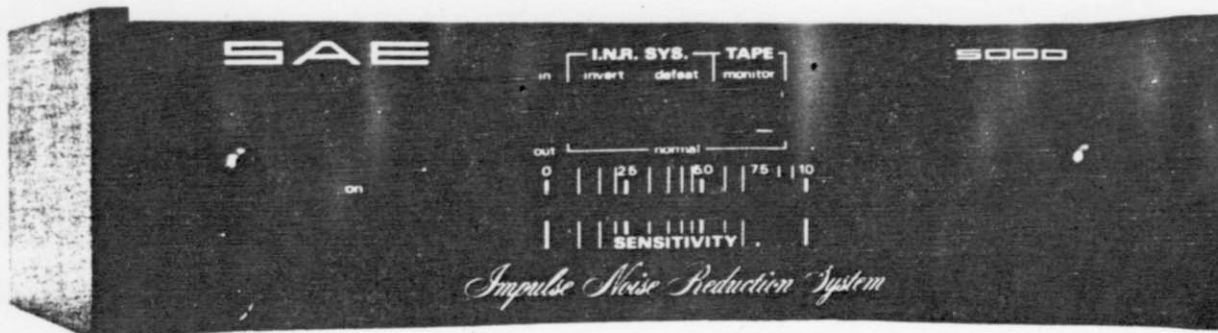
|                                                                                                                                        |                                                                                               |
|----------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| T.H.D. (Total Harmonic Distortion) at any level to rated output from 20Hz to 20kHz                                                     | less than 0.1%                                                                                |
| I.M. (Intermodulation Distortion) at any level of rated output with any 2 mixed frequencies between 20Hz to 20kHz at 4/1 Voltage Ratio | less than 0.1%                                                                                |
| Signal-to-Noise Ratio                                                                                                                  | greater than 90 dB below rated output                                                         |
| Rated Output                                                                                                                           | 2.50 Volts RMS                                                                                |
| Output at Clipping                                                                                                                     | greater than 9 Volts into 10 K Ohms                                                           |
| Frequency Response                                                                                                                     | ±1 dB 20 Hz to 20kHz                                                                          |
| Input Impedance                                                                                                                        | 75 K Ohms                                                                                     |
| Output Source Impedance                                                                                                                | 500 Ohms                                                                                      |
| Output Load Impedance                                                                                                                  | 600 Ohms Min.                                                                                 |
| Insertion Loss                                                                                                                         | less than 1 dB                                                                                |
| Power Consumption: 110-125 VAC, 50 Hz to 60 Hz                                                                                         | 7 Watts                                                                                       |
| Shipping Weight                                                                                                                        | 6 lbs.                                                                                        |
| Dimensions                                                                                                                             | 10.75" W (27.3cm) x 3" H (7.6 cm) x 9.25" D (23.5 cm) (not including controls and connectors) |

NOTE: Rack mount kit also available.

**SAE**  
Scientific Audio Electronics, Inc.

MAIN OFFICE: P. O. Box 60271, Terminal Annex, Los Angeles, Calif. 90060, TWX: SAE/LSA  
INTERNATIONAL OFFICE: P. O. Box 2361, Santa Ana, Calif. 92707, Cable: INTERDOM  
IN CANADA: The Pringle Group, 30 Scarsdale Road, Don Mills, Ontario, M3B 2R7





The thing that amazes me is that we can produce something like this for so little. It also means that the price will really come down since this is the first of its type. I know we'll see for \$50 (like Dolby's \$30 basic price to manufacturers) in a short while. I think the door is now open for some video processing machines of this quality and price. Right now time base correctors are one-tenth what they were five years ago. In fact the quality today in a \$2000 TBC is better than anything available just a short while ago. Combine this with image enhancers and I think we'll see something for us in a short while that will take the "snow" away from our video tapes. Won't that be great?

In closing I wanted to forward some information from Alvin Poll of

CINE FILM EXCHANGE  
855 AVENUE OF THE AMERICAS  
NEW YORK, NY 10001  
(212) 695-6644

He sent me a nice letter listing prices for their used tape. Though he said their new tape is cheap, he didn't enclose a price list so you'll have to write him for one. I would, though, wait to see how some other sources work out because I don't see how he could sell for below what Tape City and possibly Howard Weisenberg can. He did say that all cassettes, new and used, were guaranteed. His prices, like Studio Tape City, make owning a U-Matic competitive price-wise with a Betamax.

|            |      |         |             |         |
|------------|------|---------|-------------|---------|
| 60 minutes | 1-11 | \$14.75 | 12 and over | \$13.50 |
| 30 minutes | 1-11 | 13.00   | 12 and over | 10.50   |
| 15 minutes | 1-11 | 10.00   | 12 and over | 8.50    |

He says, "We have available Sony, 3M, and Memorex. All cassettes are evaluated and have had a minimal amount of use." Let me know if any of you buy stuff from him. I wonder if we can specify the brand? That would be nice.

Well, keep on taping. Does anyone out there know anything about remote control devices for Sony U-Matic stuff (1000 series)? I am interested in converting the record portion of my VO-1800 to remote control and all I can find is Sony's play-only remote addition. I hear that the \$300 still-frame remote-control mentioned in these pages months ago has ceased production because of mechanical problems (interference with original equipment's functions).

As always,

Joe Mazzini, Box 179, Arbuckle, CA 95912