

**JVC**



COMPACT VHS CAMCORDER

**GR-AXM30**

ENGLISH



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The flipup cover, which allows players and recorders to access the tape, has a latch on the right side, with a pushin toggle to release it bottom view image. The cassette has an antidespooling mechanism, consisting of several plastic parts between the spools, near the front of the cassette white and black in the top view. The spool latches are released by a pushin lever within a 6.35 mm inch hole at the bottom of the cassette, 19 mm .In the VCR, a light source is inserted into the cassette through the circular hole in the center of the underside, and two photodiodes are to the left and right sides of where the tape exits the cassette. When the clear tape reaches one of these, enough light will pass through the tape to the photodiode to trigger the stop function; some VCRs automatically rewind the tape when the trailing end is detected. Early VCRs used an incandescent bulb as the light source when the bulb failed, the VCR would act is if a tape were present when the machine was empty, or would detect the blown bulb and completely stop functioning.The slower speeds cause a very noticeable reduction in linear nonhifi audio track quality as well, as the linear tape speed becomes much lower than what is commonly considered a satisfactory minimum for audio recording.Despite the generation loss, this was regarded as a widespread problem, which the members of the Motion Picture Association of America MPAA claimed caused them great financial losses.These errors in the output video stream are ignored by most televisions, but will interfere with rerecording of programming by a second VCR. The first version of Macrovision introduces high signal levels during the vertical blanking interval, which occurs between the video fields.The tiltable LCD screen is rare on fullsize VHS camcorders; only the smaller VHSC camcorders are more common to have a tiltable LCD screen on some units.

The rotation of the head drum, combined with the relatively slow movement of the tape, results in each head recording a track oriented at a diagonal with respect to the length of the tape. This is referred to as helical scan recording. To reduce crosstalk between adjacent tracks on playback, an azimuth recording method is used. The gaps of the two heads are not aligned exactly with the track path. Instead, one head is angled at plus seven degrees from the track, and the other at minus seven degrees. This results, during playback, in destructive interference of the signal from the tracks on either side of the one being played. One tape head records an entire picture field. Thus one complete head rotation records an entire NTSC or PAL frame of two fields. Later models implemented at least one more pair of heads, which were used at and optimized for the EP tape speed. In machines supporting VHS HiFi described later, yet another pair of heads was added to handle the VHS HiFi signal. Drums can contain 2, 4, 6 or 8 heads. VHS tapes have approximately 3 MHz of video bandwidth and 400 kHz of chroma bandwidth. The luminance black and white portion of the video is recorded as a frequency modulated, with a downconverted. Each helical track contains a single field even or odd field, equivalent to half a frame encoded as an analog raster scan, similar to analog TV broadcasts. The horizontal resolution is 240 lines per picture height, or about 320 lines across a scan line, and the vertical resolution the number of scan lines is the same as the respective analog TV standard 576 for PAL or 486 for NTSC; usually, somewhat fewer scan lines are actually visible due to overscan.

The frequency modulation of the VHS luminance signal is limited to 3 megahertz, which makes higher resolutions technically impossible even with the highest quality recording heads and tape materials, but an HQ branded deck includes luminance noise reduction, chroma noise reduction, white clip extension, and improved sharpness circuitry. The effect was to increase the apparent horizontal resolution of a VHS recording from 240 to 250 analog equivalent to 333 pixels from left to right, in digital terminology. The major VHS OEMs resisted HQ due to cost concerns, eventually resulting in JVC reducing the requirements for the HQ brand to white clip extension plus one other improvement. Most Super VHS recorders can play back standard VHS tapes, but not vice versa. This records a control track at the bottom edge of the tape, and one or two linear audio tracks along the top edge. The recorded frequency range was dependent on the linear tape speed. The signal to noise ratio SNR was an acceptable 42 dB. SVHS tapes can give better audio and video quality, because the tapes are designed to have almost twice the bandwidth of VHS at the same speed. If there is no video signal to the VCR input, most VCRs will record black video and generate a control track while the sound is being recorded. Some early VCRs record audio without a control track signal; this is of little use, because the absence of a signal from the control track means that the linear tape speed is irregular during playback. Linear stereo fits two independent channels in the same space as the original mono audiotrack. While this approach preserves acceptable backward compatibility with monoaural audio heads, the splitting of the audio track degraded the signal's SNR, causing objectionable tape hiss at normal listening volume. To counteract the hiss, VCRs use Dolby B noise reduction for recording and playback.

This dynamically boosts the midfrequency band of the audio program on the recorded medium, improving its signal strength relative to the tapes background noise floor, then attenuates the midband during playback. Dolby B is not a transparent process, and Dolby encoded program material exhibits an unnatural midrange emphasis when played on VCRs that are not made to work with this form of noise reduction. Without dubbing capability, an audio or video edit could not be done in place on master cassette, and requires the editing output be captured to another tape, incurring generational loss. From that point onward nearly every home video release by Hollywood featured a Dolby encoded linear stereo audiotrack. However, linear stereo was never popular with equipment makers or consumers. VHS HiFi audio is achieved by using audio frequency modulation AFM, modulating the two stereo channels L, R on two different frequency modulated carriers and embedding the combined modulated audio signal pair into the video signal. To avoid crosstalk and

interference from the primary video carrier, VHS's implementation of AFM relied on a form of magnetic recording called depth multiplexing. The modulated audio carrier pair was placed in the hitherto unused frequency range between the luminance and the color carrier below 1.6 MHz, and recorded first. Subsequently, the video head erases and rerecords the video signal combined luminance and color signal over the same tape surface, but the video signals higher center frequency results in a shallower magnetization of the tape, allowing both the video and residual AFM audio signal to coexist on tape. PAL versions of Beta HiFi use this same technique.

During playback, VHS HiFi recovers the depth-recorded AFM signal by subtracting the audio heads signal which contains the AFM signal contaminated by a weak image of the video signal from the video heads signal which contains only the video signal, then demodulates the left and right audio channels from their respective frequency carriers. The end result of the complex process was audio of high fidelity, which was uniformly solid across all tape speeds EP, LP or SP. Since JVC had gone through the complexity of ensuring HiFi's backward compatibility with non-HiFi VCRs, virtually all studio home video releases produced after this time contained HiFi audio tracks, in addition to the linear audio track. Under normal circumstances, all HiFi VHS VCRs will record HiFi and linear audio simultaneously to ensure compatibility with VCRs without HiFi playback, though only early high-end HiFi machines provided linear stereo compatibility. This high quality compared to other consumer audio recording formats such as compact cassette attracted the attention of amateur and hobbyist recording artists. Home recording enthusiasts occasionally recorded high quality stereo mixdowns and master recordings from multitrack audio tape onto consumer-level HiFi VCRs. However, because the VHS HiFi recording process is intertwined with the VCR's video recording function, advanced editing functions such as audio-only or video-only dubbing are impossible. A short-lived alternative to the HiFi feature for recording mixdowns of hobbyist audio-only projects was a PCM adaptor so that high-bandwidth digital video could use a grid of black-and-white dots on an analog video carrier to give prograde digital sounds though DAT tapes made this obsolete.

Some televised concerts offered a stereo simulcast soundtrack on FM radio and as such, events like Live Aid were recorded by thousands of people with a full stereo soundtrack despite the fact that stereo TV broadcasts were some years off especially in regions that adopted NICAM. Other examples of this included network television shows such as Friday Night Videos and MTV for its first few years in existence. Likewise, some countries, most notably South Africa, provided alternate language audio tracks for TV programming through an FM radio simulcast. While linear stereo all but disappeared from home VHS decks, it was not until the 1990s that HiFi became a more common feature on VHS decks. Even then, most customers were unaware of its significance and merely enjoyed the better audio performance of the newer decks. While the video signal can easily hide the head-switching point in the invisible vertical retrace section of the signal, so that the exact switching point is not very important, the same is obviously not possible with a continuous audio signal that has no inaudible sections. HiFi audio is thus dependent on a much more exact alignment of the head switching point than is required for non-HiFi VHS machines. The audio system both linear and AFM is the same. SVHS made little impact on the home market, but gained dominance in the camcorder market due to its superior picture quality. JVC also developed SVHSET technology for its SuperVHS camcorders and VCRs, which simply allows them to record Super VHS signals onto lower-priced VHS tapes, albeit with a slight blurring of the image. Nearly all later JVC SuperVHS camcorders and VCRs have SVHSET ability. The longest tape available for NTSC holds 60 minutes in SP mode and 180 minutes in EP mode. Since VHSC tapes are based on the same magnetic tape as full-size tapes, they can be played back in standard VHS players using a mechanical adapter, without the need of any kind of signal conversion.

It has an internal hub to engage with the VCR mechanism in the location of a normal full-size tape hub, driving the gearing on the VHSC cassette. Also, when a VHSC cassette is inserted into the

adapter, a small swingarm pulls the tape out of the miniature cassette to span the standard tape path distance between the guide rollers of a fullsize tape. This allows the tape from the miniature cassette to use the same loading mechanism as that from the standard cassette. The other improved standard, called DigitalVHS DVHS, records digital high definition video onto a VHS form factor tape. This format is the least expensive format to support a SelSync preread for video editing. It has now been superseded by high definition formats. These devices served the sole purpose of rewinding VHS tapes. Proponents of the rewinders argued that the use of the rewind function on the standard VHS player would lead to wear and tear of the transport mechanism. The rewinder would rewind the tapes smoothly and also normally do so at a faster rate than the standard rewind function on VHS players. However some rewinder brands did have some frequent abrupt stops, which occasionally led to tape damage. The most notable of these was ArVid, widely used in Russia and CIS states. However, a machine must be designed to record a given standard. Typically, a VHS machine can only handle signals using the same standard as the country it was sold in. This is because some parameters of analog broadcast TV are not applicable to VHS recordings, the number of VHS tape recording format variations is smaller than the number of broadcast TV signal variations—for example, analog TVs and VHS machines except multistandard devices are not interchangeable between the UK and Germany, but VHS tapes are. For example, VHS machines sold in Australia and Europe could typically handle PAL, MESECAM for record and playback, and NTSC for playback only on suitable TVs.

Dedicated multistandard machines can usually handle all standards listed, and some highend models could convert the content of a tape from one standard to another on the fly during playback by using a builtin standards converter. SVHS machines for the Brazilian market record in NTSC and convert between it and PALM. A smaller number still are able, additionally, to record subtitles transmitted with world standard teletext signals on predigital services, simultaneously with the associated program. Please help improve it or discuss these issues on the talk page. Learn how and when to remove these template messages Please update this article to reflect recent events or newly available information. April 2014 You may improve this section, discuss the issue on the talk page, or create a new section, as appropriate. July 2015 Learn how and when to remove this template message The home television recording market, as well as the camcorder market, has since transitioned to digital recording on solidstate memory cards. Mold can prevent modern use. See Media preservation. Those who still use or hold on to VHS do so for a number of reasons, including nostalgic value, ease of use in recording, keeping personal videos or home movies, watching content currently exclusive to VHS, and collecting. Though occasionally showing compression artifacts and color banding that are common discrepancies in digital media, the durability and longevity of a VCD depends on the production quality of the disc, and its handling. The data stored digitally on a VCD theoretically does not degrade in the analog sense like tape. In the disc player, there is no physical contact made with either the data or label sides. When handled properly, a VCD will last a long time. VHS is still used in home recording of video content.

The commercial success of DVD recording and rewriting has been hindered by a number of factors including These types of systems come in several form factors These types of systems provide users with a no maintenance solution for capturing video content. Customers of subscriber based TV generally receive electronic program guides, enabling one touch setup of a recording schedule. Archived from the original on July 22, 2016. Retrieved November 11, 2016. August 28, 2005. Retrieved 20181118. Washington, D.C. June 20, 2003. Retrieved 20100602. Retrieved 20170522. Retrieved 20130324. Retrieved 20110711. Retrieved 20110711. Tata McGrawHill Education. Associated Press. pp. 12 TV. Retrieved 20150125. Retrieved August 10, 2014. Retrieved August 20, 2007. Retrieved May 27, 2010. Retrieved 20090328. Retrieved October 31, 2008. Retrieved August 5, 2015. American Library Association. Archived from the original on November 20, 2015. Retrieved August 5, 2015. You can help by adding to it. March 2020 By using this site, you

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It includes 4 standards converted HDMI inputs, USB webcam out, HDMI out, Fairlight audio mixer with EQ and dynamics, DVE for picture in picture, transition effects, green screen chroma key, 20 stills media pool for titles and free ATEM Software Control. You get recording direct to USB flash disks in H.264 plus direct streaming via the Ethernet to YouTube Live and more. There's also a multiview with 4 cameras, media, preview and program plus status of recording, streaming and audio. That's a clean feed of all inputs and plus the live program. A DaVinci Resolve project file is also saved so you can open your live production to adjust edits, change shots, remix audio and add color correction! You can choose between cut or effects transitions by selecting the cut or auto buttons. Unlike cut, the auto button tells ATEM Mini to use a video effect when switching inputs. You can select from exciting transitions such as dissolve, or more dramatic effects such as dip to color, DVE squeeze and DVE push. The DVE is perfect for picture in picture effects and you can instantly set up different picture positions. There is even a still store for titles and graphics accessible via external software control. You can record via the HDMI output or live stream using Open Broadcaster software! One camera can be a close up, another for a wide shot and a computer for PowerPoint presentations. The presenter can even use picture in picture! ATEM Mini operates up to 60 frames per second for fast gameplay and you can use picture in picture for commentary. You can even download titles from Photoshop! Connect a camera for the presenter, a camera for a product close up and a computer for business plan slides. Then present live via Skype and post recordings online for investors to view! Setup is fast and easy, so you can travel to locations and record live multi camera video productions on a wide range of educational topics.

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