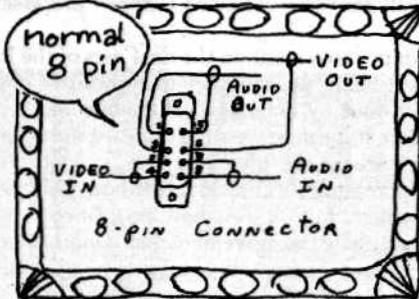


Tape that has been physically damaged by creasing, crumpling, or scratching is the prime cause of video head wear. Any sharp deformation or scratching of the oxide coating interrupts its continuity and uniformity, resulting in a cutting action somewhat akin to that of a file.

**DAMAGED TAPE**  
by SAM ADWAR

Before each day of use, closely inspect all metal surfaces (including tape guides, idlers, head tips, and drum) that touch the oxide-coated surface of the tape for any accumulation of oxide. If any is present, remove it immediately using a cotton swab moistened with head cleaner.

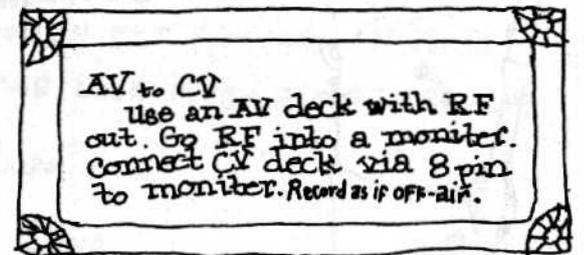
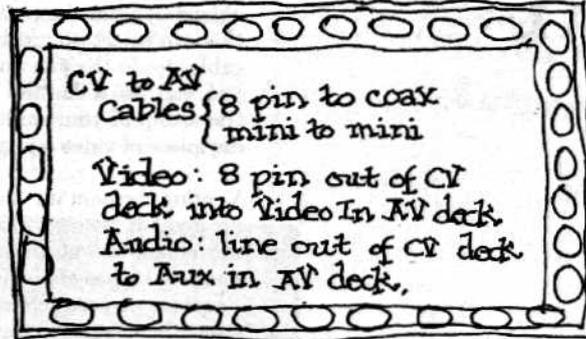
Adwar Video Systems  
100 F. 5th Ave. NYC.



Graham Magnetics announced development of cobaloy tape which records almost four times as much information as the best chromium dioxide tape. This means slower speed and smaller videotape recorders. Whoopie! Press appropriate button and wait about three years.

Microphones = directional

Electrovoice puts out some sturdy good quality mikes which you can get a good discount on. RE 10 is comparable to the Sony ECM 22 but is sturdier and doesn't need a battery. (RE 11 has a wind screen) Very directional.



If you have 2 decks of any kind, you can edit and/or duplicate tapes. The trick, of course, is in the cabling.

# FREE NUTS AND BOLTS SHOW

As of this writing, there are no technically good 1/2" editing systems in general use. If you are using 1/2" equipment exclusively, the best you can hope for, on a technical level, is to improve your techniques. That's not to say that the editing horizon looks hopeless, for it certainly doesn't. There are a number of editing decks coming out now, each one better than the last. The problem with 1/2" editing is the problem with 1/2" video in general—its lack of electronic stability. No system, no matter how sophisticated, can improve an unstably recorded picture. Yet instabilities in a tape might pass by an untrained eye causing editing to become a bummer and the editing hardware to get blamed. Editing ends up giving technicians headaches, tape makers heartaches, and is generally agreed to be responsible for many of the budding ulcers in the video movement. It wouldn't have to be that way however, if a few things were gotten together. For instance: any instability in an original tape will almost always be magnified in transferring it electronically; a camera click on a tape is basically an unstable moment in the tape and ideally no edits should be made for at least 3 seconds after a camera click, and if a tracking problem persists even after 3 seconds beyond the click any editing should be avoided since the tape is still unstable; a tape that is continually mistracking is a highly unstable tape and isn't really such a great thing to edit electronically though if it looks all right on a monitor, a camera can be pointed at a monitor and the tape can be edited by shooting it off the screen (a dark room is best for this kind of "line" transfer); of all the 1/2" decks, the Portable Sony 3400 is the least stable in playback (though it is a very good recorder) and editing systems should avoid 3400s in playback capacity, if possible; the editing deck should always edit from "standby," "pause," or "still" mode since from a dead stop, it takes the heads longer to build up speed and stability. By PARRY

## PRINT REFERENCE

There are no books or manuals directly related to half inch video as of yet, but there is some reference literature.

*Introduction to Solid State Television Systems* Gerald Hanson, 1969, Prentice-Hall, Inc. N.J. A good general high level text complete with schematics, also high priced at \$15.

*Basic Television* Bernard Grob, Principles & Servicing, 1964, MacGraw Hill, N.Y. Another more general book on a lower easier to read level, includes servicing hints. It's drawback is its age, but most of the information still applies. \$11.50.

*Introducing the Single Camera VTR System* Grayson Mattingly & Welby Smith. S & M Productions, Box 31095, Washington, D.C. An expensive manual half of which has general info useful to half inch freaks. The other half is into studio production with a capital STIFF. However it is still better than nothing if you haven't gotten enough out of R.S. and can afford the bread. \$8.00.

Sony puts out a series of service bulletins called the PETI Series which you can get from a large Sony distributor.

