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SEVEN

EDITING
Evolution Panels Version
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2006
(20.01)



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CHAPTER 7: EDITING

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CHAPTER 7: EDITING (including TRANSPORT WINDOWS).

EDITING INTRODUCTION.

The Pogle can control a telecine and any four other recorders or players; these can be a mixture of vtrs, dats (or other tape sources) and disc recorders, provided all these are capable of using the correct control protocols.

They can be connected to any port but, for the Pogles film cache to work, a recognised disc recorder must be connected to port 4 (it should be in 'Wild' mode, not a recorder; see below); its icon should appear as a specific disc icon.

The icons for the machines are at the bottom right hand corner of the vdu; the telecine icon is always at the very bottom corner, although its white transport key is on the left, and it appears on the left of the Edit window. In this section, 'vtr' can be any non-telecine source.

There are three possible edit states; Wild, Player and Recorder. If set to 'Wild', that machine will be ignored by any edit commands, even if it has valid in or out points. Vtrs can be any of the three options, but telecines obviously can't be recorders. Generally, any local settings on the vtr will have preference; so if a machine has its record inhibit on, the Pogle cannot force it to record, or if it is set to 'EE', the Pogle cannot remotely switch it to playback. The reverse is usually true; a machine set to 'Playback' on the machine can normally be switched to 'EE' and back from the Pogle.

The transport windows are set to automatically appear when their transport keys are pressed, it is not necessary to open them in a user view. Their pop-up behaviour can be altered in the same way as other windows.

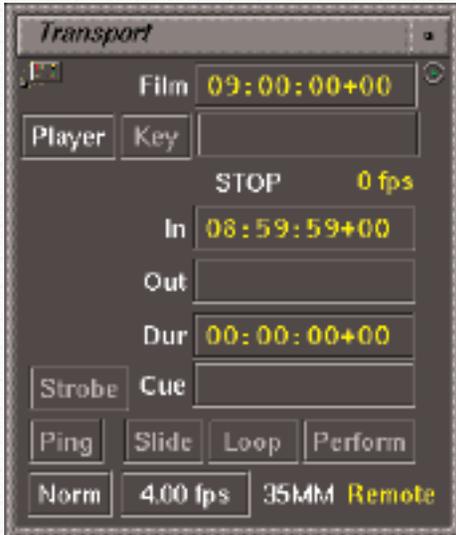
Telecines have their own window, which contains a few extra functions; all other sources have the similar windows, whose contents (edit points and various modes) change as each transport is selected.

The Pogle recognises some types of machine and puts the correct name in the top left hand box of the vtr window. Otherwise, they can be named in the Edit Setup window (this is accessed through the Engineering menu, it is not the same as the Edit window). Type a name and then tap on the button at the top of the column for that machine.

Once a machine has been named, the Pogle will recognise it again, even if it is disconnected and they reconnected to a different port (on some older machines and modern domestic formats, the machines own protocol does not support this name recognition). To see all the machines connected to the Pogle at the same time, the Edit window needs to be opened in a user view.

TELECINE TRANSPORT WINDOW and BUTTONS.

Fig. 59



All the codes in the telecine window Fig. 59 display filmcode, regardless of the code type selected in the User control window; this only sets the code type for lists. It is possible to edit the window to show different code types in the Panel Editor; see the previous chapter for details on how to do this.

At the top of the window is the current counter code; below, on the left, is a button that allows the telecine edit state to be chosen. It can be a player or wild, which means it will be ignored by any edits, even if it has in or out points entered. Player/wild state can be chosen by tapping on this button, or by holding down the "Alt" key and pressing the white telecine transport key. Immediately below the counter reading is a space labelled 'Key'; KeyKode can be fed to the Pogle and displayed here.

Below that is a label showing the current transport mode and speed. If play is selected, the word 'Play' will appear in grey until the telecine is at its play speed, when the word 'Play' will turn white.

STROBE will cut back and forward from a note to the event list. Read the required note, then tap on strobe; the duration, in frames, can be set for how long each grading is displayed before the other.

PING turns on and off the sound made by the host computer when an event is passed in the list (selecting "Auto" always turns Ping on, but will not turn it off again when deselected).

SLIDE will run the counter without the telecine moving; it can be used to program moves and other changes on still frames, or to preview a change (e.g. a dynamic) when not wanting to run a piece of film continually. The correct counter position is remembered when switching in and out of 'Slide' mode. 'Slide' will also work in tape mode, but the telecine transport key has to be selected for this to work.

LOOP will make the telecine cue back and play from before the 'In' point to the 'Out' point, then recue and run again until deselected. Park the telecine anywhere before the 'Out' point, select 'Loop' and press "Play" to start the loop; 'Loop' also works in 'Slide' mode.

NORM selects the telecine to run at its default speed. The button alongside is the preset variable speed; although always shown in white, **this is not the default speed**. To set variable speed, enter the required speed in the system numeric area and tap on the value button; most telecines will go to the nearest available actual speed.

Then tap on the 'Norm' button, which will change to 'Vari' (in red); the telecine will now play at the speed set. **It is not possible to program speed changes in a list without a picture disturbance.**

This is because the set speed is the actual physical rate the film moves through the gate, and that rate must change with speed changes. So, at some point, the telecine capstan and motors must change speed and there will be either an acceleration or deceleration of the film; this will cause the picture disturbance.

Dynamic events cannot overcome this problem as the same limitations apply. At the bottom right of the window are flags to show the current film format, and whether the telecine is in local or remote.

The In, Out and Dur windows are for editing, whose use is described in detail below. The Cue window shows the current cue point for the telecine; pressing the "Cue" button twice will send the telecine to that point.

If a valid code is entered in the numeric area, pressing "Cue" once will enter that number in the box, and send the telecine to it. If an event is selected from the list, "Cue" will send the telecine to the trim frame (the one on which the "Enter" key was pressed, and the thumbnail picture is of) for that event. "Cue" commands can also be preceded by + and - numbers; "12" "Up" "-14" "Cue" will cue the telecine to 14 frames before the trim frame of event 12. "+ 10:00:00" "Cue" will cue the machine 10 minutes forward from the current point. Pressing "Cue" with no other number entered will have no effect; 'Cue' numbers cannot be deleted.

VTR TRANSPORT WINDOW.



Fig. 60

All codes in the vtr window Fig. 60 are shown as timecode; it is not possible to change them without editing the window in the Panel Editor (the same is true of lists with a timecode source; these will always display in timecode mode, and cannot be changed). At the top left of the window is the vtr name (if this has been previously entered) and, to its right, the current edit state.

Holding down the "Alt" key and pressing the machines transport key will step through the options; a slight pause between presses will switch from 'Player' to 'Wild' and back, but a fast double press will select 'Recorder' (if the current state is 'Wild'). Or this mode can be changed by tapping on the button, which will step through the options; or by a press and hold, which will open a drop down menu with the options which can then be selected.

The line below shows which port the machine is on (Vtr 1 to 4) and its current timecode type; this is set in the Edit Setup window (selecting 'Auto' in the Setup window will switch between VITC and LTC when the machine moves, as appropriate).

A press and hold on this button will open a drop down menu showing possible timecode reader options, but it cannot be altered with this menu; it is always as chosen in the Edit Setup window. The current timecode is shown in the next window.

If part of the vtr icon at the bottom of the vdu is cyan coloured, then the timecode rate for that vtr is not the same as the room timecode standard. In the Edit Setup window, at the bottom of each column, is a button showing the timecode rate; this can be set to 30, 25 or 24 fps, as appropriate for the machine, which will then display its icon correctly. This is provided because some machines (Panasonic HD D5 and digitising Avids are known examples) sometimes displays the wrong code, and needs this switch to select the correct timecode rate.

It should not be altered for other machines, as the cyan colour indicates that the machine cannot edit correctly; changing the timecode button simply hides the problem.

Most vtrs can be switched between Ready (i.e. have the head spinning) and Standby states with the left button on the third row, next to the current play mode indicator. In Ready mode, Rdy will be highlighted in white; in Standby, it will be greyed out. The transport mode indicator changes as the machine is played, stopped or shuttled. In 'Play' mode it will say 'Play' in grey until the machine is locked, when 'Play' will turn white. If in 4 or 8 field lock (set on the machine) it will say 'Play C' when in colour field lock.

However, **tape machines should be in 2 field lock for all editing.** Below the edit code windows (covered below) is 'Vt Cue'. This shows the current cue point; the cueing logic is the same as for telecines, except that it cannot use the list to get cue points directly, unless the system is in 'Tape' mode and the selected machine is the source deck. 'Cue' numbers cannot be deleted.

At the left of the row beneath is a button to switch between EE and Playback (this working depends on the switch setting on the machine itself). EE will be highlighted when on, and greyed out in playback mode.

EE/Playback can also be switched by holding down the "Control" key and pressing the white transport button for a machine. If the machine itself is set to EE, this will not highlight the button. The Edit mode (Insert or Assemble) is chosen with the next button; the default is Insert. In Insert mode, the small buttons at the bottom and right of the window select which channels will be over-recorded and which will be not; the channels actually available will depend on machine type, but all vtr windows show the same options.

When 'Assemble' is selected, all available channels will be highlighted; switching between Insert and Assemble can only be done in the individual vtr window, not the Edit window. **If the Platinum is restarted, all vtrs will revert to 'Insert'.** To the right of the Insert/Assemble button is a space that will display other messages from the vtr, e.g. Rec Inhibit or Local. Unlike the telecine, there is no 'Remote' indicator in the window, but the icons at the bottom of the screen will show 'Local' in red, and different indicators for their current state when in remote.

TAPE MODE.

There are two different 'Tape' modes. 'Tape' is used to distinguish between telecine and another source; it can be any valid video signal. In one of the 'Tape' modes, the Pogle (normally) has a telecine connected, and the grading system can switch between grading pictures from that or a video source, normally fed to Pixi input C.

This mode is selected in either the SCC or Room setup windows (accessed through the Engineering menu), by tapping on 'Tape' (the second button from the top left in the SCC window, and the extreme bottom right in the Room setup window).

However, the grading room can be set to be a tape room only by selecting 'Tape' as the telecine type in the Room Setup menu. The top left button in Room Setup allows the type of telecine to be chosen, but one option is 'Tape'; this will require rebooting the Platinum after changing the selection.

There are some configurations that require the room is set to Tape from this window, but for most uses the temporary switch is acceptable. The system cannot be switched to either 'Tape' mode if there is an active list.

If the Room is switched to Tape mode, the left-hand column in the Edit window will have the word 'Telecine' at the top, while the name box below will say 'Tape'. This column will show the same in and out points as the machine selected in the 'Lock' button at the bottom left of the window. This button selects which decks timecode will be used to generate the list, so the port the source deck is connected to should be selected. It should not be confused with the lock numbers shown in the bottom two rows, which are the editing sync references.

In both 'Tape' modes, the telecine icon will vanish from the bottom right-hand corner of the vdu, but in the temporary mode, if the telecine is made a player, the editor will still react if it has in and out points; it needs to be set as a 'Wild' machine. In both modes, the telecine transport button will also control the source deck.

CHANGING FIELD TIMINGS.

The * by an event code indicates the field that the event occurs on (the default in PAL is field 2). This can be changed with the "Shift" key; entire lists (or part of them) can be changed with "Shift" and "All".

THE EDIT WINDOW.



Fig. 61

Below the port number (at the top of the window) is the name of the machine, if it has one. Below that are boxes for edit in points, then the current code, then the out point and below that edit durations. The next row has two buttons for each machine; one can select the edit state and the other, an 'S', is for locking machines together during editing, its use is explained below. This symbol is not in the individual transport windows, so to select machines for locking together the Edit window Fig. 61 must be opened.

At the bottom of the telecine column is a button to show if the telecine is set to normal play speed or varispeed, and its current transport mode; the other vtr columns show similar information or a 'No Tape' message. At the bottom of the telecine column is a button that displays the current edit status (Perform, Preview and Review).

This is only an indicator button; it cannot be tapped on to select a status, or make the selected edit happen. Each other column has a box showing various machine messages, which are the same as those shown in the individual transport windows, and an indicator of its Edit mode (Ins(ert) or Ass(emble), which is in red. However, this button cannot be used to switch between the two; that must be done in the individual transport windows.

At the bottom left is a button labelled 'Lock', which selects which decks timecode is used to make lists in 'Tape' mode. At the foot of each column are rows of Film and Tape lock numbers. These numbers only appear in the Edit window, not the individual transport windows; they show the lock points for editing, described later.

EDITING.

When editing, the frame that is the In or Out point will be visible. For example, if a telecine has a punch frame at counter number 01:00:00:00, which is also the edit in point, and the record machines in point is the same, it will mean the punch is visible on the recording. If the same number is the out point of an insert edit, it will be the last frame recorded.

The Pogle can control a telecine and up to 4 other machines at once; the vtrs can be players or recorders (or wild, and ignored by any editing commands), in any combination, and the recorders can be in Insert or Assemble, or a mixture of both.

Editing requires that valid code already exists on all machines involved; like all editors, the Pogle will attempt to cue machines and carry out the edit as commanded, regardless of whether the code exists or not. So, if a machine has an in point of 01:00:00:00, but the existing code ends at 00:59:50:00, the Pogle will shuttle the machine past that point and stay in shuttle as it looks for its pre-edit cue point, which will be around 00:59:55:00 (depending on its setup).

With the same in point of 01:00:00:00, and if the code ends instead at 00:59:59:00, the Pogle will cue the machine and start the edit cycle, but will then abort the edit (and show a warning that the vtr was early or late), as the code finishes before the edit point.

It will carry out an insert edit if the in point has a valid code, regardless of the out point; if that is past the end of the existing code, the recorder will lose lock where the code ends, but the edit cycle will continue.

The Pogle will not stop the machines, even though the recording will probably not play back correctly. However, the Pogle will flag, both by means of the icon colour turning red and a 'Lost Lock' message, also in red, that machines have lost lock.

If there is a gap in the timecode, after which there is more valid code, some machines will then relock; the 'Lost Lock' message will then vanish and the red icon will return to normal. For this reason, recordings should not be left unattended.

The Edit window needs to be open to see more than one machine at a time, unless it is a telecine and one other, when changing the individual window behaviour can allow both to be open at once. To be part of an edit cycle, a machine must be either a player or recorder, set as described earlier.

For whichever transport is currently selected on the keys above the transport controls, pressing either the "In" or "Out" key will enter the current code of that machine into the appropriate box in both the individual transport window and Edit window. If a valid number is entered in the system numeric area, that number will be entered instead. If there is an existing edit point, entering a (valid) number with a '+' or '-' prefix and then pressing the "In" or "Out" key will modify the edit point by that amount. Thus, with an in point of 01:27:12:04, "-204" "In" will make the in point 01:27:10:00.

If there are no existing edit points, numbers with '+' or '-' prefixes will enter invalid numbers. "Delete" and then either "In" or "Out" will delete the code from the appropriate box.

If there is an existing in point, entering a number and pressing the "Duration" key on the Transport panel will add the entered duration to the in point and make an out point at that number. Entering a new value and pressing "Duration" will immediately recalculate the out point. If there is only an out point, the duration will be subtracted from that, and a new in point will be generated. However, once there is an in point, any further entries of duration are calculated by adding the entered duration onto the in point; i.e. the out point is always recalculated. Duration's cannot be modified with "+" or "-", neither can they be deleted.

However, they can be entered in either feet and frames or frames only by using the "." key on the numeric keypad; the Pogle will then work out the correct duration in timecode.

Once each assigned player/recorder has edit points, pressing "Preview" on the Transport panel will carry out the edit cycle, with the recorders switching to EE at the edit point; they do not go into record (this switching may not be frame accurate on some machines). The existing edit points will remain, unless modified in any way, as described above. Pressing "Perform" will carry out the full edit.

If a machine is selected as a player or recorder but either has no edit points or invalid ones (for example, an out point of lower value than an in point), the Pogle will display a message: Warning: Bad duration on VTR (number). If more than one machine has invalid edit points, they will be flagged one on top of the other, with the higher number vtr first and the telecine normally at the bottom. If the message appears, pressing "Clear" will show if more than one machine has invalid edit points by uncovering another message underneath; if the message vanishes, only the one machine is wrong.

If recording in 'Insert', at the end of the edit, the out point will become the in point; only one machine needs an out point when in Insert (it can be any machine in the edit cycle), all other machines will take their duration from that one. To repeat an insert edit with the same codes, **press "Restore" and "In" or "Out", for any machine that was part of the edit cycle**; all the edit points will then be restored, and the edit can be repeated or modified.

Pressing "Restore" again will toggle back to the updated edit points ('Restore' only works if the whole edit cycle has been completed). "Stop" can be pressed at any time when carrying out an insert edit, as the recorder will come out of record mode before stopping, so there will be no hole in the timecode. All the in and out points will remain as they were.

Recording in insert doesn't require an out point; the edit cycle will be open ended (this assumes that the recorders have enough timecode for the duration of the recording). In this case, pressing "Out" at any point when in record will then behave as if the out point had already been entered; all the machines will stop, and the code the "Out" key was pressed on will become the new in point. The in points can then be restored.

If recording in insert with an existing out point, pressing the "Out" key before the machines have reached the out point will make the code the key was pressed on the new in point, delete the existing out point and stop the record cycle. This only works with the "Out" key, not "In". Once an edit is complete (in either insert or assemble), pressing "Review" will shuttle the record deck back to before the in point and play the recording, although it won't stop at the out point, if there was one.

When recording, pressing "Stop" will either stop all the machines, or, if selected in the User Setup window, just the currently selected transport; if black is programmed into a list (made by turning the Mega 1 Primary controls fully down), this can be a quick way of adding it onto the recording.

Selecting the source deck and stopping it when the black appears will then leave the recorder running until it is selected and stopped; this works in both Insert and Assemble modes. A macro could also be programmed to act as an all stop command instead. Pressing the Shuttle Wheel "Jog" button will also stop the currently selected transport while leaving the others running.

In Assemble mode, pressing "Stop" will stop the recording, but the edit points stay unchanged. Pressing the "In" key while still in record will make the point the key was pressed at the new in point, but the machines will stay in record until stopped. Pressing the "Out" key while in assemble will stop the edit and make that code the new in point; the original edit can then be restored with "Restore".

EDITING USING THE LIST.

For the telecine (or source deck in tape mode), the list can be used to enter edit points, by selecting the scene required with "Up" or "Down" and then pressing "In" or "Out". Although "Up" and "Down" will move the list display to the trim frame, the right edit point (a frame after the event code) will be entered. Event numbers can be used, as the number is cleared from the numeric area by pressing "Up" or "Down", so is not seen by the Pogle as a command.

So "6" "Up" "In" will make the first frame of event 6 the in point. "Down" "Down" "Down" "Out" will make the out point the first frame of the forth event from the current point; that is, the edit cycle will now record from the existing in point the to the end of the event selected (the current event and three more) before stopping.

When used for editing, "Copy" is like "Up" or "Down", **but applied to the next event**. This is because "Down" skips to the end of the next event, so "Down" "In" doesn't select the beginning of the next event as the in point, but the one after. So "Copy" "In" or "Out" will make the first frame of the next event the edit point. List numbers can also be trimmed by entering modifying numbers on the numeric keypad, at the right time in the sequence. So, "19" "Up" "-100" "In" will enter an in point that is a second before the first frame of event 19.

TRANSPORT LOCK; editing with THE "ALL" KEY.

Any of the players and recorders can be locked together, and the "All" key used to enter in and out points for all locked machines. In telecine rather than Tape mode, machines always lock to the telecine in point. To lock machines, the 'S' symbol in the Edit window must be highlighted, and the telecine and vtrs must have in points; then select the transport key for the machine to be locked, followed by "Trans Lock" and "Enter".

All machines with the 'S' highlighted can be locked at the same time, by pressing "Trans Lock" "All" "Enter"; each vtr will then lock its own in point to the telecine in point. The vtrs will lock to the telecine even if it does not have the 'S' highlighted; but the telecine needs an in point, even if it is not part of the edit cycle.

In Tape mode, the Film lock point is automatically set to 00:00:00:00, so all machines lock to the same reference. The two boxes at the bottom of the column for vtrs (in the Edit window) will update to show the codes the machines are locked at. If level sync is to be maintained (the same telecine counter number as record timecode) and the Film and Tape lock boxes already show the same numbers, the lock does not need to be re-entered, so recording rushes rolls at (say) one hour offsets does not require re-locking when film rolls or video tapes are changed.

Machines can have different locks points. For instance, it might be necessary to record a cut film both as a continuous program, and also each roll separately, with the timecode running from an exact hour code for the first frame on each individual roll. For the cut version, the transport lock point for the first frame of the film roll will be the last on the continuous recording (the vtr in point) but, for the individual rolls, the vtr lock point will be the code that the first frame of the telecine roll should be on.

Once a lock is established, **any machine can be used to enter in or out points** and, by pressing the "All" key, the correct timecode will be entered for all the locked machines.

In the same way, "All" will enter the same in or out points for all machines if a number is entered in the numeric area, or modify them all if the number is preceded by a + or - sign. Edit points can be deleted the same way: "Delete" "All" "Out" will delete all the locked machines out points. However, if the currently selected transport is not locked, it will also be included in the 'All' command. So, with the telecine and a recorder locked together, another recorder not locked and a player not locked, selecting the unlocked recorder and "Delete" "All" "In" will delete the in points from the telecine, the locked and unlocked recorder but not the player.

Edit numbers can be derived from the list, as described above, and the "All" key then used to put that number in all the edit points; the list numbers are treated no differently to those entered any other way, except that the Pogle adds a frame to them for the edit to be correct. With "All" this is done for all the machines. The "All" key should be pressed before "In" or "Out"; for example "1" "Up" "All" "In" to start the edit cycle from the beginning of event 1.

Because it can use the list, an event point at the beginning and end of a roll can be used to enter the edit points quickly. To take a common example, a rushes roll which is the third such roll; it has a punch frame, which will be given the telecine counter number 03:00:00:00, and it is to be recorded onto the same timecode, which is already striped onto the record vtr. Pressing "Add" on the punch frame (after the counter has been set) will make an event that can then be selected as the in point, followed by "All" "In"; this will make the punch frame (03:00:00:00) the in point on both machines. The last event can then be selected and the out point copied from that (but see Edit Notes later in this chapter).

"All" also works with 'Cue' commands; "All" "In" "Cue" will send all locked machines to their current in points. As above, any number in the numeric area will have priority, and cue commands can be modified by + or -. Selecting an event from the list and then "All" "Cue" will send all decks to the trim frame for that event. As holding down the "Alt" key when selecting pressing "Cue" sends the source machine to the last frame of an event, all other locked machines will do the same. Alternatively, selecting an event and then "+1" "All" "Alt" and "Cue" will send all the decks to the first frame of the event after the one chosen.

RECALL KEY. This key is used to copy timecode numbers between machines. For instance, to copy vtr 1s in point to vtr 2, press "Recall", then vtr 1s transport key, then "In"; the in point should appear in the numeric area. Then select vtr 2 and press "In"; the in point is now entered for vtr 2. "Recall" will also recall 'Cue' points, which can then be used with another machine, with the same keystrokes as for edit points. 'Recall' will appear in a box in the system area when selected. It does not work with durations.

AUDIO MACHINES: SYNCING AND END SLATES

Known audio decks are treated slightly differently to other vtrs, to allow easy syncing. To see if a machine is recognised as an audio source, open the Engineering menu and then Edit Setup. In the column for the port the audio deck is connected to, check the 'Transport Lock' button; this should say 'Audio'. If it doesn't, it may be that the machines own control protocols are incorrectly set. Check with either the machines suppliers technical support, or contact your Pandora service agent to see if that machine is supported as an audio source.

Once the Pogle recognises the machine as an audio source, the transport lock function will behave differently to other vtrs. Highlighting the 'S' for the machine and entering an 'In' point followed by "Transport" "Enter" should empty the timecode in box. However, the Pogle will remember the 'In' point and, if "Perform" is pressed, the number will reappear and the machine will edit as normal.

For most audio syncing (from slates that display timecode), it is only necessary to mark the in points as normal on the telecine and recorder (for continuous recordings, these two can be locked together), then enter the timecode from the slate as the in point for the audio player; it should not be locked to the telecine. However, for end or tail slates it can be more complicated, involving finding the sync points at the end of the take and then subtracting the durations from the telecine and audio deck. To overcome this problem the Pogle has a special mode.

The telecine and recorder in points are marked as normal, then the telecine parked on the tail slate. The code from it is entered on the numeric keypad and, **with the audio machine selected (but not locked)** the "Transport" and "Enter" keys are pressed; **don't mark the telecine point.** The audio machine will now follow the telecine, and pressing "Perform" will work out the duration needed for the audio to sync to the telecine at the head of the take. This assumes that there is enough continuous code on the audio tape for it to cue back to its edit pre-roll point.

Since this mode needs visible timecode, it cannot be used to sync tail slates with a purely visual and audible mark (a standard board clap). In this case, the in point for the telecine and recorder should be marked as normal, and the telecine then parked on the clap point, which is marked as the out point. The clap is then found on the audio deck, and that also marked as the out point; the duration shown for the telecine is then subtracted from the audio decks out point to calculate the in point. It is probably best to then delete all the out points so the recording can run on past the exact clap frame.

It may sometimes be necessary (or preferable) to record the pictures mute and insert the sync audio afterwards. In this case, when recording the sound, the telecine should be put in 'Slide' mode, and locked to the recorder.

The recorder is then parked at the start of each take, and "All" "In" performed. The end sync point is then found (on the record deck) and, at that point, "All" "Cue" "Cue" pressed (this sends the telecine counter to the same code as the recorder). As above, the code from the tail slate is then entered from the numeric keypad and marked as the out point for the audio deck. "Transport" "Enter" will lock it to the vtr, and the edit can be performed, again assuming there is sufficient code on the audio source for its pre-roll.

EDITING NOTES

If the list is not in timecode, but a number from it needs to be modified by a timecode number, using the "*" key on the numeric keypad will make any numbers then entered timecode, rather than filmcode.

If a disc is being used as a cache, it can be made part of the edit cycle by making it either a player or recorder, but this will cause a conflict with its use as the cache. The solution is to move it temporarily to another port, as caching only works with the disc on port 4 (setting the cache size to 0 will not prevent the conflict).

If any machine other than the telecine has an out point, the recorder must be in insert mode; the Pogle will not carry out an assemble edit with out points marked for other decks. To do a closed ended record in assemble, **mark the 'Out' point on the telecine only**. When the edit is performed, the Pogle will not show the out points for any machine other than the telecine, but will stop the telecine and all other decks after it. In Insert mode, the Pogle works out out points for all machines and displays them.

If the Pogle attempts to modify the telecine speed, there are different durations for the telecine and other machines; a message, 'TK Speed trimmed to match durations' will appear, and the 'Vari' flag in red will appear in the telecine transport window and the Edit window. Deleting one or other out points (depending on which ones are correct) will run the telecine at normal speed.

If the telecine is in 'Vari' mode, the Pogle turns off its error checking and allows any edits to happen regardless of the telecine timing. Once an edit has been done, checking the difference between the chosen frame and actual frame recorded and adding or subtracting that from the telecine in point should allow for reasonably consistent editing. If the "All" key is used in 'Vari' mode, the Pogle will take into account the telecine speed and work out edit points accordingly.

USING EDLS.

The Pogle can import edls; they must to be CMX format (it cannot read binary files) and they need to be placed in the Virtual. This can be done easily from a cd (or floppy disc) loaded into the host computer, or files can be transferred over a network. The edl will normally be named 'Import'; **only one edl with this name can be in the virtual at any time**. Once in the virtual, tapping on it will make a list, containing the record timecodes, in the current project in the Vault; its icon is similar to the record icon for a vtr, as seen at the bottom of the vdu.

This list can then be opened; its window will be like a normal list, but will contain some extra icons above the thumbnails. The left hand button 'EDL', will open the edl on the desktop, which can then be scrolled through. Further options are available for edl manipulation; they are covered later in this chapter.

The edl icons in the Virtual have their own set of options, revealed by a press and hold. The first is 'Convert EDL Record list', which is the action carried out by a single tap, detailed above. The next is 'Convert EDL Source list'. This option will make a list, or more usually several lists, again in the current project; their icons contain green arrows.

Each list will contain the source code from individual reels, but these are not necessarily film reels or rolls; edit system reels do not have to be separate tapes or even timecodes. Some of the lists may be single events with apparently odd source code; these may be black, or a graphic.

But there will usually be one or two lists with more events; opening them in turn should show which ones contain the correct codes for the telecine film source. A list made from source codes will only have the EDL icon (as well as normal list icons) which can be opened as with Record edls.

The next two options, 'Show info' and 'Remove file' are the same as most other Vault items, but the bottom option, 'Show file contents' will open the file directly onto the desktop. This should contain a standard edl list, with both record in and out points, and the same for the source; it may also contain a comments field. This window can be iconised as usual.

EDL windows can be iconised as normal; a source code icon has green arrows in it, a record one a red dot. When a source list which was originated as an edl is saved, it will have a small green arrow icon at the top right of its list icon; one from a record edl will have a red dot.

ADDITIONAL OPTIONS OF EDL SOURCE LISTS.

Fig. 61.3



If a list is derived from a recognised edl format, it will something look like Fig. 61.3, above. The top two rows of icons will work as normal; how the bottom row works depends on whether or not the list is active. If it is, the bottom left icon, labelled EDL, will be highlighted; clicking on it will open a window EDL Full, which shows the reel name or number, plus the source and record times for each event in the edit list, Fig. 61.6.

Individual scenes can have other information in them, this will be shown in the long bottom window; it will also show list labels. This display will not show all the extra information that is sometimes stored in edl's; to see that, click and hold on the edl icon in the Virtual and select 'Show File Contents'. However, if a search is made, using the 'Up' and 'Down' keys, all the hidden edl information is checked for matches.

'Src curr' and 'Rec curr' will display the current code when either a source or record list is active. The 'Up', 'Down' and 'Cue' buttons at the bottom left are the same as the keys on the Transport panel. If preferred, a smaller window, called just 'Edl', can be opened from the vault. This is similar to the 'Edl-Full' window but only shows one event at a time, and doesn't have the 'Up', 'Down' and 'Cue' buttons.

The row of icons with green arrows and red dots are used to move gradings from one list to another, or to break the existing list into separate reels, the information for which the Pogle gets from the edl. The red dot indicates a record list, the green ones are source lists, so the arrows show the direction the corrections will be moved in.



This icon works with record lists only. There must not be more than two record lists open at any time; clicking on the icon will move gradings from the active list to the inactive one. If there are any list labels in the active list, they will be copied over, but, if the edl souce for the list had labels already these will not be over-written. If the inactive list is then activated and trimmed, clicking the icon again will move the new gradings back to what is now the inactive list.



The right-hand icon (which will only be highlighted if the list is active) will make a new list which contains only those events that have the same reel number as the current event; the events between those will be black. This means that similar events (as long as they have the same reel number) can be trimmed together (with the "All" key). Several different source reels can be open at once, and gradings from them displayed by clicking on the thumbnails as usual.



Once the list made as above has been regraded, it can then be copied back into the original list with the icon on the left. Since the Pogle can open several lists at once, this means that gradings from these can be copied into a finished edit compiled from the different reels, as is the case, say, with film trailers.

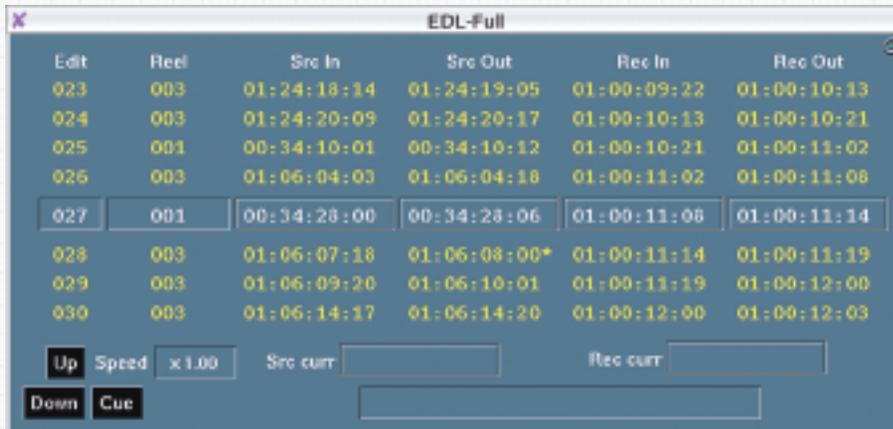


Fig. 61.6

When different reels are open, regardless of how they were generated, information from each shot can be displayed by clicking on its thumbnail as usual.

There is an additional window, 'EDL setup', Fig. 61.9 which can be opened from the vault; it is designed to work mainly with servers such as the iQ and Spectre. It can take the source information and make a new edl to be used by the server, or to obtain an edl from it, by clicking on the 'Grab EDL' button.

It will add the number of frames shown in the 'handle' button both before and after the trim frame in each event of the current list, and add black between each one, the duration of which is set below. If, for example, the 'handle' duration is set to 10 and the 'black' to 50, a new edl will be made that consists of 21 frames of each scene in the current active list with 50 frames of black between each one. If both the buttons between the label and duration are set to 'Off', the edl will consist of 1 frame of each event cut directly together.

The button below allows for the new edl to be either in conform order, that is the order of the shots in the list, or source order, where they will be in timecode order. The 'Linear Reel - Source order' will make an edl of all the reels in source order using the values set in the boxes above; however, the black values will need to be large enough to allow any editor

to use them, and if there are overlapping codes in the source reels they will be merged. Some servers might behave slightly differently; check with Pandora for details. 'Trim Time', the last option, will make a similar edl but with the events in record order.

Once all the parameters have been set, clicking on the 'Grab EDL' button will generate the new edl, which will be sent to the virtual with the name 'cmx'. **Only one item named 'cmx' can exist in the virtual at any time.** If the 'Download' button is turned on, the edl will automatically be sent to the server (if it supports this function).



Fig. 61.9