

*Profile NLE Application Notes  
Super Edit V8.3 B Test*

**PRELIMINARY DOCUMENTATION - Supersedes all dated prior to 10/16/98**

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## Document Overview

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

This document covers Super Edit features that pertain to the *Profile* NLE application. Please consult the Super Edit operations manual for more detailed information on Super Edit functions and the Tektronix *Profile* PDR manual for more detailed information on the *Profile*.

This document will take you through the steps needed to configure the *Profile* and 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.

## RS-422 Control Interconnect

Depending on how many *Profile* channels you wish to use, connect two (2), three (3), or four (4) standard RS-422 9-pin machine control cables from the VTR ports on the rear of the VPE chassis to the *Profile* RS-422 Connector Panel. VPE ports 1 through 4 can be connected to any of the 8 *Profile* ports. An example follows:

On the <u>VPE</u>		On the <u>Profile</u>	
VTR Port 1	-	RS422 port P1	
VTR Port 2	-	RS422 port P2	
VTR Port 3	-	RS422 port P3	(optional)
VTR Port 4	-	RS422 port P4	(optional)

## Profile Audio/Video Outputs

The Video and Audio outputs from *Profile* are associated with the VPE's R-VTR, A-VTR, B-VTR, and C-VTR as indicated below and should be routed as appropriate in your facility. An example follows:

	<u>Video</u>	<u>Audio 1</u>	<u>Audio 2</u>	<u>Audio 3</u>	<u>Audio 4</u>
<b>R-VTR</b>	Vid 1 Out	Aud 1 Out	Aud 2 Out	Aud 3 Out	Aud 4 Out
<b>A-VTR</b>	Vid 2 Out	Aud 5 Out	Aud 6 Out	Aud 7 Out	Aud 8 Out
<b>B-VTR</b>	Vid 3 Out	Aud 9 Out	Aud 10 Out	Aud 11 Out	Aud 12 Out
<b>C-VTR</b>	Vid 4 Out	Aud 13 Out	Aud 14 Out	Aud 15 Out	Aud 16 Out

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## Profile Configuration Setup

The next step is to configure the *Profile* INPUTS and OUTPUTS, and to select which codecs and video quality to use. Each *Profile* channel has a default configuration file in the *Profile*. They are:

Channel 1 = VTR1. CFG  
Channel 2 = VTR2. CFG  
Channel 3 = VTR3. CFG  
Channel 4 = VTR4. CFG

A utility program called **PRCCFG.EXE** is used to modify these configuration files and enable use of NLE applications. If this program does not already reside on your *Profile*, Editware supplies it on a 3.5" floppy disk.

If this is the first time you are performing this procedure, and your *Profile* does NOT have this utility program installed, copy **PRCCFG.EXE** from the floppy disk supplied by Editware to the *Profile/Configs* folder. If desired, a Shortcut can be created.

Once installed, from NT Explorer or from the File Manager double click on the '**PRCCFG**' icon to open the program. If ProLink is running (ProLink is described later in this document), the following prompt may appear: '**Your change will take effect the next time you start ProLink**'. Click **OK!** The Resource Manager window will open.

## CONFIGURING YOUR VIDEO SWITCHER, AUDIO MIXER, & PREVIEW SWITCHER

The following are four common configuration scenarios. Each are followed by diagrams of typical set-ups and PRCCFG configurations. Select the one that fits your application. They are:

**Page 8** Configure *Profile* for **internal video switcher (VME) and E-E preview**.

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**Page 14** Configure *Profile* for **internal video switcher (VME) and preview switcher**.

**Page 16** Diagram of a typical set-up for the above.

**Page 17** PRCCFG setups for the above example.

**Page 20** Configure *Profile* for any **external video switcher and E-E preview**.

**Page 22** Diagram of a typical set-up for the above.

**Page 23** PRCCFG setups for the above example.

**Page 26** Configure *Profile* for any **external video switcher and preview switcher**.

**Page 28** Diagram of a typical set-up for the above.

**Page 29** PRCCFG setups for the above example.

## Configure Profile for internal video switcher (VME) and E-E preview.

In **PRCCFG**, set **Channel 1** as follows:

Video Codec:           Codec 1  
Video Input:           None.

The list of video inputs you see in the video inputs tables are the available inputs for your *Profile*, and can be mapped to any VPE source selector key (R-VTR through F-VTR Green Keys). The first entry in the table is mapped to Super Edit video cross-point 11, the second video cross-point 12, and so on. Video cross-points 11 through 18 can select any of the first 8 *Profile* video inputs. Video cross-point 19 is Black. This Black is generated by *Profile*'s FTB (Fade to Black) circuitry.

Video Output:           To Line monitor.

When viewing the selections under Video Output for Channel 1 (in **PRCCFG**), the video outputs that are available on your *Profile* will be listed. Pick one of these. This will be the video out to the Line monitor, similar to the R-VTR output on an E-E connected VTR.

Audio:                    Select at least 1 and more if desired.  
Timecode Codec:        1  
Timecode Input:         If "FULL VIEW RECORD" option is selected in INIT# 169 (recommended), select **None**. Otherwise select **Internal Generator**. "Internal Generator" will be jammed by Super Edit to the source VTR's In-time for logging to give correct timecode. "Genlock (VITC)" will read timecode from the source video and jam the generator. "External LTC" If LTC is selected, the LTC from the currently controlled logger VTR must be routed to the *Profile* LTC port selected.  
Timecode Output:       None.

In **PRCCFG**, set **Channel 2** as follows:

Video Codec:           Codec 2  
Video Input:           None  
Video Output:          None.  
Audio:                  Select at least 1 and more if desired.  
Timecode Codec:        3  
Timecode Input:        None  
Timecode Output:       None

In **PRCCFG**, set **Channel 3** (if used) as follows:



Video Codec: Codec 3  
 Video Input: None  
 Video Output: None.  
 Audio: Select at least 1 and more if desired.  
 Timecode Codec: 5  
 Timecode Input: None  
 Timecode Output: None

In **PRCCFG**, set **Channel 4** (if used) as follows:

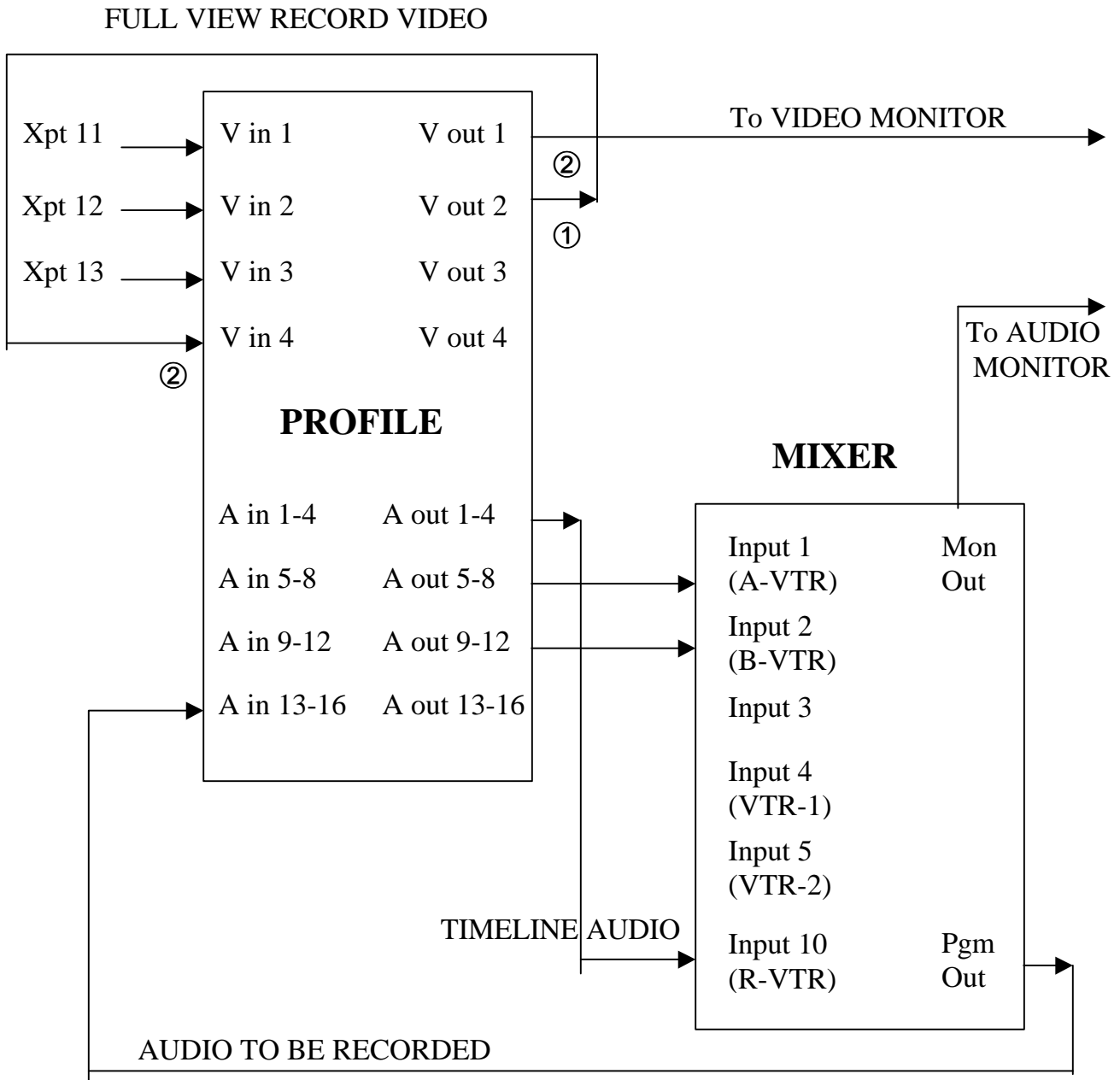
Video Codec: Codec 4  
 Video Input: If "FULL VIEW RECORD" option is selected in INIT# 169 (recommended), this will be the video input for record. This input must be externally connected to the *Profile* Video Output specified in INIT# 171. (See INIT PAGE 6 DEFINITIONS) If "FULL VIEW RECORD" is not used, select "None".  
 Video Output: None.  
 Audio: Select at least 1 and more if desired.  
 Timecode Codec: 7  
 Timecode Input: If "FULL VIEW RECORD" option is selected in INIT# 169 (recommended), select **Internal Generator**. Otherwise **None**.  
 Timecode Output: None

### Set video timing

Open the *Profile* utility called **Configuration Manager**. On the Menu Bar, select **Option / System timing**. The check box near the bottom marked "E-E Timed Output" must be selected.

*Profile* has an internal 16-line delay. When the E-E timed output option is selected, the external outputs are zero timed with the internal codecs, and the output switches cleanly between internal and external sources.

**Diagram 1...** The following is a typical set-up for a VME switcher, EE preview, and an external mixer in Full View Record.



VIDEO Xpts.

R-VTR	0
A-VTR	1
B-VTR	2
VTR-1	11
VTR-2	12
VTR-3	13
BLACK	19

- ① Assigned in INIT # 171 (VIDEO OUT=002)
- ② Assigned in PRCCFG Externally Cabled

PRCCFG setups for example in Diagram 1 are...

Channel 1: (Timeline)

Video Codec: 1  
Video IN: NONE  
Video OUT: SDI-OUT A-J14 (#1)  
Audio IN/OUT: 1 through 4  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 2: (A-VTR)

Video Codec: 2  
Video IN: NONE  
Video OUT: NONE  
Audio IN/OUT: 5 through 8  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 3: (B-VTR)

Video Codec: 3  
Video IN: NONE  
Video OUT: NONE  
Audio IN/OUT: 9 through 12  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 4: (Recorder channel)

Video Codec: 4  
Video IN: SDI-IN B-J15 (#4)  
Video OUT: NONE  
Audio IN/OUT: 13 through 16  
Timecode IN: INTERNAL GENERATOR  
Timecode OUT: NONE

**Assign Super Edit video cross-points** in the Super Edit Assignment page. They are:

R-VTR: (Codec 1):	Video cross-point 0.
A-VTR: (or source that represents <i>Profile</i> Codec 2):	Video cross-point 1.
B-VTR: (or source that represents <i>Profile</i> Codec 3, if any):	Video cross-point 2.
C-VTR: (or source that represents <i>Profile</i> Codec 4, if any):	Video cross-point 3.
Any external source you wish to route through <i>Profile</i> 's internal switcher. The first input is:	Video cross-point 11
and so on.	Video cross-point 12 thru 18
Black: (from <i>Profile</i> )	Video cross-point 19

If the *Profile* timecode input was set to either “**Internal Generator**” or “**Genlock (VITC)**”, Super Edit INIT# 165 must be set to “**TC FROM GEN**”.

If the *Profile* timecode input was set to “**External LTC**”, Super Edit INIT# 165 must be set to “**TC FROM TAPE**”.

**NOTE:** When changes are made to the **PRCCFG** or to the **Configuration Manager** while in the NLE mode, or even if you exit PRCCFG with a CANCEL, you must:

1. Exit the NLE mode via INIT # 100
2. Close all open ProLinks
3. Wait 15 seconds, or the internal VME (video combiner) may not operate properly
4. Re-open the desired ProLinks and re-enter the NLE mode

**NOTE:** There is a 1-frame video delay through the *Profile* internal switcher (VME). INIT # 41, SOURCE ADVANCE, is set to a default value of “1” to account for this delay.

### **Insert Edits - Full View Record Option**

Individual *Profile* Audio and Video codecs are unable to operate in a true insert-edit mode. For this reason, while a recording is made with the default settings described above, you will see and hear only the new material being inserted. You will NOT hear or see the material on the timeline up to the record-in point, nor the material after the record-out point as you would with a normal VTR insert edit.

If you wish to hear and see the material already on the timeline as you do a recording, the resources of the C-VTR (codec 4) can be used as the actual recorder codec. To activate this mode, select **INIT# 169**. INIT# 169 toggles between “**FULL VIEW RECORD ON/OFF**”.

In order to use the **FULL VIEW RECORD ON** option, the video and audio signals normally routed to the R-VTR must be routed to the C-VTR audio and video inputs as specified by the PRCCFG setups described earlier. VIDEO inputs are taken care of by Super Edit INIT #171 (described earlier). For the AUDIO inputs, if an audio distribution amplifier is available, route the same audio outputs from the audio mixer into the audio codecs assigned to both the R-VTR and the

C-VTR. Alternatively, the audio signal connections can be moved or left permanently attached to the desired record codecs. For TIMECODE, it is important that the Timecode Generator assigned in the PRCCFG be assigned **ONLY** to the **Channel 1** for R-VTR – (FULL VIEW RECORD OFF) or **Channel 4** for C-VTR – (FULL VIEW RECORD ON).

**NOTE:** If any resources are changed while ProLinks are running, it is necessary to first turn off Non-Linear mode (INIT# 100) if it is on, shut down all ProLinks, reopen all ProLinks and re-enter Non-Linear mode.

**NOTE:** It is necessary to have the C-VTR assigned as **NATIVE** in order to use it as the Recorder. If FULL VIEW RECORD is being used, its source name will be “RCDR”.

**NOTE:** If you wish to switch between FULL VIEW RECORD OFF (R-VTR record) and FULL VIEW RECORD ON (C-VTR record), it is necessary to reassign the Timecode generator to the new Recorder channel as described above. This is a *Profile* requirement since it cannot share this resource. If the Timecode generator is reassigned while ProLinks are running, it is necessary to restart them as noted above.

**NOTE:** INIT# 171 must be set to indicate the *Profile* video output that is externally routed to the *Profile* video input as noted in the section under PRCCFG for channel 4.

## Configure *Profile* for internal video switcher (VME) and preview switcher

In this configuration, one output of *Profile* is connected to the preview switcher as the "R-VTR" input, and another output of *Profile* is connected to the "SWITCHER" input of the preview switcher.

In **PRCCFG**, set **Channel 1** as follows:

Video Codec:           Codec 1  
Video Input:           None.

The list of video inputs you see in the video inputs tables are the available inputs for your *Profile*, and can be mapped to any VPE source selector key (Green Key). The first entry in the table is mapped to Super Edit video cross-point 11, the second is video cross-point 12, and so on. Video cross-points 11 through 18 can select any of the first 8 *Profile* video inputs. Video cross-point 19 is Black. This Black is generated by *Profile*'s FTB (Fade to Black) circuitry.

Video Output:           *Profile* output connects to the R-VTR input of the preview switcher.

When viewing the selections under Video Output for Channel 1 (PRCCFG), the video outputs that are available on your *Profile* will be listed. Pick one of these. This will be the R-VTR output to be connected to the preview switcher.

Audio:                    Select at least 1 and more if desired.  
Timecode Codec:        1  
Timecode Input:         It is recommended that you use the **Internal Generator**.  
                            "Internal Generator" will be jammed by Super Edit to the source  
                            VTR's In-time for logging to give correct timecode.  
                            "Genlock (VITC)" will read timecode from the source video and jam  
                            the generator.  
                            "External LTC" If LTC is selected, the LTC from the currently  
                            controlled logger VTR must be routed to the *Profile* port selected.  
Timecode Output:       None.

In **PRCCFG**, set **Channel 2** (if used) as follows:

Video Codec:           Codec 2  
Video Input:           None  
Video Output:          None.  
Audio:                  Select at least 1 and more if desired.  
Timecode Codec:        3  
Timecode Input:        None  
Timecode Output:       None

In **PRCCFG**, set **Channel 3** (if used) as follows:

Video Codec:	Codec 3
Video Input:	None
Video Output:	None.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	5
Timecode Input:	None
Timecode Output:	None

In **PRCCFG**, set **Channel 4** (if used) as follows:

Video Codec:	Codec 4
Video Input:	If "FULL VIEW RECORD" option is selected in INIT# 169, this will be the video input for record. This input must be externally connected to the <i>Profile</i> Video Output specified in INIT# 171. If "FULL VIEW RECORD" is not used, select "None".
Video Output:	None.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	7
Timecode Input:	None
Timecode Output:	None

### **Set video timing**

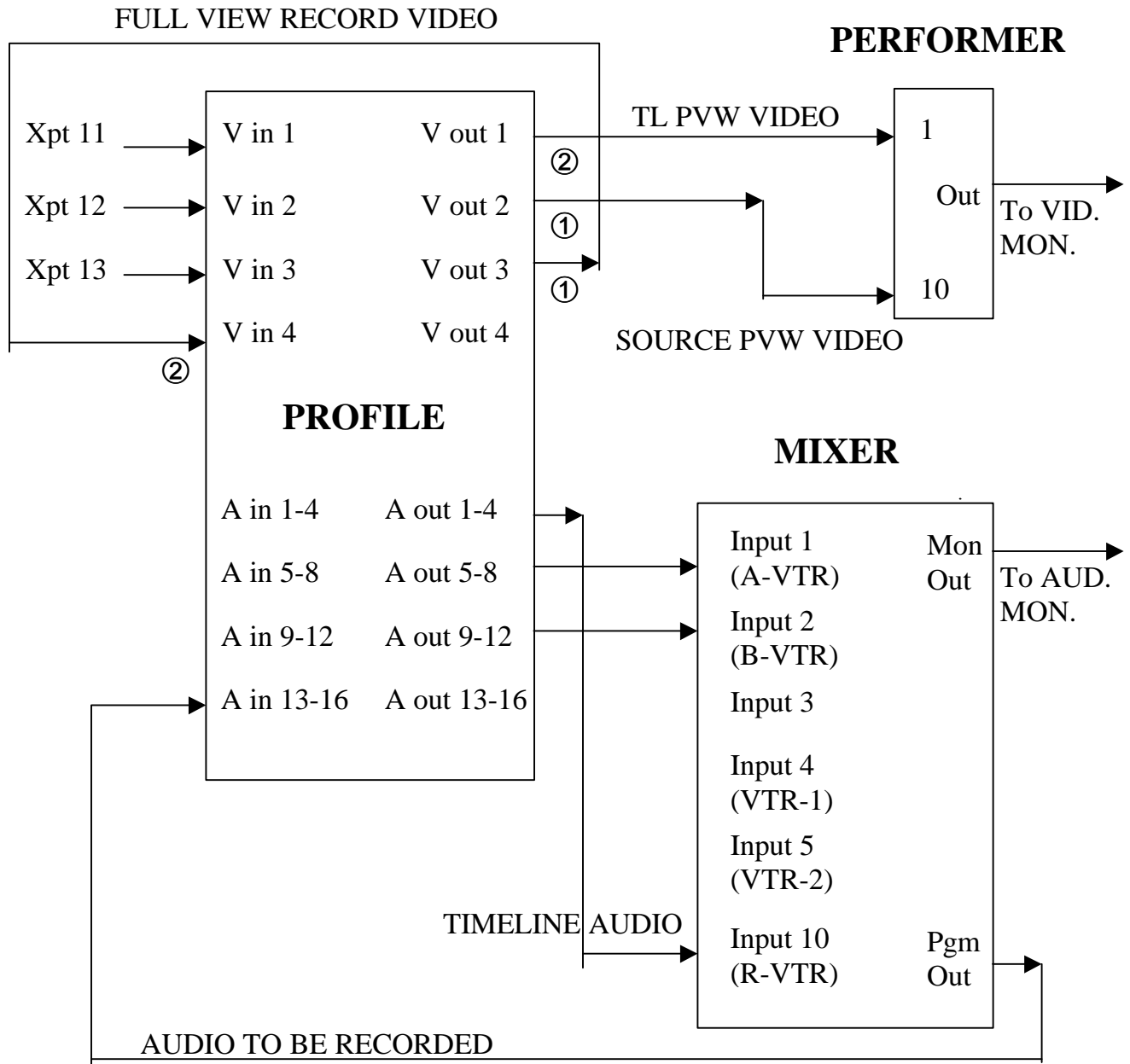
Open the *Profile* utility called **Configuration Manager**. Select **Option / System timing**. The check box near the bottom marked "**E-E Timed Output**" must be checked. This setting is necessary to align the output of the R-VTR codec with the output of the video combiner, which is delayed.

*Profile* has an internal 16-line delay. When the E-E timed output option is selected, the external outputs are zero timed with the internal codecs, and the output switches cleanly between internal and external sources.

**NOTE:** When changes are made to the **PRCCFG** or the **Configuration Manager** while in the NLE mode, or if you exit **PRCCFG** with a CANCEL, you must:

1. Exit the NLE mode via INIT # 100
2. Close all open ProLinks
3. Wait 15 seconds, or the internal VME (video combiner) may not operate
4. Re-open the desired ProLinks and re-enter the NLE mode

**Diagram 2** ... The following is a typical set-up for a *Profile* VME video switcher, preview switcher (GV Performer shown here), and an external audio mixer in Full View Record.



VIDEO Xpts.

- ① Assigned in INIT # 171
- ② Assigned in PRCCFG
- Default R-VTR Pre-selector Xpt
- Default Performer Source Video Xpt 10
- ("AUX" Pre-selector Xpt)

R-VTR	0
A-VTR	1
B-VTR	2
VTR-1	11
VTR-2	12
VTR-3	13
BLACK	19



PRCCFG setups for Diagram 2 example are...

Channel 1: (Timeline)

Video Codec: 1  
Video IN: NONE  
Video OUT: SDI-OUT A-J14 (#1)  
Audio IN/OUT: 1 through 4  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 2: (A-VTR)

Video Codec: 2  
Video IN: NONE  
Video OUT: NONE  
Audio IN/OUT: 5 through 8  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 3: (B-VTR)

Video Codec: 3  
Video IN: NONE  
Video OUT: NONE  
Audio IN/OUT: 9 through 12  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 4: (Recorder channel)

Video Codec: 4  
Video IN: SDI-IN B-J15 (#4)  
Video OUT: NONE  
Audio IN/OUT: 13 through 16  
Timecode IN: INTERNAL GENERATOR  
Timecode OUT: NONE

**Assign Super Edit video cross-points** in the Super Edit assignment page. They are:

R-VTR: (Codec 1):	Video cross-point 0.
A-VTR: (or source that represents <i>Profile</i> Codec 2):	Video cross-point 1.
B-VTR: (or source that represents <i>Profile</i> Codec 3, if any):	Video cross-point 2.
C-VTR: (or source that represents <i>Profile</i> Codec 4, if any):	Video cross-point 3.

Any external source you wish to route through *Profile*'s internal switcher.  
The first input is: Video cross-point 11  
and so on.

Black: (from *Profile*) Video cross-point 19

From Super Edit, assign the output to be used to connect the internal *Profile* switcher to the switcher input of the preview switcher.

When in PRCCFG, viewing the selections under Video Output for Channel 1, the video outputs that are available on your *Profile* were listed. For assignment to Super Edit, the first one in the list is 1, the second is 2, and so on. Pick one of these, and enter its number in Super Edit INIT# 171. This is the output that is connected to the Preview Switcher. If FULL VIEW RECORD mode is to be used, the NEXT sequential output must be externally routed to the *Profile* video input as noted in the section under PRCCFG for channel 4.

If the *Profile* timecode input was set to either "Internal Generator" or "Genlock (VITC)", Super Edit INIT# 165 must be set to "TC FROM GEN". If the *Profile* timecode input was set to "External LTC" timecode, Super Edit INIT# 165 must be set to "TC FROM TAPE".

**NOTE:** When changes are made to the **PRCCFG** or the **Configuration Manager** while in the NLE mode, or if you exit PRCCFG even with a CANCEL, you must:

1. Exit the NLE mode via INIT # 100
2. Close all open ProLinks
3. Wait 15 seconds, or the internal VME (video combiner) may not operate
4. Re-open the desired ProLinks and re-enter the NLE mode

**NOTE:** There is a 1-frame video delay through the *Profile* internal switcher (VME). INIT # 41, SOURCE ADVANCE, is set to a default value of "1" to account for this delay.

## Insert Edits - Full View Record Option

Individual *Profile* Audio and Video codecs are unable to operate in a true insert-edit mode. For this reason, while a recording is made with the default settings described above, you will see and hear only the new material being inserted. You will NOT hear or see the material on the timeline up to the record-in point, nor the material after the record-out point as you would with a normal VTR insert edit.

If you wish to hear and see the material already on the timeline as you do a recording, the resources of the C-VTR (codec 4) can be used as the actual recorder codec. To activate this mode, select **INIT# 169**. INIT# 169 toggles between “**FULL VIEW RECORD ON/OFF**”.

In order to use the **FULL VIEW RECORD** option, the video and audio signals normally routed to the R-VTR must be routed to the C-VTR audio and video inputs as specified by the PRCCFG setups described earlier. VIDEO inputs are taken care of by Super Edit INIT #171 (described earlier). For the AUDIO inputs, if an audio distribution amplifier is available, route the same audio outputs from the audio mixer into the audio codecs assigned to both the R-VTR and the C-VTR. Alternatively, the audio signal connections can be moved or left permanently attached to the desired record codecs. For TIMECODE, it is important that the Timecode Generator assigned in the PRCCFG be assigned **ONLY** to the **Channel 1** for R-VTR – (FULL VIEW RECORD OFF) or **Channel 4** for C-VTR – (FULL VIEW RECORD ON).

**NOTE:** If any resources are changed while ProLinks are running, it is necessary to first turn off Non-Linear mode (INIT# 100) if it is on, shut down all ProLinks, reopen all ProLinks and re-enter Non-Linear mode.

**NOTE:** It is necessary to have the C-VTR assigned as **NATIVE** in order to use it as the Recorder. If FULL VIEW RECORD is being used, its source name will be “RCDR”.

**NOTE:** If you wish to switch between FULL VIEW RECORD OFF (R-VTR record) and FULL VIEW RECORD ON (C-VTR record), it is necessary to reassign the Timecode generator to the new Recorder channel as described above. This is a *Profile* requirement since it cannot share this resource. If the Timecode generator is reassigned while ProLinks are running, it is necessary to restart them as noted above.

## Configure Profile for any external video switcher and E-E preview

The *Profile* has a 16-line delay associated with the internal video circuitry (the codecs) when it is configured to work properly as an E-E switcher device. However, the video outputs have only a -12 to + nn timing range. Therefore the outputs of *Profile* sent to an external switcher are at minimum 4 lines late. Unless this delay is compensated for, the *Profile* inputs will not be able to be properly timed into the external switcher.

We recommend the use of a preview switcher or Aux.-bus previewing methods when using an external switcher, which allow the *Profile* to be set as "zero timed outputs". However, if you elect to use the E-E preview option, this is the setup:

In **PRCCFG**, set **Channel 1** as follows:

Video Codec:	Codec 1
Video Input:	The video input connected to the PGM output of the external video switcher. The list of video inputs you see in the video inputs table are the available inputs for your <i>Profile</i> .
Video Output:	To Line monitor.

When viewing the selections under Video Output for Channel 1 (PRCCFG), the video outputs that are available on your *Profile* will be listed. Pick one of these. This will be the Line monitor video out, similar to the R-VTR output on an E-E connected VTR.

Audio:	Select at least 1 and more if desired.
Timecode Codec:	1
Timecode Input:	It is recommended that you use the <b>Internal Generator</b> . "Internal Generator" will be jammed by Super Edit to the source VTR's In-time for logging to give correct timecode. "Genlock (VITC)" will read timecode from the source video and jam the generator. "External LTC" If LTC is selected, the LTC from the currently controlled logger VTR must be routed to the <i>Profile</i> port selected.
Timecode Output:	None.

In **PRCCFG**, set **Channel 2** (if used) as follows:

Video Codec:	Codec 2
Video Input:	None
Video Output:	Select the output that will be connected to the input of the external switcher for this source.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	3
Timecode Input:	None
Timecode Output:	None

In **PRCCFG**, set **Channel 3** (if used) as follows:

Video Codec:	Codec 3
Video Input:	None
Video Output:	Select the output that will be connected to the input of the external switcher for this source.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	5
Timecode Input:	None
Timecode Output:	None

In **PRCCFG**, set **Channel 4** (if used) as follows:

Video Codec:	Codec 4
Video Input:	None if you do not intend to use the FULL VIEW RECORD option. If you wish to use FULL VIEW RECORD, select the video input connected to the PGM output of the external video switcher. The list of video inputs you see in the video inputs tables are the available inputs for your <i>Profile</i> .
Video Output:	Select the output that will be connected to the input of the external switcher for this source.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	7
Timecode Input:	None
Timecode Output:	None

### Set video timing

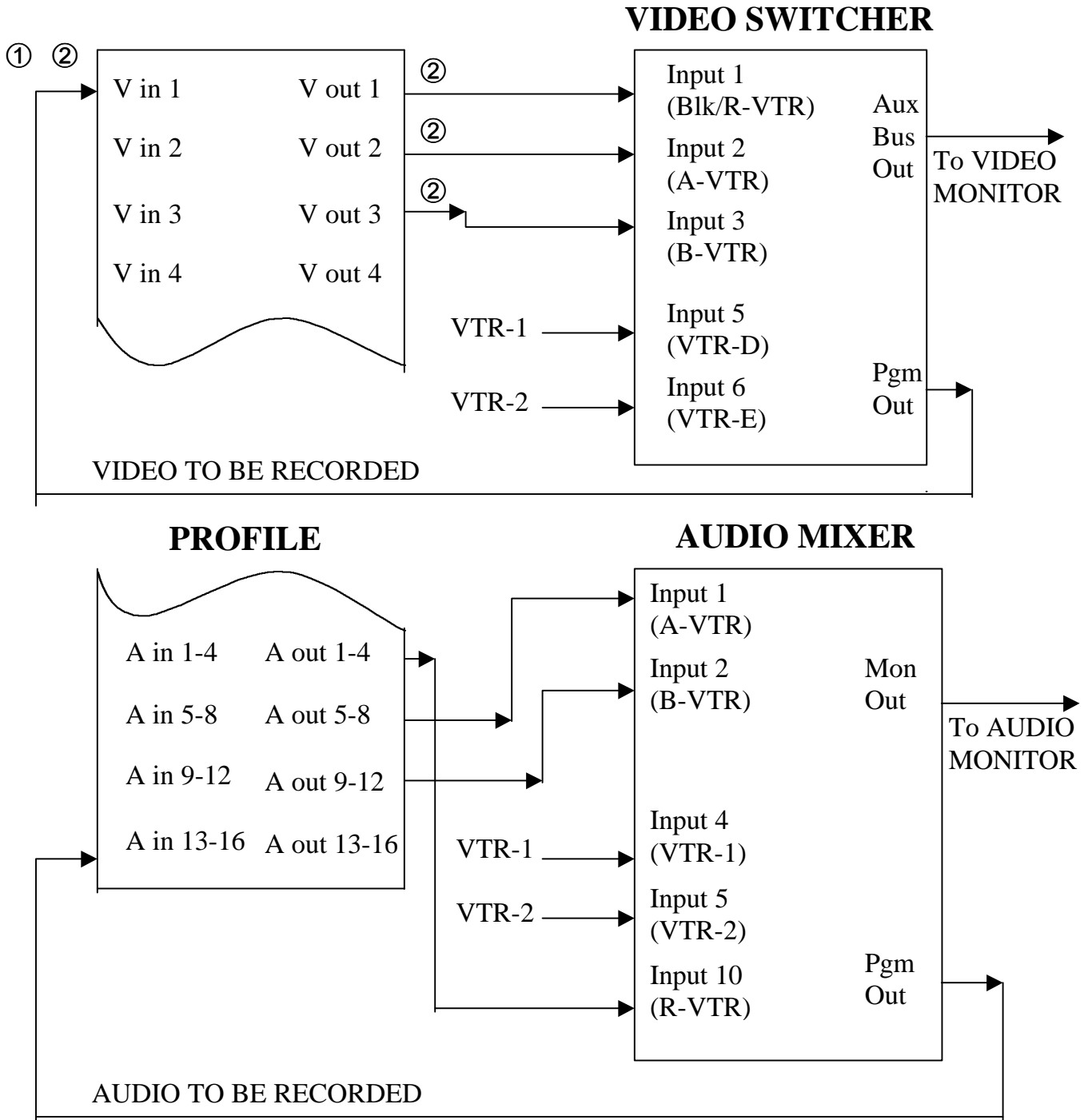
Open the *Profile* utility called **Configuration Manager**. Select **Option / System timing**. The check box near the bottom marked "**E-E Timed Output**" must be selected.

*Profile* has an internal 16-line delay. The delay of any output can be trimmed to -11 or -12 lines relative to this 16-line delay, depending on the type of output.

**NOTE:** When changes are made to the **PRCCFG** or the **Configuration Manager** while in the NLE mode, or if you exit **PRCCFG** with a **CANCEL**, you must:

1. Exit the NLE mode via INIT # 100
2. Close all open ProLinks
3. Wait 15 seconds, or the internal VME (video combiner) may not operate
4. Re-open the desired ProLinks and re-enter the NLE mode

**Diagram 3...** The following is a typical set-up for an external video switcher and audio mixer in Full View Record, using AUX BUS preview for video and mixer preview for audio. If run with E-E software but with Aux. Bus Preview as diagrammed, in the **Configuration Manager** select **Option / System timing** and check "0 Timed Output".



- ① Assigned in INIT # 171
- ② Assigned in PRCCFG

PRCCFG setups for the Diagram 3 example are...

Channel 1: (Timeline)

Video Codec: 1  
Video IN: NONE  
Video OUT: SDI-OUT A-J14 (#1)  
Audio IN/OUT: 1 through 4  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 2: (A-VTR)

Video Codec: 2  
Video IN: NONE  
Video OUT: SDI-OUT B-J14 (#2)  
Audio IN/OUT: 5 through 8  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 3: (B-VTR)

Video Codec: 3  
Video IN: NONE  
Video OUT: SDI-OUT A-J15 (#3)  
Audio IN/OUT: 9 through 12  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 4: (Recorder channel)

Video Codec: 4  
Video IN: SDI-IN A-J14 (#1)  
Video OUT: NONE  
Audio IN/OUT: 13 through 16  
Timecode IN: INTERNAL GENERATOR  
Timecode OUT: NONE

## Assign the Video Cross-points in Super Edit

From Super Edit, assign the video cross-points in the Assignment Page as would be normally done for the switcher and mixer types you are using.

If the *Profile* timecode input was set to either Internal Generator or Genlock (VITC), Super Edit INIT# 165 must be set to "TC FROM GEN". If the *Profile* timecode input was set to "External LTC" timecode, Super Edit INIT# 165 must be set to "TC FROM TAPE".

**Notify Super Edit of Video Input:** Since Super Edit cannot read the video input you have selected in PRCCFG, assign INIT#171 the number of the video input of *Profile* to which the output of the Video Switcher is connected.

## Insert Edits - Full View Record Option

Individual *Profile* Audio and Video codecs are unable to operate in a true insert-edit mode. For this reason, while a recording is made with the default settings described above, you will see and hear only the new material being inserted. You will NOT hear or see the material on the timeline up to the record-in point, nor the material after the record-out point as you would with a normal VTR insert edit.

If you wish to hear and see the material already on the timeline as you do a recording, the resources of the C-VTR (codec 4) can be used as the actual recorder codec. To activate this mode, select **INIT# 169**. INIT# 169 toggles between "**FULL VIEW RECORD ON/OFF**".

In order to use the **FULL VIEW RECORD** option, the video and audio signals normally routed to the R-VTR must be routed to the C-VTR audio and video inputs as specified by the PRCCFG setups described earlier. For the VIDEO input, use PRCCFG to configure the same video input as used for the R-VTR for the C-VTR. For the audio inputs, if an audio distribution amplifier is available, route the same audio outputs from the audio mixer into the audio codecs assigned to both the R-VTR and the C-VTR. Alternatively, the audio signal connections can be moved or left permanently attached to the desired record codecs. For TIMECODE, it is important that the Timecode Generator assigned in the PRCCFG be assigned **ONLY** to the **Channel 1** for R-VTR – (FULL VIEW RECORD OFF) or **Channel 4** for C-VTR – (FULL VIEW RECORD ON).

**NOTE:** If any resources are changed while ProLinks are running, it is necessary to first turn off Non-Linear mode (INIT# 100) if it is on, shut down all ProLinks, re-open all ProLinks and re-enter Non-Linear mode.

**NOTE:** It is necessary to have the C-VTR assigned as **NATIVE** in order to use it as the Recorder. If FULL VIEW RECORD is being used, its source name will be "RCDR".

**NOTE:** If you wish to switch between FULL VIEW RECORD OFF (R-VTR record) and FULL VIEW RECORD ON (C-VTR record), it is necessary to reassign the Timecode generator to the new Recorder channel as described above. This is a *Profile* requirement since it cannot share



this resource. If the Timecode generator is reassigned while ProLinks are running, it is necessary to restart them as noted above.

## Configure *Profile* for any external video switcher and GV preview switcher

In **PRCCFG**, set **Channel 1** as follows:

Video Codec:	Codec 1
Video Input:	Select the video input connected to the PGM output of the external video switcher. The list of video inputs you see in the video inputs table are the available inputs for your <i>Profile</i> .
Video Output:	<i>Profile</i> output connects to the R-VTR input of the preview switcher.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	1
Timecode Input:	It is recommended that you use the <b>Internal Generator</b> . “Internal Generator” will be jammed by Super Edit to the source VTR's In-time for logging to give correct timecode. “Genlock (VITC)” will read timecode from the source video and jam the generator. “External LTC” If LTC is selected, the LTC from the currently controlled logger VTR must be routed to the <i>Profile</i> port selected.
Timecode Output:	None.

In **PRCCFG**, set **Channel 2** (if used) as follows:

Video Codec:	Codec 2
Video Input:	None
Video Output:	Select the output that will be connected to the input of the external switcher for this source.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	3
Timecode Input:	None
Timecode Output:	None

In **PRCCFG**, set **Channel 3** (if used) as follows:

Video Codec:	Codec 3
Video Input:	None
Video Output:	Select the output that will be connected to the input of the external switcher for this source.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	5
Timecode Input:	None
Timecode Output:	None

In **PRCCFG**, set **Channel 4** (if used) as follows:

Video Codec:	Codec 4
Video Input:	None if you do not intend to use the FULL VIEW RECORD option. If you wish to use FULL VIEW RECORD, select the video input connected to the PGM output of the external video switcher. The list of video inputs you see in the video inputs tables are the available inputs for your <i>Profile</i> .
Video Output:	Select the output that will be connected to the input of the external switcher for this source.
Audio:	Select at least 1 and more if desired.
Timecode Codec:	7
Timecode Input:	None
Timecode Output:	None

### Set video timing

Open the *Profile* utility called **Configuration Manager**. Select **Option / System timing**. The check box near the bottom marked "**Zero Timed Output**" must be selected.

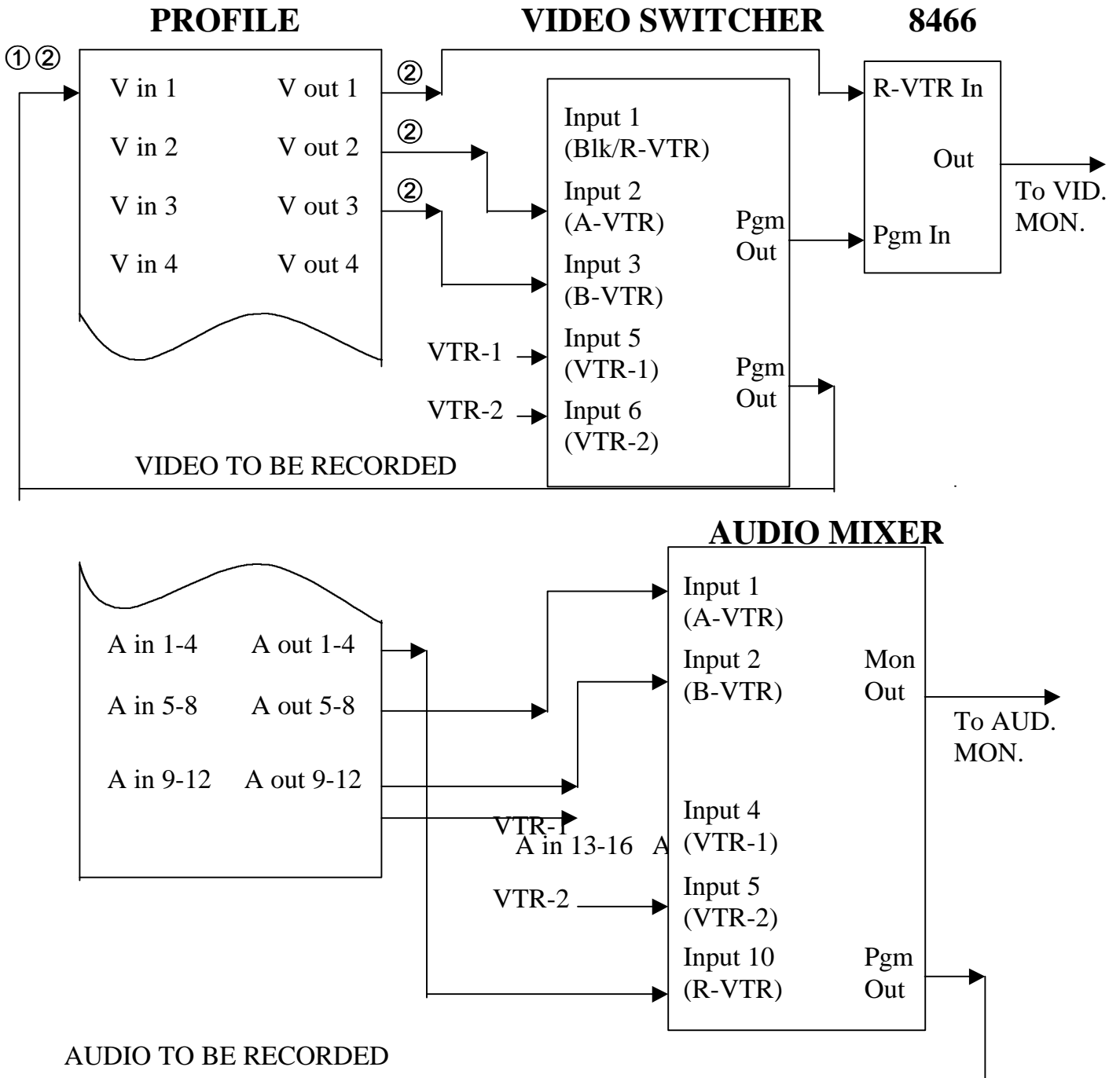
*Profile* has an internal 16-line delay, but this delay is compensated for on all outputs, including the R-VTR, when the Zero Timed Output option is invoked.

When changes are made to the **PRCCFG** or the **Configuration Manager** while in the NLE mode, or if you exit PRCCFG with a CANCEL, you must:

1. Exit the NLE mode via INIT # 100
2. Close all open ProLinks
3. Re-open the desired ProLinks and re-enter the NLE mode

If the *Profile* timecode input was set to either "**Internal Generator**" or "**Genlock (VITC)**", Super Edit **INIT# 165** must be set to "**TC FROM GEN**". If the *Profile* timecode input was set to "**External LTC**" timecode, Super Edit **INIT# 165** must be set to "**TC FROM TAPE**".

**Diagram 4...** The following is a typical set-up for an external video switcher, external preview switcher GV 8466 shown here), and an external audio mixer in Full View Record.



- ① Assigned in INIT # 171
- ② Assigned in PRCCFG

PRCCFG setups for the Diagram 4 example are...

Channel 1: (Timeline)

Video Codec: 1  
Video IN: NONE  
Video OUT: SDI-OUT A-J14 (#1)  
Audio IN/OUT: 1 through 4  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 2: (A-VTR)

Video Codec: 2  
Video IN: NONE  
Video OUT: SDI-OUT B-J14 (#2)  
Audio IN/OUT: 5 through 8  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 3: (B-VTR)

Video Codec: 3  
Video IN: NONE  
Video OUT: SDI-OUT A-J15 (#3)  
Audio IN/OUT: 9 through 12  
Timecode IN: NONE  
Timecode OUT: NONE

Channel 4: (Recorder channel)

Video Codec: 4  
Video IN: SDI-IN A-J14 (#1)  
Video OUT: NONE  
Audio IN/OUT: 13 through 16  
Timecode IN: INTERNAL GENERATOR  
Timecode OUT: NONE

## Assign the Video Cross-points in Super Edit

From Super Edit, assign the video cross-points in the Assignment Page as would be normally done for the switcher and mixer types you are using.

If the *Profile* timecode input was set to either “**Internal Generator**” or “**Genlock (VITC)**”, Super Edit INIT# 165 must be set to “**TC FROM GEN**”.

If the *Profile* timecode input was set to “**External LTC**” timecode, Super Edit INIT# 165 must be set to “**TC FROM TAPE**”.

**Notify Super Edit of Video Input:** Since Super Edit cannot read the video input you have selected in PRCCFG, assign INIT#171 the number of the video input of Profile to which the output of the Video Switcher is connected.

## Insert Edits - Full View Record Option

Individual *Profile* Audio and Video codecs are unable to operate in a true insert-edit mode. For this reason, while a recording is made with the default settings described above, you will see and hear only the new material being inserted. You will NOT hear or see the material on the timeline up to the record-in point, nor the material after the record-out point as you would with a normal VTR insert edit.

If you wish to hear and see the material already on the timeline as you do a recording, the resources of the C-VTR (codec 4) can be used as the actual recorder codec. To activate this mode, select **INIT# 169**. INIT# 169 toggles between “**FULL VIEW RECORD ON/OFF**”. If this selection is made while INIT# 100 (Non-Linear mode) is active, INIT# 100 must be toggled OFF and back ON to properly establish signal routing.

In order to use the **FULL VIEW RECORD** (Record on C-VTR) option, the video and audio signals normally routed to the R-VTR must be routed to the C-VTR audio and video inputs as specified by the PRCCFG setups described earlier. For the VIDEO input, use PRCCFG to configure the same video input as used for the R-VTR for the C-VTR. For the AUDIO inputs, if an audio distribution amplifier is available, route the same audio outputs from the audio mixer into the audio codecs assigned to both the R-VTR and the C-VTR. Alternatively, the audio signal connections can be moved or left permanently attached to the desired record codecs. For TIMECODE, it is important that the Timecode Generator assigned in the PRCCFG be assigned ONLY to the **Channel 1** for R-VTR – (FULL VIEW RECORD OFF) or **Channel 4** for C-VTR – (FULL VIEW RECORD ON).

**NOTE:** If any resources are changed while ProLinks are running, it is necessary to first turn off Non-Linear mode (INIT# 100) if it is on, shut down all ProLinks, re-open all ProLinks and re-enter Non-Linear mode.

**NOTE:** It is necessary to have the C-VTR assigned as **NATIVE** in order to use it as the Recorder. If FULL VIEW RECORD is being used, its source name will be "RCDR".

**NOTE:** If you wish to switch between FULL VIEW RECORD OFF (R-VTR record) and FULL VIEW RECORD ON (C-VTR record), it is necessary to reassign the Timecode generator to the new Recorder channel as described above. This is a *Profile* requirement since it cannot share this resource. If the Timecode generator is reassigned while ProLinks are running, it is necessary to restart them as noted above.

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## Super Edit Software Installation

In the VPE, INSTALL or UPDATE the Super Edit software using the enclosed installation floppy disks. (See 'Super Edit Software Installation instructions'). Make note of your port and cross-point information, as Configuration Files created from earlier non-NLE versions of Super Edit may will longer be usable.

## Setup Super Edit VTR Assignment Table

Run the Super Edit program, and in the Assignment Page select **NATIVE** protocol for ports **1 and 2**, and 3 and/or 4 if desired. Set the Video and Audio cross-points as appropriate for your installation. Other non-Profile sources may be assigned to any other unused ports you may have. An example follows:

LABEL	REEL	PORT	MODEL	QC	VIDX	AUDX
R-VTR	001	01	NATIVE	3	< 000>	<ANY>
A-VTR	002	02	NATIVE	3	< 001>	<ANY>
B-VTR	003	03	NATIVE	3	< 002>	<ANY>
C-VTR	004	04	NATIVE	3	< 003>	<ANY>
D-VTR	WILD01	05	BRD-85	3	< 011>	<ANY>
BLK	BLACK				< 019>	<ANY>

Some ASSIGNMENT rules to remember:

- VPE ports **1 through 4** should be assigned to ports **1 through 4** on the Profile.
- Profile NATIVE protocol can only be assigned to R-VTR, A-VTR, B-VTR, and C-VTR.
- In the NON-LINEAR mode, the R-VTR must always be assigned as NATIVE.

## Open ProLink Ports on Profile. To enable the Native Protocol in Profile...

1. Make sure there are no **ProLinks** applications currently opened. Double click on the '**ProLink**' icon found in the **PDR APPLICATIONS** folder in the **PROGRAM MANAGER**, or on the Windows Desktop.
2. Select Port **P1** and **OK** (this will be used as the record Timeline.) When the P1 window opens, **MINIMIZE** it.
3. Repeat for port **P2**, and for P3 and P4 if desired. Selected Ports should correspond to the physical Ports connected to the VPE via the RS-422 machine control cables.

### IMPORTANT NOTE...

If for any reason you must re-start or re-boot your editor while in the **NON-LINEAR** mode, each ProLink should be closed and then re-opened once the editor is back on-line.

## Setup Initialization Page Options

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

- **Non-Linear Control ON/OFF**
- **VTR.CFG assignment**
- **Profile Directory selection**
- **Sort by RECORD IN-TIME**

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, **NON-LINEAR** will be displayed in the status line of Super Edit. When Non Linear mode is ON, INIT page # 6 will always appear first, allowing you to directly access the *Profile* related INIT items. Turn this item OFF to return to the standard linear editing 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 usually the default name of the directory on the *Profile* 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 *Profile'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 *Profile* 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.)

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 correct directory.

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

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

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## Error Messages & System Prompts

If you get the message "UPDATING" 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 *Profile*.

- Check that the VPE port assigned to the VTR that failed to connect is in fact connected to the *Profile*.
- Ensure that the ProLink for that *Profile* 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 *Profile* 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 ProLinks.

**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.

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## Digitizing source material to the *Profile* using the Super Edit Logger

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, and should be turned OFF during editing.
2. Specify a default CLIP NAME in **INIT #161 ‘CLIP NAME=’**. (See 6.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 *Profile* 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. 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 *Profile*. 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]<sup>K5</sup>** or **[ENTER]<sup>K2</sup>** 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 *Profile*, and press **[[RECORD]<sup>K5</sup>** or **[ENTER]<sup>K2</sup>**.

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] (All) and the Clips in the EDL will be digitized to the Profile 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 VTR's can be loaded and auto-assembled at one time.

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 when NOT in Logger Mode

**Start Digitizing** - Select a non-Profile source and press [ALT][RECORD]<sup>K2</sup> 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 honored. 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 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 honored. 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]<sup>K2</sup> 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.



## Clip Naming Conventions

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

## Displaying the List (directory) of Profile Clips on Super Edit

To display a list of Clips, select a source in the MARK TABLE assigned to NATIVE, and press [ALT][ASGN]<sup>K2</sup>. Super Edit will retrieve the list of Clips from *Profile* 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 *Profile*) is used by Super Edit when communicating with *Profile*.

## Assigning Profile Clips to Green Keys

With the *Profile* 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 *Profile* 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]<sup>K2</sup> to refresh the list of Clips from *Profile* 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 or a non-NATIVE source.

## 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 *Profile* directory defined in INIT # 151.  
[ASSGN]- Displays the current *Profile* 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.  
[SEEK][event #][ENTER] – Searches EDL and Timeline to the selected event.  
[SEEK][R-VTR] – Searches EDL & Timeline to event that contains the positioned frame.  
[ALT][RECORD] – Digitize to *Profile* from external source “on-the-fly”.  
[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 *Profile* directory defined in INIT # 151.  
[VTR ASGN]- Displays the current *Profile* 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.  
[SEEK][*event #*][ENTER] – Searches EDL and Timeline to the selected event.  
[SEEK][R-VTR] – Searches EDL & Timeline to event that contains the positioned frame.  
[U4][RECORD] – Digitize to *Profile* from external source “on-the-fly”.  
[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 *Profile* 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 *Profile*.

**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 *Profile* channels or VTRs. If the Source is a VTR, the source material will be digitized as the edit is being performed, placed into a *Profile* TEMP directory, and the new Clip placed in the Timeline. (The TEMP directory is created automatically by Super Edit on *Profile* 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, program a PEGS command that does nothing, such as a Kaleidoscope (K) PEGS at a time of 1minute or more.

**If the edit is a TRANSITION**, the sources will pre-roll, regardless of whether they are *Profile* 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 *Profile* 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]<sup>K2</sup>.)

**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 *Profile* 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 *Profile* 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 *Profile* sources are pre-rolled.

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

**VIDEO-ONLY, AUDIO-ONLY, A/V EDITS** - *Profile* 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 current variable speed ranges through PEGS for the *Profile* 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 mode only!

**INSERT EVENT** - Pressing [ALT][INSRT] puts the current event of the Marks Table into the 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. The existing Clip at the R 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, 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 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.

**REPLACE EVENTS** - Replace events operation is similar to Insert Events. In NON-LINEAR 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 will automatically be re-digitized prior to replacing it on the Timeline.

**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]<sup>K2</sup>. 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. (We plan to make a special case in determining the range when using the MOVE function. Edits later in Record time than the edit following the edit being moved will not be included in the range.)

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 which 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.

**SEEK NEXT EVENT** – 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.

**AUTO ASSEMBLY** - 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 *Profile* 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 3<sup>rd</sup> party software.)

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

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 *Profile*.

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 *Profile*, 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 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 *Profile* as a Clip, which can then be assigned to a green key as a source or retrieved from this *Profile* by another *Profile* on a Network.

Press [ALT][OUTPT EDL]<sup>K2</sup>. 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 re-digitized, and does not affect the original material on *Profile*.
- 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 *Profile*, 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 *Profile*, display the list of Clips by pressing [ALT][ASGN]<sup>K2</sup>. 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 *Profile* to another, you must use the MEDIA MANGER on the *Profile*. You may use the standard Windows conventions such as CUT & PASTE or CLICK & DRAG, but it must be done in the *Profile* MEDIA MANAGER. Clips moved via Windows EXPLORER or other utility program will corrupt both the Clip and the Directory.

## Still Field/Frames Selection

Pressing **[ALT][FRAMES]**<sup>K2</sup> 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.

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## INIT Page 6 definitions

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

- 151** **DIR = INT1:/** - Defines the current or working directory on the *Profile*, from 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.
- 152** N/A
- 153** N/A
- 154** N/A
- 155** N/A
- 156** **REW/FF SPEED = 032X** – This option defines how many times Play speed the *Profile* 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 *Profile* 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 *Profile* 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]<sup>K2</sup> or [U4][RECORD]<sup>K5</sup> (Digitize Immediately) is invoked, Logging (digitizing) of material will begin on-the-fly as soon as *Profile* is ready (typically one second). If “**USE HANDLES**” is selected, when [ALT][RECORD]<sup>K2</sup> or [U4][RECORD]<sup>K5</sup> 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 *Profile*, 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. Once a Clip is reached that must be re-cued, the Clips are then processed as separate Clips in the *Profile* directory.

**165 TC FROM GEN / TC FROM VTR** – If the *Profile* 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 *Profile* 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 *Profile* at the current compression rate.

**167 REMAINING = 02:43:00:24** – This is the total remaining record capacity of this *Profile* at the current compression rate. This time is also displayed in the Show Timer display area.

**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** - Use the R-VTR Codecs as the recorder codecs during Record. Since the codecs are not capable of true insert edit operation, 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 resources of the C-VTR are 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. In addition, you see and hear any tracks not involved in the edit, however (nothing in life is free) you lose the use of the C-VTR and its codecs 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 trim sets the start time of the Timeline. The default TC mode is NON-DROP FRAME. If you wish to set the TL to DROP FRAME:

1. Select **INIT #005.** System prompts with  

1	SMPTE CODE
2	NDROP FRAME
3	DROP FRAME

**TC TYPE?**
2. Select Item #3 **DROP FRAME**
3. Select **INIT #170**
4. At the **ENTER TL START =** prompt enter the TL START TIME. It will be entered in DROP FRAME.
5. Select **INIT #005**
6. Select **SMPTE CODE**

The set mode will be retained in your Configuration File.

**NOTE: It is important that no time earlier 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 *Profile* (VME) and an 8465 or 8466 Preview Switcher, assign whichever channel is being fed from the *Profile* to the SWITCHER IN of the Preview Switcher.

**VIDEO OUT = 001** – When using an external Switcher, Super Edit must be told which *Profile* 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 N/A**

**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 *Profile* roll timing when it is used as a Source. This setting defaults to 0 and should not be changed at this time.

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

For *Profile* software version **2.2.1.89** Set to “0”

For *Profile* software version **2.2.2.2** Set to “-1”

For *Profile* software version **2.2.3.9** Set to “-1”

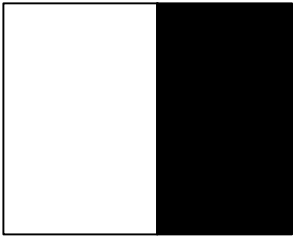
For *Profile* software version **2.2.3.13** Set to “-1”

For *Profile* software version **2.4.?.?** Set to “-1”

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



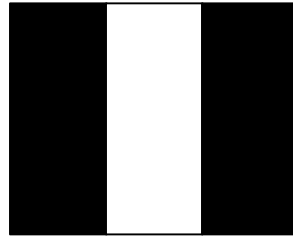
**VME (Internal Profile Switcher) WIPE CODES**



**1**



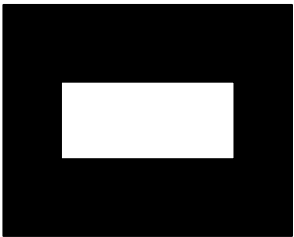
**2**



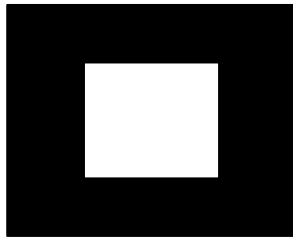
**3**



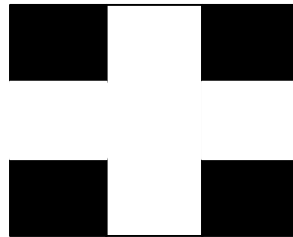
**4**



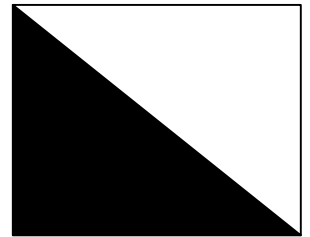
**5**



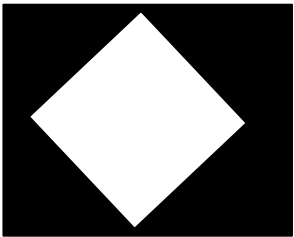
**6**



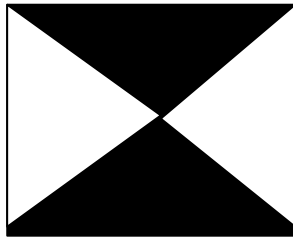
**7**



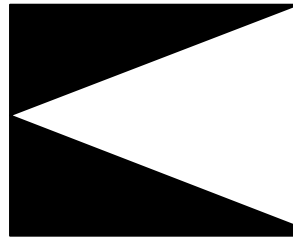
**8**



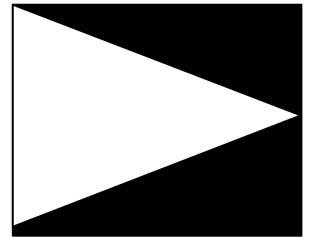
**9**



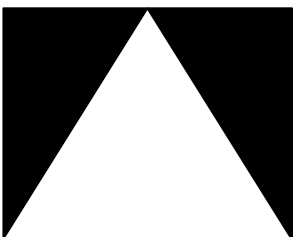
**10**



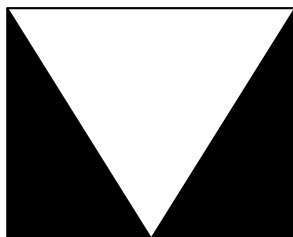
**11**



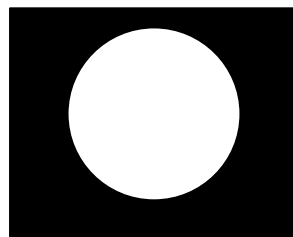
**12**



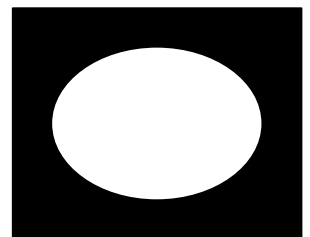
**13**



**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.