

Super Edit News

VPE and Super Edit Information from Editware

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Editware Update

We've seen some exciting growth at Editware in the last few months. The *Profile* NLE Option has really started to take off with many sales and lots of press. Check out the great article all about Paramount's change to VPE editors with the *Profile* NLE option for a completely tapeless studio production of Entertainment Tonight in the September 21, 1998 issue of *TV Technology*, on our website, and also excerpted in this newsletter on page 3 inside.



Current linear editing systems can take advantage of the *Profile* PDR's random access capabilities and Editware's direct native protocol control of the *Profile* to allow linear and non-linear editing together in a single package. You no longer have to decide to "go non-linear" or remain with the "status quo" which is getting the job done, day in and day out. Now you can add the *Profile* NLE Option and add non-linear functionality to your suites---a true hybrid.

Editware was also at the IBC 98 show last month in Amsterdam with many of the record number of attendees (34,000+) stopping by the Tektronix Business Partner's Island to visit the Editware display and witness hybrid non-linear editing at its best. The VPE-341 on the stand included a *Profile* with the VME internal mix/effects board with a DVC Pro VTR.

Super Edit Version 8.1C upgrades are shipping to many customers worldwide. Constant improvements to Super Edit with updated control protocols (DVC Pro, DNW-A25, Type Deko, Yamaha O3D, etc.) keeps Editware and Super Edit at the forefront in the editing system market.

-Jay Coley

IBC'98

Editware introduced Super Edit *Profile* NLE to the European market at IBC '98 (International Broadcasters Convention) held at the RAI convention center last month in Amsterdam. John Willis of AVTek (Editware's European representative based in the UK) and Jerry Lewis, Marketing Director, demonstrated the combination of linear and non-linear editing on the VPE.

A Tektronix *Profile* PDR 200 was connected to the VPE-341 under native protocol which allowed direct manipulation of the PDR, its media manager and its timeline/play list.

Clips entered into the *Profile* were named and managed from the edit controller. Timelines in the VPE were played back instantly. Changes to the timeline, clips or transitions were *immediately* previewed or performed.

A Panasonic DVC Pro deck was used as the digitizing source and incorporated into the demo as an example of hybrid editing, combining disk and tape.

Jerry noted that many older VPEs were now "coming out of the back room, into the forefront" and being updated to run the hybrid NLE software.

There were so many requests for quotes and sales demos throughout Europe that John may have to schedule a European Road Show to meet the demand.

Free Protocols

Customers with Grass Valley Model 1200 video switchers, that have been using Model 100/200/1000 protocol, and PVW-2600/2800 video tape recorders, using BVW or Beta-SP protocols, can now request the device-specific Model 1200 and/or PVW 2600/2800 protocols free of charge.

After November 15, the normal \$495 charge per protocol will go into effect. Order yours today!

Tip of the Month

When updating to Version 8 on VPE 3nn, you're asked:

"If you have installed the HD-4P upgrade kit on your SBC board, or if you have purchased your system with the HD-4P upgrade kit already installed, answer YES to the next question."

To determine if you have the HD-4P upgrade (which allows use of more hard disk space and more partitions), check the HI/LO ram chips' version by looking at the paper labels on the ram chips along the right edge near the middle of the SBC. If the top line ends with **"DIAG V4.3"** your SBC has the upgrade kit installed. Answer YES to the HD-4P question. If your chips are **"DIAG V4.2"** you DO NOT have the upgrade kit installed. Answer NO to the HD-4P question.

Unfortunately, answering incorrectly will cause an error that prevents further hard disk drive access. However, this error is recoverable but requires that you must INSTALL Version 8 again, wiping out all previous information as it re-initializes the hard drive.

To recover, you need to boot from the Installation Disk (Utilities floppy disk), exit to the RT prompt [Control]+[C], type [**copy starts.tmp starts.com**] and re-boot from floppy. The HD-4P question will be presented again for your correct input. From this point, regardless of your answer to the HD-4P question, **YOU MUST NOW CHOOSE INSTALL** (Update will no longer work) and proceed with the installation.

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"Can I run V.8?"

"Or Profile NLE?"

Systems capable of running . . .

	Version 8	NLE Option
VPE-141	No*	No**
VPE-241	Yes	Yes
VPE-151	Yes	Yes
VPE-131	No*	No**
VPE-141L	Yes	No**
VPE-241L	Yes	Yes
VPE-251	Yes	Yes
VPE-331	Yes	Yes
VPE-341	Yes	Yes
VPE-351	Yes	Yes

*Contact Editware for upgrading to Version 8

**Contact Editware for upgrading to Profile NLE

Cable pin-outs

The SUPPORT section of the Editware website now includes cable pin-outs for the many different cables that are part of an editing system.

The direct URL is:

<http://www.editware.com/editware/cablepins.html>

Included cables (as of October 1, 1998):

- RS-422 Serial Device Control cable
- Serial Printer cable
- CGA Monitor cable (SBC1,2,3)
- VGA Monitor cable(SBC 4)
- Ten XL and Performer Preview Preselector cable
- Performer Preview Switcher cable
- Dubner 5/10/20k Character Generator cable
- Dubner CBG/Texta Character Generator cable
- Dubner 30k/Graphics Factory/Presto c.g. cable
- Dubner/TypeDeko Character Generator cable
- Alternate TypeDeko cable
- VPE-151 GPI connections (37pin)
- 8451 GPI connections
- 8465 Preview Switcher
- K5 Keyboard cable (25pin)
- K5 Keyboard interconnect cable (9pin)
- K5 keyboard cable schematic

Editware & ET



It's like seeing an old friend all dressed up in cape and tights and given new superpowers to meet the challenge of the digital future. I'm talking about what has been happening at

Editware over the past two and a half years, and how this plucky group of software designers and product managers have given new life to users of the VPE line of edit systems and its Super Edit software.

Now that the syndicated hit show "Entertainment Tonight" has chosen to build its ambitious new totally non-linear production upgrade around Editware's editing software and the Profile disk system, we may be seeing both a revamping of concepts behind how a news magazine/entertainment coverage show is put on the air and also a re-examination of what we should expect from the user interface of a digital editing system.

Bob Kisor, vice president of engineering and technical services for Paramount was one of the instigators behind ET's technology leap. "I was in charge of upgrading the four edit bays upstairs, which used to center around Calaway edit controllers, as well as the production stage downstairs," begins Kisor, "and our first concern was that whatever new edit system was chosen would interface reliably to all the other equipment in each edit suite and the production stage. After all, ET is broadcast six days a week and we have no annual hiatus in our schedule - so everything has to work all the time."

The transition began last June when ET set up a training station for the editors so they could get used to the new complement of equipment, which includes the Magic Dave digital effects/switcher from Snell & Wilcox, the Graham-Patten DESAM 820 digital audio mixer and one Tektronix Profile for each suite.

Then in early July, the first bay to be installed was taken out of service on a Friday evening. They were back editing in it with the Editware VPE system and

Profile by that Sunday night. The producers waited a couple of weeks to see how well it functioned, then proceeded with the other three bays.

"What we've put together here," Kisor explains, "is a true non-linear production process. When we built the stage and edit facilities, we replaced everything except for a few Betacam and 3/4-inch U-Matic decks to access our old tapes."

David Johnson, executive in charge of production at Paramount Television, continues the story. "One of the reasons it was important for us to go with a hybrid system," he tells us, "is that we've been on the air for 18 years and have saved all our field tapes from 1982 on. Our computer database has 2 million entries to keep track of our library of over 300,000 hours of tape that's worth a fortune for its historic celebrity interviews and movie clips."

"We need the digital, non-linear capability for today's production schedule, but we also have to have linear capability to cut in last-minute shots from our archives when we don't have time to digitize - so it was vital to be able to go both ways."

So how does all of this sit with the 10-12 editors who work in two shifts on the show? I chatted with editor Jerry Tenenbaum for the editor's perspective. "So far, I like it!" he exclaims. "It's the best of both worlds, using tape and disk. If we were working off a central server, we'd need to have literally hundreds of hours of storage available."

"Usually a director brings their material into the bay in the evening so an editor can pre-digitize their selected bites, clips, music and voice-overs and begin putting the story together. Now that each story is in the digital domain," explains Tenenbaum, "re-cutting can be accomplished in any bay by simply transferring the associated files over Fibre Channel from Profile to Profile at 4X speed using Tektronix Media Manager. We no longer have to lose a generation for last-minute changes as we did during the days of tape editing. We're once again state of the art, and I hope we stay that way."

While some linear edit systems have been abandoned under the digital onslaught, it's great to see that Editware is giving the venerable VPE editors new relevance.

Up, up and away!

Excerpted from September 21, 1998 issue
"Focus on Editing" Column by Jay Ankeney

“Editware and Entertainment Tonight Embrace Digital Future”

That’s the title of Jay Ankeney’s “*Focus On Editing*” column in the September 21, 1998 issue of **TV Technology** in which he discusses **Entertainment Tonight’s** switching to Editware’s **VPE-341** editing systems with the **Super Edit Profile NLE** software option.

Paramount Television recently completely renovated the **ET** post-production facilities with Editware VPE, Tektronix *Profile*, Snell & Wilcox Magic DaVE, Graham-Patten 820 digital audio mixer and more. They are now boasting “completely tapeless production” thanks to Editware’s Super Edit Profile NLE software controlling their networked Profiles.

The complete article is replicated on our website with a portion excerpted inside this newsletter.



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