# editware
## THE VPE AND SUPER EDIT COMPANY

*Profile NLE  Application Notes*
*Super Edit V8.4 A  BETA*

Documentation **Version 1.1 -** Supercedes all dated prior to **03/23/99**

# NLE PART 2-
# *OPERATIONS*

## Section 1 – OPERATIONS

## Section 2 – PROFILE VME (INTERNAL VIDEO MIX FX) OPERATIONS

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## Section 1 – OPERATIONS

## Document Overview

The Pro*file*™ NLE protocol provides Non-Linear control of the Pro*file* from Super Edit.

This document covers Super Edit features that pertain to the Pro*file* NLE application.  Please consult the NLE PART 1 – Installation & Set-up document for setup information.  Also consult the Super Edit operations manual for more detailed information on Super Edit functions and the Tektronix Pro*file* PDR manual for more detailed information on the Pro*file*.

This document will take you through the steps needed to operate the VPE for use in the NLE mode.  Although you may have already done some or all of these procedures, please read through this entire document.

## Setup Initialization Page Options

There are five Initialization Options in Super Edit that must be defined before you can edit in the NON-LINEAR mode;

- Non-Linear Control ON/OFF
- Pro*file* Directory selection
- VTR.CFG assignment
- Sort by RECORD IN-TIME
- AUTO CLEAN ON

Other Initialization options are required for the Logger operation, and are explained later.  Most NON-LINEAR options are on Initialization Page # 6.  This page is not displayed until INIT#100 is turned on.  However, you can go directly to INIT Page # 6 by selecting INIT # 120 - NLE INIT PG.

1.  INIT #100 - **NON LINEAR MODE ON/OFF** - Note that the default is OFF.  To enable the non-linear mode, toggle this function to ON.  When you exit the INIT Page, **NLE** will be displayed in the status line of Super Edit.  When Non Linear mode is ON, INIT page # 6 will always appear first when [INIT] is pressed, allowing you to directly access the Pro*file* related INIT items.  Turn this item OFF to return to the standard linear editing mode.  Note that several set-up steps on the Profile and in Super Edit are necessary to successfully enable the NLE Mode.

2.  Assign the 4 VTR.CFG files to the R-VTR, A-VTR, B-VTR, and/or C-VTR.  This is done through INIT #s 172-175.  The default example follows:

> 172    RVTR CFG  =  VTR1
> 173    AVTR CFG  =  VTR2
> 174    BVTR CFG  =  VTR3
> 175    CVTR CFG  =  VTR4

3. INIT #151 -         On a **PDR 100**, **DIR = INT:/DEFAULT/**
                       On a **PDR 200**, **DIR = INT1:/DEFAULT/**

One of these is <u>usually</u> the default name of the directory on the Pro*file* that will contain the source Clips.  Other possibilities may begin with the "file system" name **INT2**, **EXT1**, or **EXT2**.  The applicable directory path can be determined using the Pro*file*'s MEDIA MANAGER.   To change this directory select **INIT #151**.  Super Edit prompts:         **PROFILE DIRECTORY =**

You may type in any directory name that already exists on Pro*file* as long as the complete directory name is less than 32 characters long.   If you enter a directory name that does not yet exist, it will be created automatically when the system attempts to output to that directory.

The format of the directory name is very important and must be followed exactly.  The format must be a "file system" identifier followed by a colon (**:**) and a forward slash (**/**).  Subsequent directories must each be followed by a forward slash.  The path name must end with a forward slash.  If you do not add the trailing forward slash, Super Edit will do it for you automatically.  The directory that you specify will apply to all further operations.  The directory name is CASE SENSITIVE, so it must be **UPPER CASE**.

> Examples:         INT**:/DEFAULT/**
>                   INT1**:/MYCLIPS**/
>                   EXT1**:/WILDSHOT/**

> **NOTE** that the directory name is not saved with the EDL.  Each time you load a new EDL you must specify the desired directory.

> **NOTE** that the "file system" identifier in Pro*file* must be in UPPER CASE (INT1:/, EXT1:/, etc.).

Having completed the above steps, you are ready to begin non-linear editing with any Clips that are already stored on the Pro*file*.  To copy (digitize) new material from tape to the Pro*file*, continue with the next section.

4. While in the NON LINEAR mode, INIT# 8 must be set to **STORE IN TIME SEQ**.

5. If you are planning on using the Pre-Read feature of NLE, INIT # 24 **AUTO CLEAN** must be **ON**.

## Error Messages & System Prompts

If you get the message **"UPDATING"** after selecting INIT #100, all is well**.**

If you get a message such as:

**A-VTR PORT: NOT CONNECTED OR PROLINK NOT OPEN ERROR**
**PRESS ANY KEY TO CONTINUE**

The editor was unable to establish initial contact with the Pro*file*.

- ➢ Check that the VPE port assigned to the VTR that failed to connect is in fact connected to the Pro*file*.
- ➢ Ensure that the ProLink for that Pro*file* channel is running.
- ➢ Ensure that INIT # 172-175 for this VTR is set correctly.
- ➢ It is possible that the RS-422 port on either the VPE or Pro*file* is defective or that RS-422 control cable is bad.

If you get a message such as:

**R-VTR PORT: BAD PROFILE CONFIG OR PROLINK RESET ERROR**
**PRESS ANY KEY TO CONTINUE**

The profile port was opened, but opened in error.  The two most common causes for this are:

- ➢ Either the configuration file on profile that was configured with PRCCFG has an output resource that is used in another channel or by a VDR Panel.

- ➢ If this is not the case but the VDR Panel is open, terminate (close) the panel and reset the ProLink configs by closing and reopening each ProLink.

   **NOTE:** For the **PRESS ANY KEY TO CONTINUE** message for the above two errors, if any key except the **[RESET]** key is pressed, the ports will be closed and the VPE will not enter the NON LINEAR mode.

   If the [**RESET**] key is pressed, then the NON LINEAR mode, as far as it has been initialized to this point, can be run.  For example, if the error was related to the B-VTR and you press **[RESET]**, then you would still be in the NON LINEAR mode for the R-VTR and the A-VTR.

## Digitizing source material to the Pro*file* using the Super Edit Logger

The Super Edit Logger mode is used when a separate, batch-digitizing step is appropriate. When in Logger Mode, digitizing is the only function being performed. There are two main components of the Logger Mode: the first is the playback of tape material and selection of source Clips to be digitized. The second is the actual batch digitize step. The first step is very similar to creating "dummy edits" in a normal linear environment – tape material is reviewed, selected shots are Marked IN and OUT, and edits are entered in the EDL. The second step is to "Auto-Assemble" that EDL. The Logger Mode Auto-Assembly digitizes individual Clips for each event. At that point, you would normally exit the Logger Mode and start editing.

### Logger Mode

1. Turn on the **LOGGER MODE (INIT #160)** on the VPE. '**EDIT LOG**' appears on the status line of the VPE screen. This function is only used for digitizing in the LOGGER MODE, and should be turned OFF during editing. Other forms of digitizing are described later in this document.

2. Specify a default CLIP NAME in **INIT #161 'CLIP NAME='**. (See 8.a below)

3. Define desired head and tail handles for the Clips in **INIT #162 "HEAD HANDLE = nnn FRAMES" and #163, "TAIL HANDLE = nnn FRAMES"**. This is extra material that will be added to the beginning and end of the selected video for possible use later. You may specify handles of up to 999 frames.

4. Connect a source VTR to any or all unused ports on the VPE (the R-VTR must be left assigned to the Pro*file* and in the NATIVE mode).

5. Assign Reel IDs to the loaded source(s). This Reel ID is appended to the CLIP NAME for later use should you wish to conform (auto-assemble) your edit from original material.

6. For improved speed and performance, set **Clip Join Time (INIT #164)** - Clips that are closer together than the Clip Join Time entered (1 through 999 frames) will be digitized without stopping and re-cueing the source VTR. But the Clips will still be stored as individual Clips. To disable this feature, enter "**0**".

7. Select the Timecode source to be recorded with the Clips by selecting **INIT #165 -** either "**TC from Tape**" to record the timecode from the source tape or "**TC from Generator**" to select the internal timecode generator in Pro*file*. If "TC from Generator" is selected, the Generator is automatically set to the Clip's Mark In-time when the Clip is digitized.

   **TC from Generator** is the recommended setting.

8.  Play a source VTR, Mark or Set an IN and OUT and press **[RECORD]**.  The prompt  **NAME ='**
    appears.   Perform 'a' or 'b' below.

    a.  Press **[RECORD]** [K5] or **[ENTER]** [K2] to use the default CLIP NAME (specified in
        INIT# 161).
        For each CLIP, Super Edit will append an incremental numeric ID (i.e. 01, 02, etc.).

    b.  Enter the name you wish to give the Clip on Pro*file*, and press **[[RECORD]** [K5] or
        **[ENTER]** [K2].

    The CLIP goes in the EDL, and will appear as:

    0001    SUPE01    A12V    C    01:02:18:12    01:02:28:12    01:00:00:00    01:00:10:00
    *CLIP: SUPERIOR_SHOT_OF_FOREST=WILD01


9.  When all your Clips have been selected, press **[AUTO ASSEMBLE],** and the system will prompt:
        **SORT EDL FIRST?**

    If you answer **[YES]**, the EDL will be sorted first by Reel ID and then by Source In-time before
    digitizing.   Either way the system then prompts:

        **ASSEMBLE FROM?**

    Press **[A]** (**A**ll) and the Clips in the EDL will be digitized to the Pro*file* into a directory
    that you have selected in **INIT #151 (e.g., "DIR = INT1:/*DIRECTORY NAME/ *).

    To avoid having to change reels, up to 6 source VTRs can be loaded and auto-assembled at one
    time if FULL VIEW RECORD is turned OFF (INIT # 169).

    Clips are marked with an '**R**' in the far right hand side of the EDL display after they have been
    digitized.  If you later decide to add more Clips, those marked with an 'R' will not be re-digitized.


10. Turn **OFF** the **LOGGER MODE (INIT #160)** on the VPE.  Super Edit will prompt
    "**EDL LOG WILL BE CLEARED, SAVE IT FIRST?".**   To save the list, answer **[YES]**.
    To proceed without saving the EDL, answer **[NO]**.  If you press **[RESET]**, Super Edit stays in
    the Logger mode and no action is taken.

## Digitizing Clips On-the-Fly

Super Edit NLE has full hybrid editing capability, allowing use of linear (tape) and non-linear sources in the same edit.  However, during an NLE editing session, it may be necessary to digitize more material from tape or other video feed.  One of the ways to accomplish this is to use the Digitizing Clips On-the-Fly feature.  Selected material can be immediately copied to the Pro*file* creating a source Clip by simply selecting the source and pressing a single keystroke.

**Start Digitizing** - Select a source and press **[ALT][RECORD]** **K2** to start digitizing that source (Please note that on a **K5** keyboard, **[U4]** replaces the **[ALT]** key).

If **INIT #159** has been set to **USE HANDLES**, and the source is a VTR (or equivalent), you will be prompted to **ASSIGN NEW CLIP =**.  You may enter a Clip name or press **[ENTER]** to use the next default Clip name as specified in **INIT #169.    [ALT][RECD]** will set the current Position as the In-point, cue and pre-roll the selected source, and the Clip will be digitized with the Head and Tail Handles specified in **INIT #162 and #163**.   If the source is a non-VTR source, the current In-time will be used.  If there is no In-time, the system will set the current Position as the In-time.

If **INIT #159** has been set to **NO HANDLES,** it is assumed you are rolling your source already or are recording an incoming source and want to begin digitizing immediately.   If the source is a VTR (or equivalent), it will set the current Position at the moment digitizing starts as the In-point, and the Clip will be digitized without Head and Tail Handles.  If the source is a non-VTR source, the current In-time will be used.  If there is no In-time, the system will set the current Position as the In-time.

**Stop Digitizing** - Digitizing can be stopped by pressing **[ALT][RECORD]** **K2** again, **[PLAY]**, **[STOP],** or **[ALL STOP].**  Digitizing will continue for the duration of the Tail Handle if **USE HANDLES** is set.

After the Clip has been processed, Super Edit asks if you wish to assign the new Clip.  If you press a Green Key assigned as NATIVE, the Clip will be automatically mounted and assigned to that key.

Press **[RESET]** to avoid assigning the Clip.

## Hot Log Mode

Hot Log is a method of digitizing and logging at the same time. It allows you to record one long Clip from your source, while creating sub-Clips as you go. These sub-Clips are pointers to the large Clip and do not take up any extra media space. HOT Clips allow non-linear access to any point within the large Clip that you define.

Activate **HOT LOG MODE** by toggling **INIT # 154 ON**.

**If you are digitizing from tape, set INIT # 159 to USE HANDLES** so Super Edit will pre-roll and synchronize the source tape. If **INIT # 165 is set for TC from GEN**, Super Edit will jam the Pro*file*'s internal TC generator and the resulting Clip will match the source tape TC.

**If you are digitizing from a live feed set INIT # 159 to NO HANDLES**. Define a Cut to AUX and enter an In-time to AUX. This In-time will become the starting timecode of the master Clip. **If you wish the timecode to match house or external code, set INIT # 165 to TC FROM TAPE** as long as house TC is routed into the Pro*file* TC input.

Exit the INIT page. Select your source. If it is a tape source, position the tape where you wish to start digitizing. HOT LOG will use the tape Position as the In-point, minus HEAD HANDLES as defined in (INIT # 162). Press **[ALT] [RECORD]**. You will be prompted **NAME=**. Enter a name for the master Clip or press [ENTER] to use the system default Clip name that is specified in INIT # 161. Digitizing will now start.

Once digitizing, you can define a sub-Clip at any time by pressing **[MARK IN]** to define the beginning and **[MARK OUT]** to define the end of the sub-Clip. When you are happy with these points press **[RECORD]**. Although the master Clip is still recording, you will be prompted **NAME=**. Enter a name for the sub-Clip or press **[ENTER]** to use the system default Clip name that is defined in INIT # 161. You are now ready to define your next sub-Clip.

A fast method of completing a sub-Clip is to mark the end point by pressing **[RECORD]**. If there is no defined Out-point on the source, the current Position becomes the Out-point and you are prompted for the Clip name.

Complete the recording of the master Clip by pressing **[ALT] [RECORD]** or **[ALL-STOP].**

When you are finished digitizing all of your Clips, toggle HOT LOG MODE OFF with INIT # 154. You will be prompted that the **EDIT LOG WILL BE CLEARED, SAVE IT FIRST?** Pressing **[YES]** will start the Output EDL dialog.

While you are digitizing in the HOT LOG MODE, if the video switcher and audio mixer are toggled OFF ([ALT] [VIDEO] and [ALT] [AUDIO]), you may select a Pro*file* source key and ASSGN and Play your sub-Clips.

HOT LOG MODE Clips and the master Clip are placed in the working directory. Hot Clips are identified by **'=HOT'** as part of the Clip name.

## Clip Naming Conventions

Clip names can be up to 32 characters long. Upper and lower case are allowed, but unlike the file system name (INT:, EXT1:, etc.) are not recognized as being different by Pro*file*. Most symbols may be used, but do not use spaces, back-slash (\), front-slash (/), or periods (.) in the Clip name or the source VTR Reel name.

A unique feature of Super Edit is the ability to automatically create an Edit Decision List that can be used to auto-assemble from the original tape footage using the linear editing capability of Super Edit. The only requirements are that the Clip names on Pro*file* contain the 6 character Reel ID of the original tape footage, and that the original time-code be maintained. The Clip name must be in the format:
**CLIP_NAME=REELID.**
For example, Clip name "ISO_SHOT_SCENE2=REEL3" indicates that the original footage is on a reel of tape named REEL3. Refer to section "Conforming Reels" below.

<u>Special Reserved Names</u> – In addition to the standard Clip name described above, there are other names that have been reserved for special functions. They use the special IDs – HOT, MOVIE, TEMP, and *TMP. You should not use these names as normal Reel IDs.

*Clip name* = **HOT**     -This identifies a HOT Clip and is explained in the section on HOT CLIPS.
*Clip name* = **MOVIE** -This identifies a saved Timeline and is explained in the section
                         'Save Timeline.'
*Clip name* = **TEMP**   -This identifies a Clip in the Temp directory and is explained in the section
                         'Beginning to edit'.
*Clip name* = ***TMP**   -This identifies a Clip in the Working directory that points to a Temp Clip.
                         This is explained in the section 'Recalling Temp Clips.'

## Displaying the List (directory) of Pro*file* Clips on Super Edit

To display a list of Clips, select a source in the MARK TABLE assigned to NATIVE, and press **[ALT][ASGN]** [K2]**.** Super Edit will retrieve the list of Clips from Pro*file* and display them on the edit screen. The following is a typical display.

| | CLIP | LONG CLIP NAME | REEL I.D. |
|---|---|---|---|
| 001 | I_DONT | I_DONT_THINK_WE'RE_STILL_IN_KS | EXT-01 |
| 002 | HELP_M | HELP_ME_I_AM_LOST | EXT-02 |
| 003 | SUPE01 | SUPERIOR_SHOT_OF_FOREST | WOODS |
| 004 | SUPE02 | SUPER_EDIT_SECOND_CUT | CUTO2 |
| 005 | BOB_MA | BOB_MADE_ME_SAY_THAT | BOBSAY |

SPACE BAR FOR NEXT PAGE
FILE 005?

**NOTE** (under CLIP) that only the first 6 characters from the LONG CLIP NAME are used for the Clip name in Super Edit.  This is the name that is used as the "Reel ID" in the Mark Table and in the EDL.  If more than one LONG CLIP NAME contain the same first six characters, then the Clip name will only use the first four characters and append to them an incrementing numeric ID (i.e. 01, 02, etc.).  The Long Clip Name (the Clip as named in the Pro*file*) is used by Super Edit when communicating with Pro*file*.

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## Assigning Pro*file* Clips to Green Keys

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With the Pro*file* NLE interface, you assign Clips to the Green Keys and then manipulate them just as you would on a VTR, only faster.  **Note** that only the Clips that are in the Pro*file* directory specified in INIT # 151 can be assigned to the Green keys.

To assign a Clip as a source:

1. First select the Green Key  (A-VTR, B-VTR, C-VTR)

2. Press **[ASGN]** to see the list of Clips or press **[ALT][ASGN]** [K2] to refresh the list of Clips from Pro*file* and display them on the VPE.

3. At the "FILE nnn?" prompt enter the corresponding number and press **[ENTER].**

The selected Clip is assigned to the Green Key you have selected and appears in the Mark Table. You can assign the same Clip to multiple sources.  **Note** that you cannot assign a Clip to the R-VTR, to a non-NATIVE source, nor to the C-VTR when in the FULL VIEW RECORD Mode.

## NLE Specific Keyboard Functions

Most linear Super Edit keystroke functions apply to NLE.  There are, however, many keystroke functions that apply only or specifically to NLE.

**NLE Functions – K2 Keyboards**

[ALT] [ASGN]- Refreshes & displays the current Pro*file* directory defined in INIT # 151.
[ASSGN]- Displays the current Pro*file* directory defined in INIT # 151.
[REW] - INIT #156 set to 0X  - Instantly goes to the beginning of the Clip.
[REW] - INIT #156 set 1X through 32X - Simulates VTR Rewind to beginning of Clip.
[FF] - INIT #156 set to 0X  - Instantly goes to the end of the Clip.
[FF] - INIT #156 set 1X through 32X - Simulates VTR Fast Forward to the end of the Clip.
[SRCH] - Instantly goes to the MARK IN point on the Clip.
[SHIFT][SEARCH] - Instantly goes to the MARK IN point minus the pre-roll time.
[ALT][SEARCH] - Instantly goes to the MARK OUT point on the Clip.
[ALT][FRM] - Field/Frame still selection
[ALT][INSERT]  – Inserts the current event of the Marks Table into the Timeline.
[ALT][<]  – Step increments the selected Clip or timeline in the reverse direction.
[ALT][>]  - Step increments the selected Clip or timeline in the forward direction.
[ALT][DEL] ˙Deletes all Clips between the R-VTR IN and OUT points.
[ALT][END]  - Scroll EDL and cue Timeline to end.
[ALT][BEGIN]  - Scroll EDL and Timeline to beginning.
[ALT][PAGE UP]  - Scroll EDL and Timeline UP one page.
[ALT][PAGE DOWN]  - Scroll EDL and Timeline DOWN one page.
[ALT][↑]  - Scroll EDL and Timeline UP one event.
[ALT][↓]  - Scroll EDL and Timeline DOWN one event.
[ALT][RECAL] – Recalls the TEMP Clip selected in the EDL.
[ALT][RECORD]  – Digitize to Pro*file* from external source "on-the-fly".
[SEEK][*event* #][ENTER] – Searches EDL and Timeline to the selected event.
[SEEK][R-VTR] – Searches EDL & Timeline to event that contains the positioned frame.
[SHIFT][YES] – Manually turns Pre-Read ON.  (FULL VIEW RECORD only!).
[SHIFT][NO] – Manually turns Pre-Read OFF.  (FULL VIEW RECORD only!).

**NLE Functions – K5 Keyboards**

[U4] [VTR ASGN]- Refreshes the current Pro*file* directory defined in INIT # 151.
[VTR ASGN]- Displays the current Pro*file* directory defined in INIT # 151.
[REW] - INIT #156 set to 0X  - Instantly goes to the beginning of the Clip.
[REW] - INIT #156 set 1X through 32X - Simulates VTR Rewind to beginning of Clip.
[FF] - INIT #156 set to 0X  - Instantly goes to the end of the Clip.
[FF] - INIT #156 set 1X through 32X - Simulates VTR Fast Forward to the end of the Clip.
[SRCH] - Instantly goes to the MARK IN point on the Clip.
[SHIFT][SEARCH] - Instantly goes to the MARK IN point minus the pre-roll time.
[SHIFT][FR]  - Field/Frame still selection
[U5]  - Instantly goes to the MARK OUT point on the Clip.
[SHIFT][REV]  - Step increments the selected Clip or timeline in the reverse direction.
[SHIFT][FWD]  - Step increments the selected Clip or timeline in the forward direction.
[U4][DEL]  - Deletes all Clips between the R-VTR IN and OUT points.
[U4][END]  - Scroll EDL and cue Timeline to end.
[U4][BEGIN]  - Scroll EDL and Timeline to beginning.
[U4][PAGE UP]  - Scroll EDL and Timeline UP one page.
[U4][PAGE DOWN]  - Scroll EDL and Timeline DOWN one page.
[U4][↑]  - Scroll EDL and Timeline UP one event.
[U4][↓]  - Scroll EDL and Timeline DOWN one event.
[U4][RECAL] – Recalls the TEMP clip selected in the EDL.
[U4][RECORD]  – Digitize to Pro*file* from external source "on-the-fly".
[SEEK][*event #*][ENTER] – Searches EDL and Timeline to the selected event.
[SEEK][R-VTR] – Searches EDL & Timeline to event that contains the positioned frame.
[SHIFT][YES] – Manually turns Pre-Read ON.  (FULL VIEW RECORD only!).
[SHIFT][NO] – Manually turns Pre-Read OFF.  (FULL VIEW RECORD only!).

> ## Entering Edit Times in Super Edit

You enter edit times for a Clip the same way you would for a VTR, using the MARK IN, MARK OUT, SET IN, SET OUT, TRIM IN, TRIM OUT and SET DUR keys.

> ## Beginning to edit

After you have assigned the desired Clip(s) and/or sources to one or more of your Green keys, you may begin to edit. SET IN or MARK IN an IN-time on a Source and on the R-VTR (the Timeline). Set the duration of the edit (MARK OUT, SET OUT, DUR, etc.).
      Press **[RECORD]**.

**If the edit is a CUT with a DURATION**, and the Source and the Record are Pro*file* channels, the 'edit' is processed immediately. There is no time lost in pre-rolling and playing the Clips or the Timeline. The actual time that is required to place the Clip on the timeline is a function of the Pro*file*.

**If the edit is a CUT that is OPEN ENDED or if PEGS is active**, the Source and the Record will pre-roll, regardless of whether they are Pro*file* channels or VTRs. If the Source is a VTR, the source material will be digitized as the edit is being performed, placed into a Pro*file* TEMP directory, and the new Clip placed in the Timeline. (The TEMP directory is created automatically by Super Edit on Pro*file* and is given the name of the directory in INIT# 151 plus the letters TEMP. i.e. if INIT# 151 = INT1:/DEFAULT/, then the temp directory is INT:/DEFAULTTEMP/).

The Mark Table is updated and the event goes into the EDL (Play List). A special note shows the new Clip name followed by the original source name. The new Clip name is made up of the default Clip name specified in INIT# 161 followed by '=TEMP' to indicate that the Clip is located in the TEMP directory and not in the directory specified by INIT# 151. For example:

    0001  SUPE01  A12V  C      01:02:18:12  01:02:28:12  01:00:00:00  01:00:10:00
    *CLIP: (*Default_Clip_Name*)=TEMP SUPERIOR_SHOT_OF_FOREST=WOODS

**To force a CLIP to be digitized**, even with an OUT time defined, press **[PEGS]** then **[RECORD]**. A "dummy" PEG will be added to the event, forcing the edit to be digitized in real-time.

**If the edit is a TRANSITION**, the sources will pre-roll, regardless of whether they are Pro*file* channels or VTRs, or whether or not the event is open ended. All transitions are digitized as the edit is being performed, placed into a Pro*file* TEMP directory, and the new Clip placed in the Timeline.

The Mark Table is updated and the event goes into the EDL (Play List). A special note shows the new Clip name followed by the original FROM source and TO source names. The new Clip name is made up of the default Clip name specified in INIT# 161 followed by **'=TEMP'** to indicate that the Clip is located in the TEMP directory and not in the directory specified by INIT# 151.

For example:

```
0001   SUPE 01   A12V  C          01:02:18:12  01:02:18:12  01:02:18:12  01:02:18:12
0001   SWIM01    A12V  D    30   01:00:00:00  01:00:05:00  01:02:18:12  01:02:23:12
*CLIP: (Default)=TEMP   SUPERIOR_SHOT_OF_FOREST=WOODS    SWIMMING=SWIM
```

> **NOTE** that Clips placed in the TEMP directory are not displayed when displaying the list of Clips.   (Re:  **[ALT][ASGN] K2.**)

**HANDLES**  - If INIT # 155, AUTO-HANDLES, is set to ON, then additional source material will be digitized during the pre-roll and post-roll times as defined in INIT # 1 and INIT # 2 respectively. Digitizing starts 1 second after the source starts to play and continues to the end of the post-roll.

**PRE-ROLLS** – Devices will pre-roll and Clips will be placed in the TEMP directory when:

1.  The edit is a transition
2.  Any device involved in the edit is a non-disk device
3.  A cut is open ended
4.  Any PEGS command is active

There are three pre-roll settings

1.  INIT# 001 is the pre-roll setting for linear devices involved in an edit
2.  INIT# 157 is the pre-roll setting for disk based devices involved in an edit
3.  INIT# 158 defines whether pre-roll will be applied to Pro*file* sources. (See "0" Length Pre-roll below)

**"0" LENGTH PRE-ROLL -** If a Clip is to be used from a point closer to the beginning of the Clip than the time defined in INIT# 157, the disk pre-roll will be added to the in-time of the source making the edit times invalid.  Setting INIT#158 to SOURCE PREROLL OFF will allow Pro*file* sources to be used without applying a pre-roll to them.  If PEGS are active, and any PEG has a non 00:00 execution time, then Pro*file* sources are pre-rolled.

> **NOTE**: that with "0" pre-roll or SOURCE PREROLL OFF selected, the first frame of Pro*file* audio may be heard ramping, and audio "pops" may be heard in the audio.

**VIDEO-ONLY, AUDIO-ONLY, A/V EDITS -** Pro*file* NLE allows Video only and Audio only edits in addition to A/V edits.  A/V selection is the same as for linear editing.

**ADD-ON (SEQUENTIAL) EDITS  -** Edits made at the end of the Timeline are appended to the Timeline without any further action on the users part.

**OVERLAPPING EDITS -** If you make an edit that has an Edit IN time earlier than the end of the timeline, the new Clip will replace the material that was previously put on the timeline at that position.

**PROGRAMMED MOTION SPEEDS (SLO-MO) –** The variable speed ranges available through PEGS for the Pro*file* NLE  is –999 (-9.99 X play speed) to +3200 (+32 X play speed).  If you attempt a speed higher than 32X or lower than –9.99X, the speed reverts to play speed (100%)

**PRE-READ –** You can transition FROM and TO the R-VTR timeline by specifying the R-VTR in the Dissolve, Wipe, Key, or Cut dialog.  To CUT to the R-VTR, press [SHIFT][CUT].  You can send PEGS Programmed Motion commands to the R-VTR while it is in pre-read.   Pre-read is enabled automatically when R-VTR is involved in the event dialog, and the word PRE-READ is displayed on the status line of the Super Edit Marks Table.  The R-VTR Reel ID in the EDL will be the Reel ID as specified in INIT# 107.  The Timeline (R-VTR) MIXER cross-point will be as specified in INIT# 108.  The Timeline (R-VTR) VIDEO cross-point will be the Video Cross-point specified in the VTR ASSIGNMENT Menu.  INIT# 56 lets you turn pre-read OFF after each event or leave it ON.  This feature works in the FULL VIEW RECD ON mode only! (INIT # 169)

**TIMELINE INSERT** - Pressing **[ALT][INSRT]** puts the current event of the Marks Table into the Timeline and EDL between the points specified by the R VTR In and Out marks.  If **NO RIPPLE** is asked for, the old material on the Timeline is replaced by the current event in the Marks Table.  (Existing Clips are removed or shortened.)   If **YES RIPPLE** is selected, the new event is inserted at the R-VTR IN point.  The existing Clip at the R-VTR In mark will be split in two, the new Clip inserted, and all following Clips are shifted to a later point.  If the event involves a transition, non-disk device(s), or PEGS command(s), it will automatically be digitized prior to inserting it into the Timeline and EDL.  (See **RIPPLE** later in this document)

**DELETE EVENTS** - Events that are deleted without ripple will be replaced by black video and/or audio silence on the Timeline.  Events deleted with ripple (See **RIPPLE** later in this document) will be removed from the timeline and all following events will be moved earlier on the timeline. Pressing **[DEL]** deletes the event selected in the EDL and pressing **[SHIFT][DEL]** asks for a range of event FROM/THRU to be deleted.

> **NOTE** that the Clips are just removed from the Timeline.  The original source Clips are not affected.

**TIMELINE DELETE** – To delete any part of the Timeline, Mark In and Out on the R-VTR and press **[ALT][DELETE].**  The selected portion of the Timeline will be deleted, and you will be given the option to Ripple (adjust the timeline.  See **Ripple** later in this document).  This function is applied to both Audio and Video regardless of what is selected in the mark table. (Note that the Clips are just removed from the Timeline.  The original Clips are not affected.)

**RECALL EVENTS** - If the Clip being recalled to the Mark Table is not assigned, Super Edit asks where to assign the Clip.  If you select a Green Key, Super Edit assigns the Clip to that Green Key and automatically puts it on the Profile output.

**RECALLING TEMP CLIPS ([ALT] [RECALL])** – Instead of recalling the information from the EDL to the Mark Table, pressing **[ALT][RECAL]** retrieves the actual digitized TEMP Clip from the Temp Directory and puts it into the Working Directory.  Super Edit then asks where to assign the Clip.  If you select a Green Key, Super Edit assigns the Clip to that Green Key and automatically puts it on the Profile output. The TEMP clip now appears in the Working Directory with the same name except that it is '=**TMP**' instead of' =TEMP'.   The *TMP clip may be assigned to a Green Key and used just as any other Clip except that it cannot be conformed (see section on CONFORMING REELS ).

**REPLACE EVENTS** - Replace Events operation is similar to Insert Events.   In NLE mode, the modified Clip is replaced on the Timeline.  In this mode, it is only required that some portion of the replaced Clip be within the location of the original Clip on the timeline.   If the Clip being replaced is a TEMP Clip, it may or may not need to be re-digitized.  If only the OUT time is changed, you will be prompted **RE-DIGITIZE CLIP?**  This allows you to decide whether to re-digitize it or not.  For other cases, the Clip is re-digitized automatically.  Replacing a '*TMP' clip is similar.

**MOVE EVENTS** - A range of Clips can be moved from one location on the timeline to another by pressing **[SHIFT][MOVE]**.  Answer the normal question, MOVE FROM?, THRU?, AFTER?, and RIPPLE?   If ripple is selected (See **RIPPLE** later in this document), all following Clips on the timeline are moved up to fill in the hole and then all Clips at the new location are moved down to allow the Clips to be inserted on the timeline.

If ripple is not selected, the move will have no effect on the timeline.

**COPY EVENTS** - A range of Clips can be copied from one location on the timeline to another by pressing **[ALT][MOVE]** [K2]**.**  Answer the normal questions, COPY FROM?, THRU?, AFTER?, and RIPPLE?

If ripple is selected (See **RIPPLE** later in this document), all Clips at the new location are moved down to allow the Clips to be inserted at the new location on the timeline.

If ripple is not selected, the copy will have no effect on the timeline.

**RIPPLE** – When inserting material into an existing edited piece or extending an existing edit, it is necessary to decide whether the material following the inserted material will be pushed out or over-recorded.  Likewise, when deleting material from within an edited piece or shortening an existing edit, it is necessary to decide whether to pull up the following edits or to leave a black/silent hole.  The process of pulling up or pushing out, when referring to the edit decision list (EDL) is called "RIPPLE". Rippling becomes complicated when we consider which elements (audio and video tracks) should be pulled up or pushed out.  Usually, the intent of the ripple is that the same elements be rippled that are in the event being inserted, deleted, extended or shortened.  The MOVE function is a special case involving simultaneous DELETE and INSERT of edits.
The elements to be rippled are defined as those A/V elements in the edit which is being inserted, deleted, extended or shortened.

The range is defined as:
   all edits in the list with a record IN time greater than the IN time of the edit which is being inserted, deleted, extended or shortened.

The conditions for a valid ripple command are met when:
   The range of edits affected by the ripple contain no edits which combine A/V elements which are to be rippled with A/V elements which are not to be rippled.

In other words, the range may only contain edits that meet one of these criteria:
   - The components are the same as the ripple components - these edits will be rippled
   - The components are a subset of the ripple components - these edits will be rippled
   - None of the components is a ripple component - these edits will not be rippled.

In some cases, Super Edit will allow you to override these rules by notifying you of the conflict, then asking you, "**DO IT ANYWAY?**".  If you answer **YES**, the operation will be performed regardless of the consequences.

<u>**SEEK NEXT EVENT**</u> – Rather than Rew, FF, Play or Jog to find starting points for events on the Timeline, Press **[ALT][←]** or **[ALT][   ]** to go to the first frame of the previous or next event on the Timeline.

<u>**AUTO ASSEMBLY**</u> - When Auto Assemble is selected, Super Edit asks for the range of events to be assembled "From / Through".  The events in this range are sequentially inserted on the Time Line. INIT# 168 allows the option of re-digitizing TEMP Clips.  If INIT# 168 is turned OFF, the Auto Assembly operation continues without stopping to 'cue the timeline' or the sources.
The sources do not have to be assigned to green keys, but the Clip names must be in the EDL and the Clips must exist in the specified Pro*file* directory or associated TEMP directory.

If INIT# 168 is turned ON, then all Clips located in the TEMP directory will be re-digitized by recalling the sources to the mark table, cueing the sources and re-digitizing them.  Note that the *CLIP note is changed to show the new TEMP Clip name.

**Importing EDLs from other edit systems** - EDLs from other edit systems or EDLs with missing CLIP notes can be Auto Assembled and Clip notes added automatically.  The EDL must be in standard GVG format. (EDLs not in GVG format can be easily converted using the XEDL or other 3rd party software.)

If the EDL contains Clips that are already digitized on Pro*file*, the only requirement is that the REEL ID matches the first 6 letters of the Clip on Pro*file* and that they be unique.  That is;

| | REEL ID | Clip Name |
|---|---|---|
| Correct: | <u>REEL ID</u> | <u>Clip Name</u> |
| | REEL1 | REEL1=REEL1 |
| | REEL2 | REEL2=REEL2 |

In the following example, Super Edit is unable to distinguish between the two clips on Pro*file*.

| | REEL ID | Clip Name |
|---|---|---|
| Not Correct: | <u>REEL ID</u> | <u>Clip Name</u> |
| | REEL1A | REEL1A=REEL1A |
| | REEL1A | REEL1AB =REEL1A |

The operation for auto assembling this EDL is essentially the same as for any other EDL except that during Auto Assembly, each source must be assigned to a green source key.  That is how Super Edit knows whether the source is a Clip on Pro*file*, or a VTR.  As the Auto Assembly process continues, each time it encounters an event without an identifying CLIP note, and if that Clip is not already assigned,

Auto Assembly stops and Super Edit prompts you to assign the source to a green source key.  If it is a **Clip**, select a green key that is assigned as **NATIVE**, if it is **VTR** reel, select the green key for the VTR that has that reel mounted.

Any event that requires the source or sources to be digitized, will automatically be digitized, overriding the setting of INIT #168 - AUTO DIGITIZE ON/OFF.

**BINS –** If your system has BINS (VPE-241, 241L, 151, 251, 341 or 351), note that there can only be 1 (one) Timeline open at any time in NLE. It is recommended that you remain within the same BIN while building a Timeline.

**SAVE TIMELINE** - All or any sequence of Clips on the Timeline can be saved to the Pro*file* as a Clip, which can then be assigned to a green key as a source or retrieved from this Pro*file* by another Pro*file* on a Network.

Press **[ALT][OUTPT EDL]**[K2]. Super Edit first asks "**Movie Name** = ", that is; the name it will be called on Profile. Next, Super Edit asks for the **FROM / THROUGH** range of events to be saved. All shortcut keys operate as they do for other functions. Lastly, Super Edit asks for **SELECT SAVE MODE** and displays a pop up menu for selection of 3 ways to save the Timeline:

> 1 - **SAVE TL AS CLIP** – Saves the pointers to the Audio and Video Clips that have been used in the current timeline.
>
> 2 - **RENDER TL AS CLIP** – Creates a Movie of the saved timeline. This is internally re-digitized as a single Clip, and does not affect the original material on Pro*file*. **(JPEG only)**
>
> 3 - **SAVE ALL AS CLIP** – Saves the pointers to the Audio and Video Clips that have been used in the current timeline, and makes another copy of the original Clips used to create that timeline.

Once the Clip is saved to the Pro*file,* it will appear in the Clip list with the designation "**MOVIE**" in the REEL ID column.

**DELETING CLIPS ON PROFILE -** To **permanently** remove a Clip from Pro*file*, display the list of Clips by pressing **[ALT][ASGN]**[K2.] Type the number of the Clip to be deleted preceded by a minus sign, then press [ENTER]. I.e. to delete Clip 005, press **[-][5][ENTER].** Note that this deletes the original Clip and it can no longer be used on the Timeline.

**MOVING CLIPS ON PROFILE -** To MOVE a clip from one directory on Pro*file* to another, you use the MEDIA MANGER on the Pro*file*. You may use the standard Windows conventions such as CUT & PASTE or CLICK & DRAG, but it must be done in the Pro*file* MEDIA MANAGER. Clips moved via Windows EXPLORER or other utility program will corrupt both the Clip and the Directory.

**SWAP** – It is frequently desired to record all or part of the Timeline to a VTR. To facilitate this, swapping the Timeline with a VTR is now allowed provided that the Timeline is swapped to location A, B, or C. This is not available on systems with the VME (Pro*file* internal) Video Switcher.

To **SWAP** the Timeline with a VTR, the VTR must be assigned to A,B or C. Select the VTR and press **[SHIFT][S]** ([SHIFT][A-VTR]). Answer YES when Super Edit prompts: SWAP?. The VTR and Timeline assignments will be automatically swapped. Select the edit points on the R-VTR and on the Timeline, and perform the edit just as you would for a linear edit.

**STILL FIELD/FRAMES SELECTION -** Pressing **[ALT][FRAMES]** [K2] toggles a still video between Still Frame and Still Field.


## Conform Reels

A unique feature of Super Edit is the ability to automatically create an Edit Decision List that can be used to auto-assemble from the original tape footage using the linear editing capability of Super Edit. For this reason, when Clips are created in Super Edit using the Logger or when digitizing on-the-fly, the Reel ID of the original source tape is automatically appended to the Clip name followed by an equal sign i.e. **=REEL1**.


To generate an EDL with the original Reels assigned, press **[OUTPUT EDL]**.  Following the normal FROM/THRU questions, Super Edit will ask "CONFORM REELS?"  Answer YES and the resulting EDL will have the correct Reel IDs for auto-assembling the original source reels.

To auto-assemble the original sources, select INIT # 100 to take Super Edit out of the NON-LINEAR mode, reload the conformed list and edit as usual.  The EDL may also be taken to any other linear on-line system that accepts the standard Grass Valley format EDL.

Hot clips ('=**HOT**') and digitized TEMP Clips ('=**\*TMP**') cannot be conformed.


## NL SOURCE MODE (not available with VME)

The **NL SOURCE MODE** is a hybrid operational mode in which there is a VTR assigned as the R-VTR, and Pro*file* NATIVE Clips assigned as sources.  There is no Timeline in this mode.  To utilize this mode it is necessary to first establish Native mode communications with INIT # 100.  The Super Edit Status Line will show **NL SRC** as the mode.

Native sources, if present, must be assigned to A, B and/or C Green Keys.  FULL VIEW RECORD ON/OFF (INIT # 169) has no effect on NL SOURCE mode.  Editing is done linearly on the VTR, but the Pro*file* sources are displayed and assigned to Green Keys just as in NLE mode.

This feature is not available for systems configured for a VME (Pro*file* internal) Video Switcher.

## Section 2 - PROFILE VME (VIDEO MIX EFFECTS) OPERATIONS

The Pro*file* Video Mix Effects (VME) card emulates the basic functions of one M/E bank of a GV Model 1000 Video Switcher. It can be installed in any Pro*file*. To be used in a PDR 100 requires the "Upgraded i960 board", also called the Upgraded Master and Slave Disk Controller Board.

Super Edit must be configured for the VME as the Video Switcher, and can be configured for either E-E Preview or for the use with an external Preview switcher or Aux Bus.

**VME TRANSITIONS** – Cut and Dissolve dialogs on the VME are similar to other switchers. 16 different Wipes, numbered 1 through 16, are supported by the VME. By adding 100 to the Wipe number, a reverse wipe is generated. Any wipe number programmed greater than 16 is performed as a dissolve. At this time there is no support for Wipe borders, softness, multipliers, position or rotation.

**VME KEYS** - Keyer dialog on the VME is similar to other switchers with the exception that delayed keys are not supported. Only SELF and EXTERNAL keys are supported. Key Clip, Key Gain, Key Source (self / external key) and Key Modifiers are supported by four Super Edit INIT options described later in this section.

> **Keyer Preview Mode** - In order to facilitate the setting of key parameters, whenever you are in one of the INIT # 177 Keyer setup options, Super Edit automatically enters the Key Preview Mode. In the Key Preview mode, the programmed key is shown on the program monitor. As adjustments are made, the key preview immediately reflects the change.
> Exiting the INIT option (pressing [ENTER] with no value change) exits Key Preview. Pressing the [RESET] key leaves the Key Preview ON; pressing [SHIFT][RESET] turns Key Preview OFF.
>
> Key Preview consults both the programmed transition and the PEGS table to determine the key to be displayed. If the currently programmed transition is a KEY, then that key is displayed. If the current transition type is not a key, then the PEGS table is examined. If any Keyer function PEGS are found (described later in this section) then that key is displayed.
>
> **Keyer Parameter Setup** - A menu of Keyer parameter setups is accessed from INIT # 177. The options are:
>
>> 1. KEY CLIP (default value is 500, range is 0...999)
>> 2. KEY GAIN (default value is 512, range is 0...1024)
>> 3. KEY EXT SRC (default value is 0)
>>> A. Select 0 for Self-Key (used key fgnd source as hole-cutter)
>>> B. Select 1 - 18 for video xpt of external key hole-cutter source.
>> 4: KEY MOD (default 0) enables access to two key modifiers.
>>> A. The 1's place value is INVERT: use 1 for inverted key.
>>> B. The 10's place value is Edge Mode.
>>>> a. Use 1x for ADDITIVE KEY.
>>>> b. Use 0x for MULTIPLICATIVE KEY
>>> Example: 10 would be Additive Key, Not inverted.
>> 5: EXIT

**VME PEGS COMMANDS -** PEGS can access Key transitions as well as trigger Auto-transitions and FTB (Fade To Black (downstream). Enter **V** at the **FUNCTION=?** prompt.

> **PEGS 50 - AUTOTRANS** - The transition rate will be the last rate used, or a rate recalled by EMEM. Often used to transition down (OFF) a Key previously transitioned up.
>
> **PEGS 58 – FTB** - Toggles FTB
>
> **PEGS 600 –CUT KEY OFF** - Cuts current Key OFF
>
> **PEGS 601 through 618 – DISSOLVE KEY ON**, using a source 0 through 18 as the Foreground and the current "TO" source as the Background. The transition rate will be the last rate used, or a rate recalled by EMEM
>
> **PEGS 701 through 718 – WIPE KEY ON,** using a source 0 through 18 as the Foreground and the current "TO" source as the Background. The transition rate will be the last rate used, or a rate recalled by EMEM. The Wipe number will be the last number used, or as recalled by EMEM.
>
> **PEGS 801 through 818 – CUT KEY ON,** using a source 0 through 18 as the Foreground and the current "TO" source as the Background.

**VME EMEM -** A single EMEM (which is more like a Panel Memory) is supported. The PEGS EMEM can have the value 0 through 19, but there is no distinction between these values. The EMEM stores and recalls the values of the four VME Keyer INIT # 177 parameters, as well as the current values of the PEGS Duration and PEGS Wipe number.
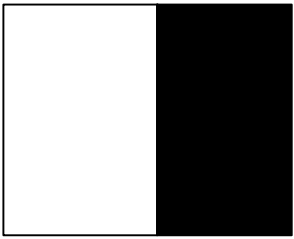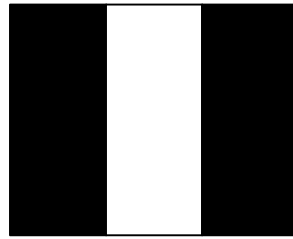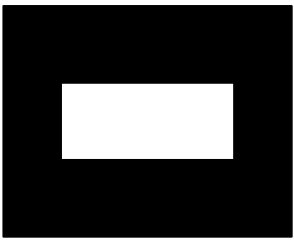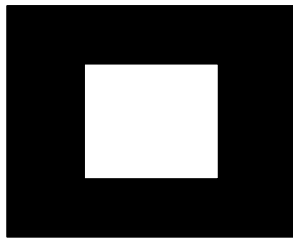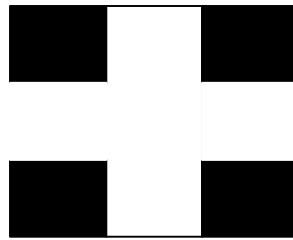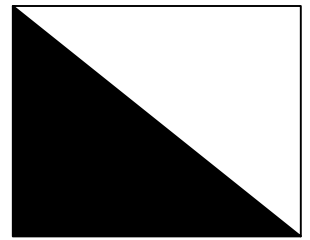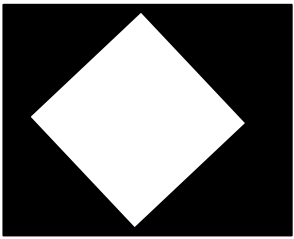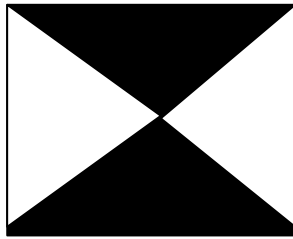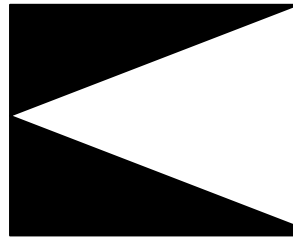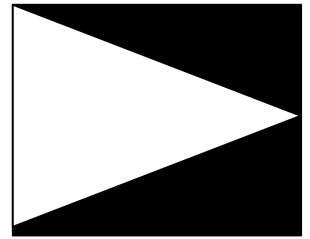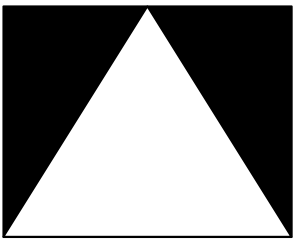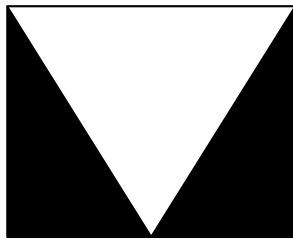
| 1 | 2 | 3 | 4 |
|---|---|---|---|

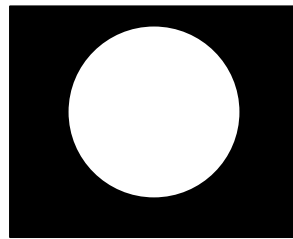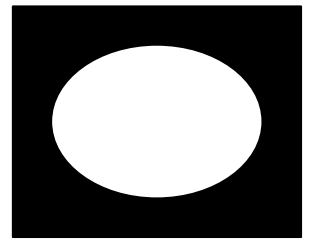| 5 | 6 | 7 | 8 |
|---|---|---|---|

| 9 | 10 | 11 | 12 |
|---|---|---|---|

| 13 | 14 | 15 | 16 |
|---|---|---|---|

**White=NEW video**
**Black=OLD video**

**NOTE**:  Wipes are reversed by adding **100** to the code.
Wipe codes outside the 1>16 range are transitioned as dissolves.

| INITIALIZATION PAGE  # 6 | 2001 EDIT LINES |
|---|---|
| 151  WORK DIR = INT1**:/DEFAULT/**<br>152<br>153<br>154  HOT LOG MODE OFF<br>155  AUTO-HANDLES OFF | 166  CAPACITY    = 04:07:53:18<br>167  REMAINING = 02:43:00:24<br>168  AUTO ASMB DIGITIZE OFF<br>169  FULL VIEW RECD ON<br>170  TL START  00:58:30;00 |
| 156  REW/FF SPEED = 032X<br>157  DISK PREROLL = 030<br>158  SOURCE PREROLL ON<br>159  ALT/RECD = NO HANDLES<br>160  LOGGER MODE OFF | 171  VIDEO OUT = 002<br>172  RVTR CFG = VTR1<br>173  AVTR CFG = VTR2<br>174  BVTR CFG = VTR3<br>175  CVTR CFG = VTR4 |
| 161  CLIP NAME = MY_CLIP<br>162  HEAD HANDLE = 180 FRAMES<br>163  TAIL HANDLE = 180 FRAMES<br>164  CLIP JOIN TIME = 180 FRAMES<br>165  TC FROM GEN | 176<br>177  VME KEY SETUP<br>178  AUTO SCROLL EDL ON<br>179  PDR ROLL TRIM = 000<br>180  PDR RECD TRIM = **-**001 |

**151**    **DIR** = **INT1:/ -** Defines the current or working directory on the Pro*file*, where Super Edit will store and retrieve Clips. The file system designations can be INT, INT1, INT2, EXT, EXT1 or EXT2.  The file system designation must always be followed by a colon ( **:** ) and a front slash ( **/** ). The directory can consist of up to 32 characters, and must be followed by a front slash ( **/** ). If the user does not put a front slash at the end of the directory name, one is inserted automatically by Super Edit.  If a directory name is defined that does not exist, it is created automatically when an attempt is made to store data there.

   **NOTE** that the "file system" identifier in Pro*file,* **INT:, EXT1:, etc**., .must be in UPPER CASE .

**152**    **N/A**

**153**    **N/A**

**154**    **HOT LOG MODE OFF =** Hot Log is a method of digitizing and logging at the same time. It allows you to record one long Clip from your source with as many sub-Clips as you like.  These sub-Clips are pointers to the large Clip and do not take up any extra media space. They allow non-linear access to any point within the large Clip that you define.

**155**    **AUTO-HANDLES OFF =** This option allows additional source material (handles) to be digitized during the normal Pre-roll and Post-roll periods.

**156**    **REW/FF SPEED = 032X** – This option defines how many times Play speed the Pro*file* channel will shuttle when REW and FF are pressed.  If set to **0**, pressing [REW] will send the disk to the first frame.  Pressing [FF] will send the disk to the last frame.
If set to **1,** the disk will shuttle forward and reverse at Play speed.  32X (32 times Play speed) is the maximum shuttle speed.

**157**    **DISK PREROLL = 030** – This setting defines the pre-roll length for Pro*file* sources when used in the NLE mode.  VTR pre-rolls are still set with INIT# 1.

**158**    **SOURCE PREROLL ON/OFF –** This setting defines whether the pre-roll specified in INIT #157 will be applied to Profile sources.

This item should be set to **OFF** when the marked In-point of a Clip and the physical beginning of that Clip is less than the DISK PREROLL specified in INIT #157.  If left **ON**, a timeline error offset in the amount of the difference between the two will result.

**NOTE**: that with "0" pre-roll or SOURCE PREROLL OFF selected, the first frame of Pro*file* audio may be heard ramping, and audio "pops" may be heard in the audio.

**159**    **ALT/RECD = NO HANDLES –** If the "**NO HANDLES**" option is selected, when **[ALT][RECORD]** [K2] or **[U4][RECORD]** [K5] (Digitize Immediately) is invoked, Logging (digitizing) of material will begin on-the-fly as soon as Pro*file* is ready (typically one second).  If "**USE HANDLES**" is selected, when **[ALT][RECORD]** [K2] or **[U4][RECORD]** [K5] will cause the VTR to stop, cue up, pre-roll, and record using the handle times.   For more information see **Digitizing Clips On-the-Fly.**

**160**    **LOGGER MODE ON/OFF**  – This turns the Logger mode, used for Auto digitizing Clips to the Pro*file*, ON or OFF.  When ON, **EDIT LOG** is displayed on the Status Line of the Super Edit screen.

**161**    **CLIP NAME = MY_CLIP** – This is where you assign the default Clip name for Clips that are created without names.  Each time this default Clip name is used, an incremental number is appended, e.g.: **MY_CLIP001, MY_CLIP002,** etc.

**162**    **HEAD HANDLE = 180 FRAMES** – Assign an amount of frames from "0" to "999", that will be added to the beginning of a Clips IN point when digitizing using the Logger mode in NLE.

**163**    **TAIL HANDLE = 180 FRAMES** – Assign an amount of frames from "0" to "999", that will be added to the end of a Clips OUT point digitizing using the Logger mode in NLE.

**164**    **CLIP JOIN TIME = 180 FRAMES** – While Auto digitizing in the Logger mode, selected Clips that are separated by less time than specified here ("0" to "999" frames), will not stop digitizing between Clips.  These Clips are still created as separate Clips in the Pro*file* directory.

**165** **TC FROM GEN / TC FROM VTR** – If the Pro*file* time-code input was set to either "**Internal Generator**" or "**Genlock (VITC)**," Super Edit INIT# 165 must be set to

"**TC FROM GEN**". If the Pro*file* time-code input was set to "**External LTC**", Super Edit INIT# 165 must be set to "**TC FROM TAPE**".

**166** **CAPACITY = 04:07:53:18** – This is the total record capacity of this Pro*file* at the current compression rate.

**167** **REMAINING = 02:43:00:24** – This is the total remaining record capacity of this Pro*file* at the current compression rate. This time is also displayed in the Show Timer display area when in the LOGGER or HOT LOG Modes.

**168** **AUTO ASMB DIGITIZE = ON/OFF** – When Auto Assemble is selected, Super Edit asks for the range of events to be assembled "From / Through". The events in this range are sequentially inserted on the Time Line. INIT# 168 allows the option of re-digitizing TEMP Clips. If INIT# 168 is turned OFF, the Auto Assembly operation continues without stopping to 'cue the timeline' or the sources. If INIT# 168 is turned ON, then all Clips located in the TEMP directory will be re-digitized by recalling the sources to the Mark Table, cueing the sources and re-digitizing them. Note that the *CLIP note is changed to show the new TEMP Clip name.

**169** **FULL VIEW RECD OFF -** Uses the R-VTR Codec only as the recorder codec during Record. A codec is not capable of true E-E operation, so you will not see or hear the material on the timeline before the edit point or the material after the edit point during the recording.

**FULL VIEW RECD ON -** The C-VTR codec is devoted to Recording during Record operations, allowing you to see and hear the material on the timeline before and after the edit points as if you were doing an insert edit on a VTR with E-E capability. In addition, you see and hear any tracks not involved in the edit. In this mode you lose the use of the C-VTR and its codec as a source. Please note that the system routing must be set up for this option as discussed earlier.

**170** **TL START 00:58:30:00 –** This entry sets the Start Time of the Timeline. For **NTSC**, the default TC mode is **NON-DROP FRAME**.

If you wish to set the TL to **DROP FRAME**, press **[ALT][FRAMES]** when entering the start time. SHOW START TIME, INIT # 16, is automatically changed to DROP FRAME Mode to match that of the TL START.

The set mode will be retained in your Configuration File.

**NOTE: It is important that no time <u>earlier</u> than this time is placed on the Timeline. If earlier times are present, incorrectly digitized movies will result.**

**171**     **VME PORT = 002** – When using the internal switcher of the Pro*file* (VME) and an 8465 or 8466 Preview Switcher, assign whichever codec is being fed from the Pro*file* to the SWITCHER IN of the Preview Switcher.

       **VIDEO OUT = 001** – When using an external Switcher, Super Edit must be told which Pro*file* Video input the output of the Video Switcher is connected to.

**172**     **RVTR CFG = VTR1** – This is the Profile configuration file that is assigned to Codec 1.

**173**     **AVTR CFG = VTR2** – This is the Profile configuration file that is assigned to Codec 2.

**174**     **BVTR CFG = VTR3** – This is the Profile configuration file that is assigned to Codec 3.

**175**     **CVTR CFG = VTR4** – This is the Profile configuration file that is assigned to Codec 4.

**176**     **N/A**

**177**     **VME KEY SETUP -** Opens the VME KEY SETUP menu, enabling adjustments of clip, gain, etc. for the keyer on the internal VME switcher.

**178**     **AUTO SCROLL EDL ON/OFF –** When turned ON, this feature enables the EDL to follow the Timeline whenever PLAY is implemented.

**179**     **PDR ROLL TRIM = 000** – This trim compensates for Pro*file* roll timing when it is used as a Source.  This setting defaults to 0 and normally should not be changed.

**180**     **PDR RCD TRIM = -001 -** This trim compensates for Pro*file* roll timing when it is used as a Recorder.  This setting defaults to 0 and will need to be changed depending on the current Pro*file* software version.

| For Pro*file* software version | Set to |
|---|---|
| **2.2.1.89** | " **0**" |
| **2.2.2.2** | "**-1**" |
| **2.2.3.9** | "**-1**" |
| **2.2.3.13** | "**-1**" |
| **2.2.3.16m** | "**-1**" |
| **2.4.1.19** | "**-1**" |
| **2.4.3.5** | "**-1**" |
| **2.5.2.61** | "**-1**" |
| **2.5.0.261** | "**-1**" |
| **2.5.0.313** | "**-1**" |

       As Tektronix releases new Pro*file* software, Editware will advise you of the new settings.