

From 1/2 inch to 2 inch

the needle goes back to the silver. The higher current level fucks up the playback servo on the portapak, but doesn't affect the record circuits.

The belt gives you approximately three hours of standby time. We've had one belt for two and a half years and it still works o.k., but has a little less life per charge. Available from: Cine 60, Inc., New York City. Price is \$265.00.

Tape: In general, we've stayed with Sony. We get it at \$10.50 per roll plus shipping. We bought a 100 rolls of Memorex at one time and we didn't like it. Bulky cases, seemingly higher drop-out rate, and inconvenient to thread because the reels are over-loaded with tape. On one of the reels the tape was reversed half way into the roll.

WARNING: Some gun detectors used by airline security guards erase your tape! This is especially true of the International Airlines. So make sure you don't walk through them with tape in your possession.

Editing: We got a Panasonic NV-3130 about five months ago. We've had no problems yet except getting the controls down pat and keeping it clean, especially the capstan and roller.

Wanted: a medium-sized monitor (light and portable), and a good (stable and smooth pan and tilt) cheap tripod.

If you have any suggestions/comments, technical or otherwise, write:

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Until recently half- to two-inch transfer had been impossible due to the basic time base instability of half-inch equipment. Earlier this year, however, Ampex introduced its model AVR-1 which has extensive digital processing circuits to correct for time-base error. Their intention was to provide an all-purpose quad machine which would render any two-inch tape playable. In the process, they built a VTR which can make (black-and-white) half-inch tape broadcast standard.

Our experience was via Westinghouse which bought our two one-hour TVTV tapes and ran them as a ninety-minute special. Rather than dub our originals and re-edit them from two-inch to two-inch (which would have been prohibitive in both money and time--our two hour shows average about three edits a minute) we decided to dub our one-inch master edits (made on a Sony 320F at the Egg Store) directly to quad via the AVR-1 and then edit from quad to quad.

The AVR-1 was able to do this and in some cases even corrected instability which was on our master tape. Thus, it is now demonstrably possible to dub edited half-inch tapes to quad, not just camera original. This is extremely important, it seems, because two-inch editing time is terribly expensive (\$100 an hour), while one-inch equipment is relatively easy to come by.

In short, as far as black-and-white is concerned, it's now possible to do direct electronic transfer of half-inch tape to broadcast standard. If there are some diehard broadcasters who don't believe this have them write us and we'll put them in touch with the engineers at Westinghouse.

Michael Shamberg