9. At the end of the edit, turn the function switch to Pause —Still. This should cause the record button to pop up. If it doesn't pop up, then turn the function lever towards Fast Forward until the record button does pop up.

10. Rewind the record (slave) tape, and cut the power to the playback (master) deck.

11. Playback the record (slave) tape and check your edit. If it is good, erase all grease pencil marks.

12. Finally, set up the tapes and equipment for the next edit.

(a) Cue-up the end of the segment which has just been recorded on the record (slave) deck. Mark an "x" over the erase head.

(b) Cue-up the beginning of the next segment on the playback (master) deck.

(c) Repeat the entire editing operation starting with step #5.

NOTE:
In order for this method to function optimally grease marks must be erased after an edit is completed, OTHERWISE THE GREASE CAN CLOG HEADS AND PRODUCE TAPE PATH BUILD UP. Erase grease marks with soft rag.

Also, check each edit as you do it. About one in four will probably not be clean. If the edit is not clean hit the button a little sooner on the next attempt. When you check the edit, be sure the power is off on the playback deck, or the record deck will try to lock to the random noise generated by the playback deck.

#2—STOP-WATCH METHOD

1. With this method, as with the first, the new point of edit is selected for both the playback and record tapes.

2. Then an arbitrary cue point is selected (either a previous edit point, or a change of scene, or some distinct auditory or visual cue) 10 seconds or *more back* from the new edit point.

3. Once the arbitrary cue point has been selected for each tape, playback each tape starting the stop-watch at the arbitrary cue point and stopping it at the new edit point.

4. Using 10 seconds as the distance you want between cue point and edit point make the following adjustments:

(a) If the timing on one tape is 17 seconds between arbitrary cue and new edit point, you must playback and start the watch again at the same cue point as before but stopping in the pause position 7 seconds *after* the cue point and thus 10 seconds *before* the new edit point.

(b) If the other tape's cue point turned out to be 29 seconds *before* the new edit point, then you would start the tape at the arbitrary cue point and stop in the pause position *after* 19 seconds. Again leaving a 10 second space between this new cue point and the new edit point.

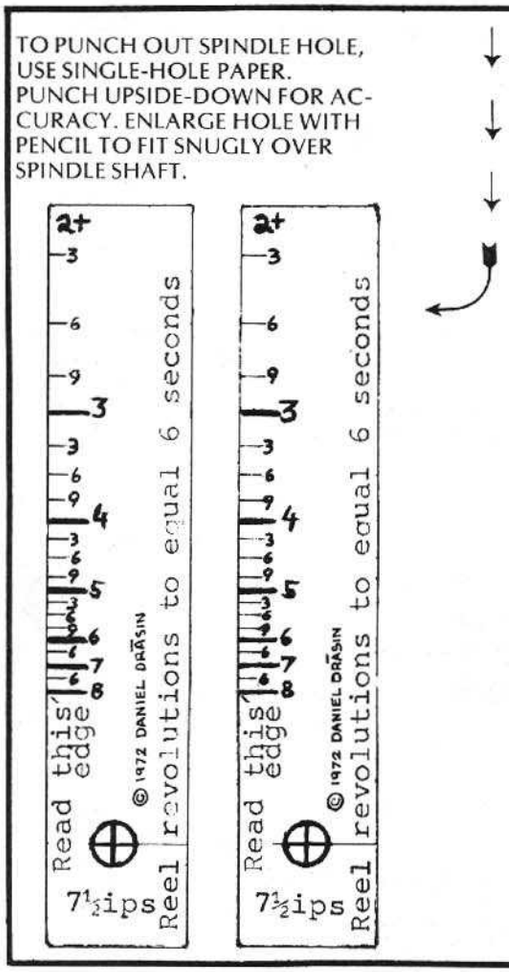
(c) If the arbitrary cue point is *less* than 10 seconds away from the new edit point you must select another point 10 or more seconds from the edit point, since with this method 10 is our standard.

5. When both decks are cued to a position 10 seconds from the new edit point you are ready to make your edit.

A drawback to this method is that if you make an imprecise or unclean edit you must retime both tapes from the cue points since there are no physical marks on the tape indicating the actual 10 second space between cue point and new edit point.

#3—BACK-SPACING SCALE METHOD

TO PUNCH OUT SPINDLE HOLE, USE SINGLE-HOLE PAPER. PUNCH UPSIDE-DOWN FOR ACCURACY. ENLARGE HOLE WITH PENCIL TO FIT SNUGLY OVER SPINDLE SHAFT.



This scale is for use with EIAJ-1 videotape or any system which runs at 7.5 ips, including the older CV system. It can also be used with Sony one-inch (EV) equipment which runs at 7.9 ips, as described below.

It should be cut and punched out, and attached to the takeup reel of each machine being used, with scotch tape. The scale should be placed to allow reading through the holes in the reels (mandatory in the case of opaque reels). To make permanent back-timing reels, simply attach securely and put scotch tape over the whole scale for protection. For half-hour reels, simply cut off excess length.

IMPORTANT: WHEN MAKING COPIES OF THIS SCALE, THE REPRODUCTION MUST BE *PRECISELY* THE SAME SIZE AS THE ORIGINAL. ANY ENLARGEMENT OR REDUCTION WILL RENDER THE SCALE USELESS.