VIDEO TOOLS REPORT

HOW TO READ THE SCALE:

The large numbers represent whole turns of the reel. The smaller numbers indicate additional fractions of a turn, in terms of clock positions, i.e. 3 o'clock equals one quarter turn, nine o'clock equals three-quarters of a turn, etc. Do your own interpolating by eye.

HOW TO USE:

When you have determined your exact edit points on the original and master tapes, back-time each machine exactly 6 seconds as follows: Look STRAIGHT DOWN at takeup reel, lining up the outermost layer of tape with the numbers on the back-timing scale. Scale reading indicates exact number of takeup reel turns which will equal 6 seconds. READ THE SCALE CAREFULLY. Hold the rim of the takeup reel with your right hand, and then engage REWIND mode. Use right hand as a brake to slowly wind back tape the required number of turns. Make any final precise adjustments after the machine has been switched to STOP or PAUSE (STILL) mode.

When editing between formats which run at the same speed, make your final startup of both machines at precisely the same instant. Start from PAUSE (STILL) mode, rather than STOP mode, for a more precise startup. Punch your edit button by visual or audio cue, or by counting revolutions of whichever takeup reel is most convenient. When editing between different formats, startup time must be staggered appropriately. Example: When editing from EIAJ-1 half-inch to Sony (EV) one-inch, start the half-inch deck one quarter of a second sooner.

TIPS FROM DAN DRASIN:

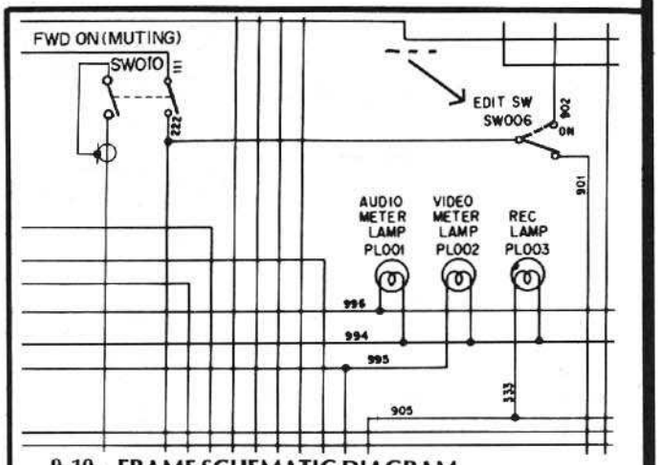
When doing electronic editing with ½" equipment, the SKEW (tape tension) control should be precisely adjusted on the playback deck for EACH SCENE. *This will increase time-base stability of edited master.* Adjust skew as follows: playback deck should be connected to an *underscanned* monitor, or one whose *height* or *vertical linearity* controls have been adjusted to squeeze the picture so black appears at the bottom. This will make the bottom few lines easily visible. (On Sony monitors this can be achieved by allowing the vertical to roll.) NOTE THAT THE BOTTOM FEW LINES "BREAK OFF" HORIZONTALLY FROM THE REST OF THE PICTURE. Adjust SKEW control of playback deck so the last few lines line up with the rest of the picture.

Black spots on the video picture, especially when the lens is stopped down for daylight shooting are caused not by dirt on the lens but by dirt on the vidicon tube face. Remedy: Clean vidicon carefully and thoroughly with Q-tips moistened with Kodak lens cleaner. Blow out all dust (even most microscopic will cause spots). ALSO CLEAN REAR OF LENS and blow away dust and chrome chips from C-mount thread. THEN ALWAYS KEEP LENS ON CAMERA. (If shipping camera, arrange case so lens can safely be left on.)

INFORMATION CONCERNING FIRST SERIES SONY 3650 MODIFICATIONS

(compiled in discussion with Morty Schiff of Woodstock Community Video who has innovated some recent modifications discussed below)

In first series Sony 3650 editing and playback decks (before #32,000) there is approximately a 2 second sound lag after the video appears when you are making edits. When the record button is pushed for an edit it activates a microswitch which turns off the audio amplifier to the record head thus causing the delay. In the past one way of dealing with this disturbing delay was to make a modification on the machine to eliminate it. This was done by placing a jumper wire between normally open and normally closed contacts of the edit microswitch. (See diagram below.)



9-10. FRAME SCHEMATIC DIAGRAM

However, people who were having this modification made to their machines found that it eliminated the possibility of making video inserts (adding video over a prerecorded section of both video and audio without interfering with the audio). This was the state of 3650 modifications when we wrote about it in *RS* #5.

In a recent discussion with Morty Schiff of Woodstock Community Video, he mentioned that he believed that by placing a switch on the jumper wire you could have a choice of no sound delay when the switch is in the "on" position, or video insert capability when the switch is in the "off" position.

Woodstock Community Video has, however, been using another method for achieving the effect of video inserting, and in addition, eliminating audio lag. They have made a modification (see explanation of modification and diagram below) where they choose their visuals first, lay them down, with or without the audio, go back and overlay the sound they want, and then switch back to the video that goes with the overlaid sound without stopping the machine and with no sound delay. In other words, *with this modification you can go from "audio dub" to "record" sequentially without stopping the machine.* **(Normally, it's impossible to depress the record button once it is in the audio dub mode.)**