TCR680

TIME CODE READER / CHARACTER INSERTER

Operation and Maintenance

Release 1.0
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Introduction

1.1 Description

The TCR680 is a compact, portable time code reader ideal for location or studio work. It was designed to be simple to use, sturdy and reliable.

It operates on either external 7 to 15 volt D.C. power or the supplied 120 volt A.C. wall transformer.

Features include:

- High resolution 16 by 16 dot matrix character inserter with bordered characters or box cut out

- Character video may be reversed (white characters / black border or black characters / white border)

- Displays Time only or and User bits only or both

- Displays Time with or without frames

- Operates in S.M.P.T.E. and E.B.U standards at frame rates of 30, 29.97 (drop frame) and 25 frames per second.

The model TCR680 Time Code Reader provides video display of the Society of Motion Picture and Television Engineers (SMPTE) or European Broadcasting Union (EBU) 80 bit longitudinal time code. This code, when recorded on video or audio tape, permits exact addressing of points on the tapes for precise editing, synchronization and tape transport control.

1.2 SMPTE and EBU Time Code

Time code is an electronic signal recorded on video tape and is synchronized to the accompanying video signal. The purpose of time code is to uniquely identify each frame of video on a video tape (or other video recording medium). This is done by assigning a number to each frame of video in an HOURS : MINUTES : SECONDS : FRAMES format. This is called the time information (time bits). There are two forms of time code and they both contain the same time and user bit information. They are referred to as longitudinal and vertical interval time codes.

There are also two organizations who set standards which specify the technical details of time code. They are the Society of Motion Picture and Television Engineers (SMPTE) and the European Broadcasting Union (EBU).

Longitudinal time code is a digital signal which uses a code format very similar to that used by computer floppy disks. This signal is recorded on an audio track, cue track or address track of a video tape. Time code uses a Bi-Phase Mark code format that is suitable for recording on magnetic tape. The format is based on transitions between clock pulses. Polarity of the signal, or the direction of the transition is unimportant. Bit positions are separated by clock transitions. If there is no transition between the clock transition for a given bit and the clock transition for the following bit the bit value is a logic 0. If there is a transition between clock transition, the bit value is a logic 1. The format of bi-phase mark encoding is shown in figure 1.1.
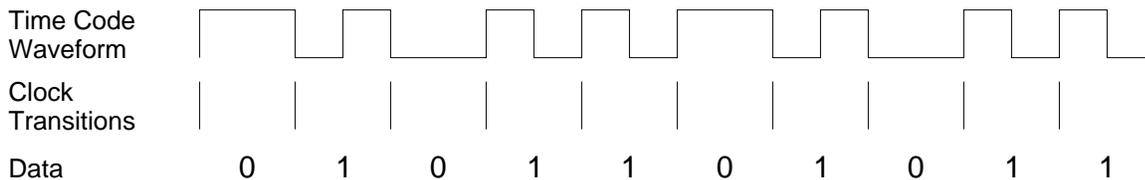

Figure 1.1: Bi-Phase Mark encoding

For each frame of video there is a corresponding frame of time code. Each time code frame consists of 80 bits. These are made up of 16 bits of synchronizing and direction sensing data (the sync word), 26 bits of time information, 32 bits of user information (user bits) and 6 bits of status information. The complete time code frame is repeated once per video frame. The 80 bit positions are divided into 16 four bit groups followed by a 16 bit sync word that identifies the end of one frame and the beginning of the next, as well as the direction of tape movement. 8 of the 16 four bit groups contain the time and status information and are arranged in frame numbers, seconds, minutes and hours order. The code consists of 4 bit time groups alternating with 4 bit groups dedicated to optional user bit information. Time code information is in binary coded decimal form. The *tens of frames* group uses only 2 bits for time (since it need only count up to

"2"). The third bit position in this group is used to indicate the Drop Frame (DF) mode. The fourth bit position in this group is used to indicate the proper color lock of the time code generator (color frame flag CF). The *tens of seconds* group uses only 3 bits for time (since it need only count up to 5). The fourth bit position in this group is used to control parity.

Time codes are accurately phase-locked to the video signals with which the codes are to be used. This is necessary to insure that each time code frame is properly timed with respect to the video frame it identifies. This relationship is shown in figure 1.2 for NTSC video and in figure 1.3 for EBU video where the arrow points to the location in the video signal that corresponds to the starting point of the time code frame (the transition between code bit 79 and code bit 0).
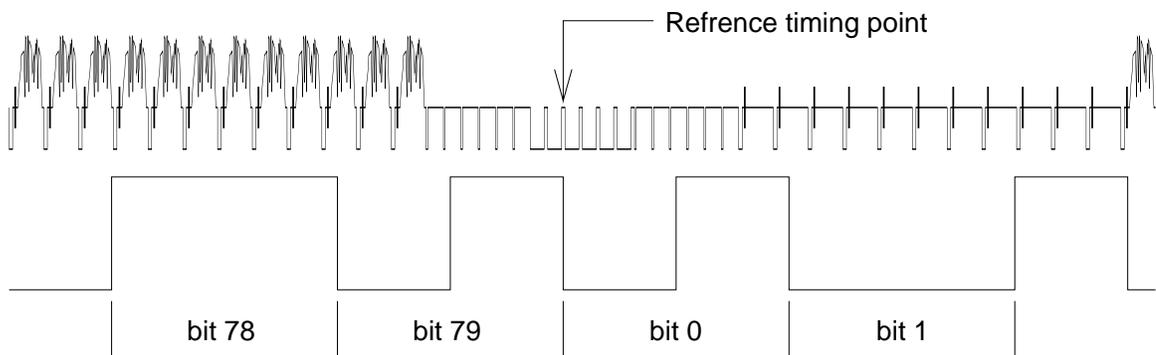

Figure 1.2: Timing Relationship Between NTSC Video and Time Code
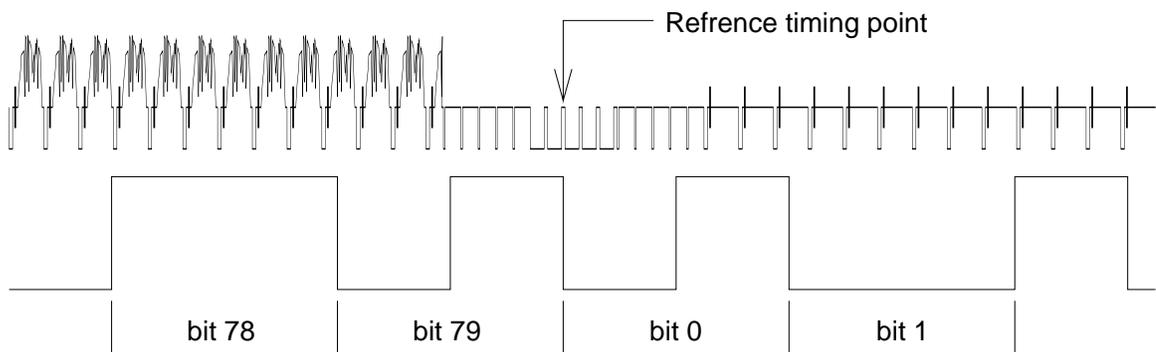
Figure 1.3: Timing Relationship Between EBU Video and Time Code

The format of a full frame of longitudinal time code is shown in figure 1.4. In this figure bit 0 (the start of the frame) is shown on the left and the last bit, bit 79 is shown on the right immediately followed by bit 0 of the next frame. Some of the status bits are labeled with their functions in the SMPTE standard. These bits have different meanings in EBU. except for the color frame flag.
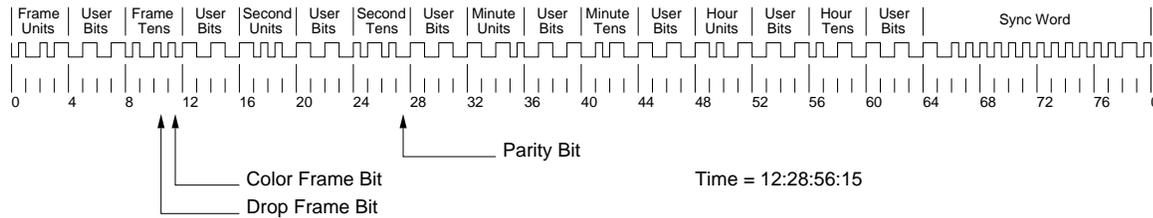
Figure 1.4: Longitudinal Time Code Waveform

SMPTE and EBU. longitudinal time codes are very similar. They use the same number of bits per frame and the sync word, the time and the user information are in the same bit positions in both code format standards. The main difference is the number of frames per second in the respective television systems. The SMPTE system has either 29.97 or 30 frames per second and the EBU. has a rate of 25 frames per second. This causes the number of bits per second to be 2400 in SMPTE and 2000 in EBU. Also some of the 6 status bits serve slightly different purposes in the two systems.

Vertical interval time code is a digital signal in the form of pulses which are placed on two nonadjacent video lines in the vertical interval of the video signal. Figure 1.5 shows an NTSC video signal with VITC inserted in lines 17 and 19. Figure 1.6 shows an EBU. video signal with VITC inserted in lines 19 and 21. There are 90 bits per line in VITC time code. The code is repeated twice in each video field, once on each of two nonadjacent video lines in the vertical interval. Each line contains 18 bits of synchronizing data (the sync bits), 26 bits of time information, 32 bits of user information (user bits), 6 bits of status information and an 8 bit cyclic redundancy check character (CRC). The CRC is the result of doing some arithmetic on the other bits in the code when it is being generated. When the code is recovered this arithmetic is repeated and the result is compared to the recovered CRC and is used to verify that the code is correct and error free. Errors can be caused by noise or dropouts. The CRC provides a 99.61% confidence level in the recovered code.
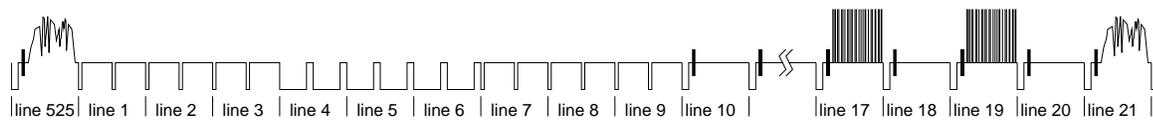

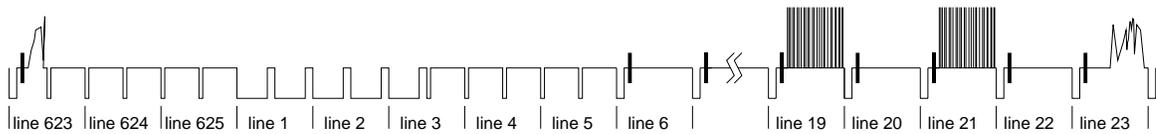**Figure 1.5**: SMPTE Vertical Interval Time Code Waveform

Figure 1.6: EBU Vertical Interval Time Code Waveform

SMPTE Drop Frame (DF) time code was conceived to correct for the NTSC color system frame rate not being exactly 30 frames per second. The NTSC frame rate is only 29.97 Hz, which results in 30 frames being equal to 1.001 seconds. This would produce an accumulative error of about –86.41 seconds per day (the time codes falling behind real time) if no correction was introduced. To fix this problem Drop Frame time code counts 30 frames per second except at the start of each minute not including minutes 0, 10, 20, 30, 40, and 50. At the start of each minute (except as noted above) the first two frames are skipped (or dropped), leaving only 28 frames in the first second of that minute. For instance **15:43:59:29** will advance to **15:44:00:02**. Time code frames numbered **15:44:00:00** and **15:44:00:01** do not exist in Drop Frame mode. This scheme keeps the time codes in step with real time when used with the NTSC color system. Utilizing the DF mode results in a static error of only +75 milliseconds per day, ± any inherent sub-carrier error. EBU time code has no equivalent of Drop Frame because the frame rate in that color system divides the second into 25 parts with no remainder.

Color Framing is a result of the growing sophistication of video tape editing. In color television not all frames are the same, even if there is no change in the picture content. The color part of the signal changes from frame to frame. In NTSC there are two variants of a frame and in EBU there are 4. These may be thought of as a repeating sequence of 'A B A B A B' in NTSC or 'A B C D A B C D' in EBU. The result of these minor differences between frames is that if the sequence is not preserved across edits, a horizontal shift in the picture occurs at the edit point. This is only visible if the picture content is substantially the same on either side of the edit. In most situations this shift is unnoticeable. In order to avoid disturbing the sequence the NTSC system assigns even frame numbers to 'A' frames (fields 1 and 2) and odd numbers to 'B' frames (fields 3 and 4). Therefore to maintain the sequence, if the frame on one side of the edit is odd make sure that the frame on the other side is even.

Modern sync generators provide a color frame identification pulse which identifies field one of the 4 field (NTSC) or 8 field (EBU) video signal. This is shown for the NTSC system in figure 1.7 on page 6. The video signal is shown as the top waveform, the color frame identification pulse is shown as the middle waveform and time code is shown as the bottom waveform. The color frame identification pulse is shown as occurring at line 10 of field 1.
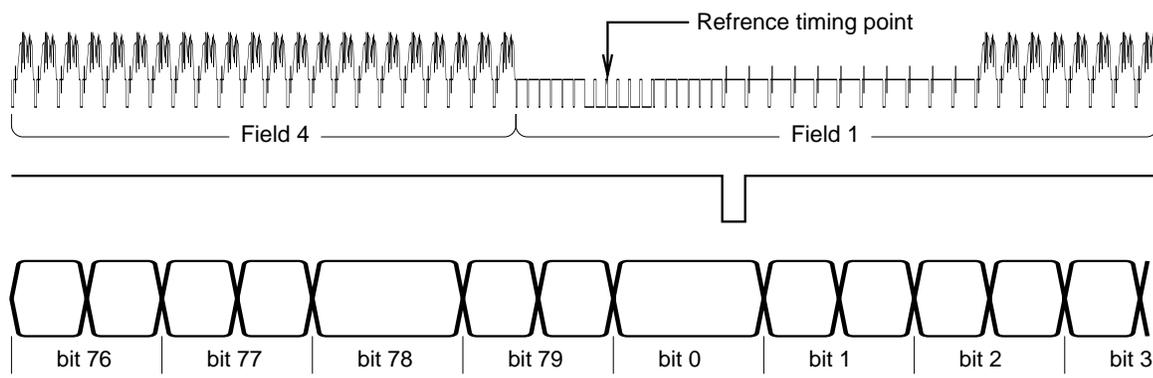
Figure 1.7: Relationship Between Video, Color Frame Identification Pulse and Time Code

In EBU the problem is a little more complicated because the sequence is 4 frames (an even number) and the time code is based on 25 frames per second (an odd number). Color framing is achieved by assigning time code numbers to the video frames in a sequence that guaranties that the remainder when dividing the sum of the frames count and the seconds count by 4 ((frames + seconds) / 4) is 0 for a 'D' frame (fields 7 and 8), 1 for a 'A' frame (fields 1 and 2), 2 for a 'B' frame (fields 3 and 4) and 3 for a 'C' frame (fields 5 and 6).

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Specifications

2.1 Time Code Input

SMPTE time code between –30 and +30 dBm, 50% duty cycle ±25%, balanced line 20,000 ohms input. (0.1 to 10 times play speed)

2.2 Video Input

Composite video input 1v peak to peak, Looped through input

2.3 Power

117 VAC ±20%, 47 to 66 Hz., 4 VA
7 to 16 volts D.C. at approximately 290 ma.

2.4 Size

6.7 inches wide, 1.6 inches high and 7 inches deep

2.5 Weight

1.25 lbs., 0.55kg.

2.6 Environmental

0°C to +60°C (32°F to +140°F) operating, –20°C to +85°C (8°F to 185°F) storage, 0 to 85% relative humidity (no condensation).

C H A P T E R

3

Installation

3.1 Unpacking

The TCR680 time code reader is shipped, with Operation and Maintenance manual, in a single carton. After opening the carton, carefully examine the equipment for damage that may have occurred during shipment, and report any damage to the carrier and Telcom Research.

All signal connections to and from the TCR680 time code reader are made by means of industry standard XLR and BNC connectors located on the rear panel.

3.2 Time Code Input

The TCR680 time code reader/character inserter will accept balanced or single ended S.M.P.T.E. or E.B.U. time code. For balanced input operation, connect the shield (ground) to pin 1 of the XLR input connector and the signal leads to pins 2 and 3. For unbalanced input operation, connect the shield (ground) to pins 1 and 2 of the XLR input connector and the signal lead to pin 3.

This is a bridging (high impedance) input and if used in a 600 ohm system a terminating resistor should be installed at the end of the time code line in order to maintain correct levels in the system.

3.3 Video Input

This is a loop through connection. Connect the video signal to the left BNC connector. If this is the end of the video line, place a 75 ohm termination on the right video in BNC connector, otherwise, continue the video line from the right video input BNC connector, and terminate video at the end of the line.

3.4 Video Output

The 2 video outputs are source terminated 75 ohm outputs which are isolated from each other. They provide unity gain from the video input point. It is not necessary to terminate an unused video output.

3.5 Power Supply

The model TCR680 is designed to be powered from a D.C. source, in the range of 7 to 16 volts. A 117 volt 60 Hz to 9 volts D.C. external power supply is provided. The TCR680 may be powered from this adapter or an external 7 to 16 volt D.C. source. The power input is a 4 pin male XLR connector on the rear panel. Connect the positive side to pin 4, and the negative side to pin 1. The TCR680 draws about 300 ma.

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Operation

The operation of the TCR680 time code reader is very straight forward. Connect the code to be read to the reader input "CODE IN". Connect the video desired for use with the character inserter to "VIDEO IN". Terminate the loop through unless the loop through is used to feed another terminated input. Connect the video output(s) to the destination desired. This video has the character display of the reader time code and/or user bits.

4.1 Reader Status Indication

Indication of reader status is displayed solely in the character inserter display. Information about the time code being read, (i.e. 24, 25, 30, or DF standard) and user bit information, is displayed in the character inserter via the video output of the TCR680. Reader error indications are also displayed by the character inserter.

4.2 Controls

There are no external controls, except the power switch, on the TCR680 time code reader/character inserter. A DIP switch is accessible by removing the lid and the position and character level controls are accessible through holes on the underside of the TCR680.
DSW-1 (dip switch) is located in lower the left hand corner of the main board.

4.2.1 Video Character Control

switch 1   closed – Characters are white with a black border or box.

                                open – Characters are reversed; that is black characters with white border or box.

4.2.2 Border Control

switch 2   closed – The characters are inside a box background.

open – The characters have a border insetad of a box background.

4.2.3 Frames Display Control

switch 3   closed – Frames displayed in time code

open – Frames of time code not displayed

4.2.4 Time Display Control

switch 4   closed – Time Code (and standard depending on switch 3) are displayed

open – Time Code (and standard depending on switch 3) are *not* displayed

4.2.5 User Bits Display Control

switch 5   closed – User Bits are displayed

open – User Bits are *not* displayed

4.2.6 Character Size Control

switch 6   closed – Inserted characters are normal height (32 scan lines high)

open – Inserted characters are double height (64 scan lines high)

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Theory of Operation

5.1 Introduction

Schematics for the TCR680 time code reader may be found in the last section of this manual. The basis of the TCR680 time code reader is an Intel 8039 microprocessor with external program memory.

5.2 Reader

The time code entering through the 3 pin XLR connector is AC coupled to input pins 2 and 3 of comparator U-18, which restores the code to a rectangular waveform by slicing at the zero crossings. A slight amount of positive feedback is provided by R-9 and C-19 to insure clean switching. This circuit will typically recover code down to a level of 10 mv. r.m.s. and has an upper limit above 20 volts r.m.s.

Integrated circuit U-17 pin 11 produces a positive pulse for every transition at its input. U-15 is a phase locked loop, which is locked to twice the clock frequency of the time code. When a zero bit cell is received a low output is produced at U-15 pin 1 at the middle of the zero bit cell time, which is then clocked by the output of the phase locked loop into U-16 and appears as data at U-16 pin 13. This data is then clocked by the output of U-2 pin 3 into the USART U-9 pin 3 and U-16 pin 5. Integrated circuit U-16 pin 2 and U-17 pin 4 produce a transition after the data has been clocked into U-16 pin 9 during a zero time code bit cell. This is required to keep the phase locked loop on frequency.

The received data in USART U-9 is then decoded by software to determine the time, the user bit information and which of the status flags in the code is set. The information is then displayed in the the output video.

5.3 Video and Character Inserter

The character inserter is built around an Intel 8276 programmable CRT controller U-1. This device is not normally used with an external video signal, however by gating the character clock it can be made to operate synchronously with an external video signal.

External video enters the TCR680 main board at P3 pin 1 where it is A.C. coupled to emitter follower Q-11. The output of Q-11 is A.C. coupled to sync tip clamp diode D-5, sync separator U-19 and CMOS analog switch U-31. U-31 drives vertical integrator Q-1 and equalizing pulse remover U-20. Horizontal and vertical drive are then used by position monostable U-21.

U-1 is programmed to have a shorter line length and fewer lines per field than the external video signal. When U-1 reaches the end of a line or field it's drive output (VRTC or HRTC) clocks one of the flip-flops in U-24. This stops the video dot clock which in turn stops U-1. The dot clock is restarted by U-21 from external sync delayed by the settings of vertical and horizontal position controls RV-1 and RV-2.

U-1 provides 7 character code outputs (CC0 to CC6) and 4 line count outputs (LC0 to LC3). These form the address lines for foreground PROM U-13 and background PROM U-12. The background PROM is used to cut a "hole" in the external video signal which is slightly larger than the character to be inserted while U-13 provides the actual character. This leaves a border around the character. If U-12 is disabled by the border control switch (SW-2 position 2), then a rectangular box is cut out of the video.

Inverse video switch (SW-2 position 1), is used to reverse the character and border level, via U-27. Frames suppression is done by reprogramming the number of characters per line in U-1 after CPU U-2 reads the setting of frames control switche (SW-2 position 3).

Character positioning within the cutout is set by the time constant of R-53 and C-37 which stretches the switching signal to CMOS analog switch U-31 (the video keyer that switches between external video and character video).

The output of U-31 is connected to video amplifiers Q-10 and Q-12. This provides a gain of 2 and sufficient power to drive two 75 ohm lines.

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Maintenance

6.1 Preventative Maintenance

Under normal use, preventive maintenance is not required. There are no maintenance adjustments or controls inside the TCR680 time code reader.

TCR680 Time Code Reader / Character Inserter – Operation and Maintenance

A

Glossary

ASCII

American Standard Code for Information Interchange; a standardized, eight bit data character encoding system used internationally to code alphabetic, numeric, and other symbols into binary values for interchange between computers.

Assemble Editing

Editing new material to the end of previously recorded material. This requires a jam sync time code generator. Assemble editing is done on fully erased tape. Also see insert editing.

Asynchronous

In data communications, transmission in which the time interval between data characters may be of unequal length. Transmission is controlled by start and stop bits at the beginning and end of each character. See also SYNCHRONOUS.

Auto Assembly

See Auto Conforming.

Auto Conforming

Automatic editing of videotape to conform to previously generated edit decision list.

B.C.D.

Binary Coded Decimal. A method of representing the digits 0 through 9 using four bits.

Back Porch

The part of a composite signal that follows the horizontal sync pulse and extends to the trailing edge of the corresponding blanking pulse.

Back Time

To calculate an in-point by selecting the outpoint and subtracting the duration, i.e. the length of the edit.

Bi-Phase Mark

An encoding method used by SMPTE and EBU time codes to combine the clock and the data in the same signal.

Bit	In the binary notation either of the characters 0 or 1. The smallest logical element.
Black Level	The level of the television picture signal corresponding to the maximum limit of black peaks.
Blanking	A signal which prevents the video information from registering on the face of a cathode ray tube. As a moving scanning-beam of a picture tube moves from the end of one line of picture information to the beginning of the next (or makes a longer move to the upper left corner of an entirely new picture field of video information), it must not make visible signal marks on the face of the tube. In effect the scanning beam must be blacked out during these moves. The signal controlling this black out is called the blanking signal. The length of time of the blackout is called the "blanking period" or "blanking interval".
Blanking Level	In a composite video signal, blanking level corresponds with zero signal level. Below this level, in what might be termed the blacker-than-black or negative direction, are the sync pulses. Above this level, in the positive direction, the picture signals appear.
BNC	A type of connector commonly used in the television industry for interconnection of video signals.
Buffer	An information holding are in a computer, for temporary storage of data.
Burn In	To superimpose: for example, to burn in a title means to super a title (usually white) over a scene. See also KEY.
Byte	A unit of eight bits.
Cathode Ray Tube	In video, an electron tube designed to emit electrons (cathode ray) from a cathode at one end and to project them onto a light emitting fluorescent surface at the other end.
Character Generator	Electronic device used to create alpha numeric characters in video form.
Character Inserter	See Character Generator.
Character	Letters, numbers and punctuation marks.

Check Character   See CRC.

Clean Edit   An edit containing no electronic noise, distortion or other disruptions at the edit point.

Clipping   Any action that cuts off the peaks of the television signal. This may affect the positive (white) or negative (black) picture-signal peaks or synchronous signal peaks.

CMOS   Complimentary Metal Oxide Semiconductor. A very low power logic family.

Code   A system of rules and conventions according to which data can be formed, transmitted, relieved and processed.

Color Bar Signal   A test signal that provides the reference characteristics by which color equipment is adjusted. Also called "color bars" or "bars".

Color Black   A composite video signal containing sync, bust and set up signals (without distortion or video information) and constituting a black picture on the screen.

Color Burst   In NTSC color this refers to a burst of approximately 9 cycles of 3.6 mHz subcarrier on the back porch of the composite video signal. This is a color synchronizing signal to establish a frequency and phase reference for the chrominance signal.

Color Framing   A method of numbering frames in the NTSC and EBU color systems that identifies the sync to color subcarrier phase relationship. If this relationship is not preserved over an edit point, a horizontal picture shift may occur. This is not normally noticeable unless parts of the picture do not change on either side of the edit.

Component Video   A non-composite system in which a color picture is composed of three video signals; typically red, green and blue, or derivatives thereof.

Continuous Jam   Sets the generator time from an external source of time code at every frame. If an error occurs in the external time code, the generator generates the next frame expected in order to cover any errors. This means that time code may be copied with errors corrected by a Telcom Research time code generator with the continuous jam feature.

Control Track	The recorded track of a videotape that contains sync information. It consists of clean, constant electronic reference pulses recorded on the tape. The control track is used by the VTR for proper synchronization of the video head drum and capstan during playback of the video signal.
Crash Edit	An assemble edit made by manually forcing the VTR into record. It is not frame accurate and may not be repeated at the same point on the tape.
CRC	Cyclic redundancy check character. A method of detecting errors in serial data transmissions using polynomial manipulation and modulo arithmetic. During transmission the data stream (message polynomial) is divided by a selected polynomial. The remainder of this division (the check bits) is appended to the message. During receipt the both message and check bits are divided by the same polynomial. If there are no detectable errors the remainder of this division is zero. This is used in VITC error detection with a polynomial of X^8+1.
CRT	See Cathode Ray Tube.
Cuts Only Editing	A basic mode of editing using only cuts (i.e. no special dissolves) to progress from scene to scene.
Cyclic Redundancy	See CRC.
Decoding Delay	A delay in the time code caused by the fact that a time code frame occurs simultaneously with its associated video frame. This means that by the time the code has been recovered and decoded the video frame is almost over. This is especially important in time code character inserters and jam sync generators. Usually the time code information is required at the start of the frame so all Telcom Research products correct for this delay.
Digital	An encoding method which uses binary numbers to represent data, such as video, audio or other signal information.
Digitize	To convert information into representative numbers. To convert analog information into digital information.
Double System	A production method in which the synchronous sound and picture are recorded as two separate elements.

Drop Frame	Drop Frame time code is an SMPTE operating standard that eliminates two frames at the beginning of each minute except for minutes 0, 10, 20, 30, 40, and 50. Drop Frame allows time code to run at almost exactly the same speed as a clock (real time) when used with NTSC color video.
Dropout	Loss of the picture, audio or time code signals, during tape play back. Usually caused by scratches or contamination on the tape or the oxide flaking off and leaving spots where no signal remains.
Dub	A copy of a tape. See also, "Master" and "Window Dub".
Dubbing	This word has two meanings. (1) Erasing an audio track and recording new words, music or sound effects in its place. (2) Making copies of a tape, i.e. duplication.
Duplication Master	The tape from which copies (dubs) are made by the duplication house. Film-to-tape transfer masters and edited masters can serve as duplication masters, or a special "duplication master" can be made for dubbing, in which case it is second generation to either the film to tape transfer master or the edited master.
E.I.A.	Electronic Industries Association. An organization which sets standards and recommended practices in the electronics industry.
EBU	European Broadcast Union. Organization which defines standards used for color television in Europe.
Edit (Assemble)	See Assemble Editing.
Edit (Crash)	See Crash Edit.
Edit (Rough)	See Rough Edit.
Edit	Any point on a videotape where either the audio or the video content has been added to, deleted, replaced, extended, shortened or otherwise changed from its original form.

Edit Decision List	A permanent record (in the form of punched paper tape, floppy disk or printed copy) of all the edit decisions made for a video production. It contains information such as in-points, outpoints and effects; and is used for later automatic assembly of the selected portions of the original tapes into the final production or program.
Edit Log	Same as "Edit Decision List".
Edit Source	Any Device that provides signals to be recorded in an edit session. Included are VTRs, ATRs, cameras, character generators, film chain, etc.
Edit Split	An edit in which the audio and video edit points are selected independently from each other. New audio can begin wither before or after the new video material is recorded.
Edited Master	The first generation of the fully edited videotape, the final program. Includes all video, all audio and all signals. The edited master incorporates images that are actually removed two or more generations form the master. Also called "edit master".
Editing (Cuts Only)	See Cuts-Only Editing.
Editing (Electronic)	See Electronic Editing.
Editing (Off-line)	See Off-line Editing.
Editing (On-line)	See On-line Editing.
Editing (Time Code)	See Time Code Editing.
Editing	The process of executing a series of edits to reach the final form of a production or program. Not a physical assembly process, as in film editing, but a selective electronic transfer (dubbing) of video and/or audio sequences onto a new master videotape.
Editor	A person who edits.
EDL	See Edit Decision List
EDL	See Edit Decision List.

EFP   Abbreviation for Electronic Field Production. Sometimes used interchangeably with the term ENG.

EIA   Abbreviation for Electronics Industry Association. EIA is an U.S.-based trade association (principally for electronics manufacturers) with great influence on radio, television, and audio technical standards.

Electronic Editing   Electronically controlled assembling of selections of different video and/or audio sequences to produce finished programming. Electronic editing is not a physical editing assembly process, as is the splicing of film. It is, however, selective retransfer (duping) of video and/or audio onto a new master tape. Electronic editing is a postproduction procedure.

Endpoint   Where an edit ends. Also called "outpoint".

ENG   Abbreviation for "electronic news gathering". The business, techniques, and technology of new broadcasting audiovisuals using electronic cameras and videotape recorder/playback equipment instead of film equipment.

Field   (1) One-half (every other line) of a single TV frame. Two interlaced fields make one TV picture frame. Each field in the NTSC color TV video system has 262 1/2 lines of video information, and a complete frame has 525 lines.

Field Dominance   In video disk mastering, the order of the video fields established on the videotape during the editing or film to tape transfer process. A tape may possess either field one or field two dominance, the number referring to the video field on which each new picture begins. Throughout any videodisc master it is essential to maintain a constant field dominance or flickering will result. See also "Flicker".

Film to Tape Transfer The process of transferring optical picture images recorded on film to electronic picture images recorded on video tape.

Flicker   The undesirable visual alteration of two unmatched pictures commonly seen in freeze frame video. Flicker is caused by a field dominance change within a given frame creating a 1/60 of a second alteration of nonidentical fields.

Flutter   Rapid, undesired fluctuations in the pitch of reproduced sounds. If rate of fluctuation is less than 5Hz, the term "wow" is used.

Font   A complete alphabet (including numbers and punctuation marks) in a specific type style.

Frame   The total area occupied by a television picture, occurring in the NTSC system every 1/30 second and produced by a combination of two alternating fields.

Helical Scan   A videotape recorder/playback technology in which the video signal information is recorded diagonally on adjacent tracks. Sometimes called "Slant track".

Hertz   A unit of frequency equal to one cycle per second. Cycles are referred to as Hertz in honor of Heinrich Hertz. Abbreviates Hz.

In-Point   On the record VTR, the place where the new material is to be recorded. On the source VTR, the beginning of the scene to be recorded.

Insert Edit   An edit in which new material is *inserted* into previously recorded material. The time code and control tracks are untouched. Only new audio or video or both are recorded. Normally a fully erased tape is recorded without audio and with black, time code and control track. Also see assemble editing.

Interlace   The scanning method whereby the first field of a video frame contains the odd scan lines. The marriage of the two fields or alternating interlace creates one full frame.

Invalid Time   Time code with frames greater than 29 (24 EBU) or seconds greater than 59 or minutes greater than 59 or hours greater than 23 or containing any digit above 9.

Iso Reels   Multiple reels of videotape recorded simultaneously on individual "isolated" VTRs from different cameras.

Jam Sync   Setting the generator time from an external source of time code such as a tape playback or another generator.

Key	A special effect accomplished by electronically "cutting a hole" in the video and inserting another picture or color in the area. The "hole" can be established in any size or shape by signals from a video camera, character generator or other video source.
kHz	One thousand Hertz. Abbreviated kHz. See Hertz, mHz.
Log	To keep a record. The record of events and/or decisions; such as edit logs and shooting logs.
Longitudinal	See LTC.
LTC	A form of time code recorded on a longitudinal track (audio or cue or address track) on an audio or video recorder. Also see VITC.
Manchester	See bi-phase.
Master	The original recording, the tape that comes directly form the videotape recorder. A master is first-generation recording.
Match Frame Edit	An invisible edit made by selecting an in-edit point that exactly matches a previously recorded frame. Usually used to extend the edit.
mHz	Megahertz, one million Hertz. Abbreviated mHz. See Hertz, kHz.
Microsecond	One millionth of a second, 10^{-6} second.
NAB	National Association of Broadcasters. An organization of the U.S. broadcasting industry, including networks, independents and cable system operators. Sets programming standards.
Nanosecond	One billionth of a second, 10^{-9} second.
Noise	Undesirable disturbances in a communications system. Noise can generate errors in transmission and reception. In audio, noise refers to extraneous sound interference.

NTSC National Television Standards Committee, a broadcast engineering advisory group. NTSC also refers to the established 525-line, 60-field system for color television broadcasting that is standard in the North America and Japan.

Off-line Editing A rough-cutting process using relatively inexpensive copies of original material, for purposes of establishing sources, continuity and timing of edit decisions.

On-line Editing A term usually used to mean electronic editing and completion using equipment that produces the principal end results without intervening stages of either format or technology.

PAL-M See PAL.

PAL Phase Alternate Line, the 625-line, 50-field system used in the U.K., Western Europe, Scandinavia, Australia, South Africa and other regions. A complete sequence consists of eight fields, as opposed to four fields in NTSC. PAL-M is a the 525 line, 60 field variant of the PAL system used in Brazil.

Parallel A method of data transfer in which all bits of information are transmitted simultaneously on separate wires.

Postproduction All activities between the completion of the principle photography and the final approval of the production.

Preview A rehearsal of an edit. Observing the results of a selected sequence of events without actually recording the signals on the record VTR. (1) BVB (Black-Video-Black) Preview: allows observation of the source VTR only so that the "fill" material can be viewed separately. The video monitor switches from black to source video and back to black during the preview. (2) VBV (Video-Black-Video) Preview: allows observation of the record VTR so that "information to remain unrecorded" may be viewed separately. The video monitor switches from record VTR to black/silence and back to record VTR, to help determine if material selected to remain on the tape is correct.

Protection Master   A duplicate of any of master tape, made in case its master is lost or damaged. Also called a "safety copy". See also "Dub" and "Generation".

Real Time   Actual time.

Rough Edit   A preliminary, rapid assembly of the different sequences of a program or production in the order of their appearance. It provides an approximate idea of the final program but is neither an edit master nor a clean edit list.

Scan Line   One single horizontal line of a TV picture.

Scene Log   A record of scenes and their order, usually including tape time, air time, time code address and comments regarding quality, content and how they relate to the script. See also "Log".

Search   To program a tape-time location (by means of control track or SMPTE/EBU time code) and have the VTR go to that specific point on the tape.

SECAM   Sequential couleur a memoire (sequential color with memory) the French color television system also used within the Soviet Union and many satellite countries. The basis of operation is the sequential recording of primary colors in alternate lines.

Serial   A method of transmission in which each bit of information is sent sequentially on a single line rather than simultaneously as in parallel transmission.

Signal-to-Noise   The ratio of extraneous picture information (noise) to good video picture information signal inherent in video equipment or in a piece of videotape stock. S/N is usually expressed in decibels (dB). The higher the S/N ratio, the less grain (noise) and therefore the better picture.

SMPTE   Society of Motion Picture and Television Engineers. The organization which defines the the standards used for SMPTE time code.

SMPTE Time Code   A standardized format for longitudinal time code established by the SMPTE for use in the USA. It consists of an eight-digit number specifying hours, minutes, seconds and frames (to identify each frame on a tape)—plus eight sets of user bits (four bits each) for each frame, and 16 bits for synchronization of the time code reader. See also "Drop Frame Time Code" and "Time Code".

Sync Generator   A signal generator used in a facility to synchronize all equipment, including edit controller. VTRs, etc.

Sync   The part of a television signal containing timing information used to control the scanning circuitry in a receiver or monitor.

Synchronous   In data communications, transmission in which the data bits are transmitted at a fixed rate with the transmitter and receiver synchronized. This eliminates the need for start/stop bits thus providing greater efficiency. Time code is a form of synchronous data transmission. See also ASYNCHRONOUS.

TCG   See Time Code Generator.

TCR   See Time Code Reader.

Three-Two Pull-down   (3:2) A technique for compensating for the differential between the film frame of 24 fps and that of video, 30 fps, during film to tape transfer. The first film frame is recorded on three video fields and the following frame on two fields resulting in a five field sequence.

Time-Base Corrector   An electronic unit for improving the stability of video signals by correcting the timing flaws inherent in videotape playbacks.

Time-Base Error   An error in the playback video from a VTR that results in slight timing variations and appears as visual "jitter" in the signal.

Time Code   An indexing address code using electronically generated numbers indexed as hours, minutes, seconds and frames as its reference. See also "SMPTE Time Code" and "Drop Frame Time Code".

Time Code Editing	Using time code addressing and indexing during editing. This saves time and permits many functions, particularly searches for specific edit points, to be performed automatically.
Time Code Generator	A device for generating time code to be recorded on an audio or time code track in a VTR.
Time Code Reader	A device for reading the time code from an audio or time code track in a VTR, and translating the code into signals which can be used by an edit controller or read by the operator on a status display screen.
Trim	(1) To alter an edit point by the addition or subtraction of frames or time code value (hours, minutes, seconds, frames). (2) The sections of audiovisual material left over from the edit, i.e. a) head trim is the unused section prior to that which has been edited in, and b) tail trim is the unused section after that which has been edited in.
TTL	Transistor, transistor logic. A medium power, fast logic family.
USART	Universal Synchronous Asynchronous Receiver Transmitter. An integrated circuit which implements the logic to create either a synchronous or asynchronous data link. It converts bytes of data to serial form.
User Bits	32 bits or 4 bytes reserved in the time code for custom information. There is no preconceived format for this information and the bits may be interpreted in any way. Most Telcom Research time code readers and generators display these 32 bits in hexadecimal notation as 8 digits.
Valid Time	A time which exists in the 24 hour clock system. 13:24:56:12 is a valid time but 13:64:56:12 is not because 64 is not a valid number for minutes.
Vertical Blanking	Lines 1-21 of video field one and lines 263-284 of video field two, reserved for insertion of frame numbers, picture stops, chapter stops or other flags, captions or user defined information. These lines are not visually displayed on the screen.
VITC	A form of time code recorded in the television signal's vertical interval on two nonadjacent scan lines. The two lines contain the same information. This is done to improve reliability. Also see LTC.

Window Dubs   Duplicates of master tapes with time code usually displayed in a window in the picture. Used for off-line scene logging without a time code reader.

Word   A unit of 16 bits or 2 bytes.

Wow   Slow, undesired fluctuation in the pitch of reproduced sound. Wow is a form of flutter in which the rate of fluctuation is less than 5Hz.

XLR   A type of multiple pin connector commonly used in the television and sound industries. The three pin version is used for interconnection of audio signals and the four pin version is used for connecting battery power to portable equipment.

Z80   An eight bit microprocessor designed and manufactured by Zilog.

B

Parts List

B.1 Resistors

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
R-1	4.7 K	CR25TOL5	PHILIPS
R-2	100 K	CR25TOL5	PHILIPS
R-3	1.8 K	CR25TOL5	PHILIPS
R-4	18 K	CR25TOL5	PHILIPS
R-5	10 K	CR25TOL5	PHILIPS
R-6	3.3 K	CR25TOL5	PHILIPS
R-7	4.7 K	CR25TOL5	PHILIPS
R-8	100 Ohms	CR25TOL5	PHILIPS
R-9	1 Meg	CR25TOL5	PHILIPS
R-10	10 K	CR25TOL5	PHILIPS
R-11	1 K	CR25TOL5	PHILIPS
R-12	1 K	CR25TOL5	PHILIPS
R-13	1 K	CR25TOL5	PHILIPS
R-14	1 K	CR25TOL5	PHILIPS
R-15	1 K	CR25TOL5	PHILIPS
R-16	1 Ohm	CR25TOL5	PHILIPS
R-17	5.1 K	CR25TOL5	PHILIPS
R-18	5.1 K	CR25TOL5	PHILIPS
R-19	1 Ohm	CR25TOL5	PHILIPS
R-20	1 K	CR25TOL5	PHILIPS
R-21	18 K	CR25TOL5	PHILIPS
R-22	18 K	CR25TOL5	PHILIPS
R-23	820 Ohms	CR25TOL5	PHILIPS
R-24	820 Ohms	CR25TOL5	PHILIPS
R-25	33 Ohms	CR25TOL5	PHILIPS
R-26 to			
R-45	not used		
R-46	75 Ohms	CR25TOL5	PHILIPS
R-47	75 Ohms	CR25TOL5	PHILIPS

R-48	47 K	CR25TOL5	PHILIPS
R-49	2.2 K	CR25TOL5	PHILIPS
R-50	5.1 K	CR25TOL5	PHILIPS
R-51	Select	CR25TOL5	PHILIPS
R-52	4.7 K	CR25TOL5	PHILIPS
R-53	560 Ohms	CR25TOL5	PHILIPS
R-54	not used		
R-55	330 Ohms	CR25TOL5	PHILIPS
R-56 to			
R-61	not used		
R-62	120 Ohms	CR25TOL5	PHILIPS
R-63	100 K	CR25TOL5	PHILIPS
R-64 to			
R-67	not used		
R-68	51 K	CR25TOL5	PHILIPS
R-69	100 Ohms	CR25TOL5	PHILIPS
R-70	20 K	CR25TOL5	PHILIPS
R-70	750 Ohms	CR25TOL5	PHILIPS

B.2 Variable Resistors

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
RV-1	100 K OHM POT	3386-100K	BOURNS
RV-2	100 K OHM POT	3386-100K	BOURNS
RV-3	2 K OHM POT	3386-2K	BOURNS

B.3 Capacitors

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
C-1	.1 MFD 50 V	RPE122 Z5U	MURATA
C-2	10 PF CERAMIC	CX05BX100K	AVX
C-3	1.5 MFD 35V TANTALUM	TAP 1.5M 35	I.T.T.
C-4	.1 MFD 50 V	RPE122 Z5U	MURATA
C-5	10 MFD 16V TANTALUM	TAP 10M 16	I.T.T.
C-6	10 MFD 16V TANTALUM	TAP 10M 16	I.T.T.
C-6A	1000 MFD 16 V	037-55102	PHILIPS
C-6B	1000 MFD 16 V	037-55102	PHILIPS
C-7	10 MFD 16V TANTALUM	TAP 10M 16	I.T.T.
C-8	150 MFD 16V	031-35151	PHILIPS
C-9	10 MFD 16V TANTALUM	TAP 10M 16	I.T.T.
C-10	.1 MFD 50 V	RPE122 Z5U	MURATA
C-11	1.5 MFD 35V TANTALUM	TAP 1.5M 35	I.T.T.
C-12	.1 MFD 50 V	RPE122 Z5U	MURATA

C-13	1000 PF CERAMIC	CK05BX102	AVX
C-14	.1 MFD 50 V	RPE122 Z5U	MURATA
C-15	220 PF CERAMIC	CK05BX221K	AVX
C-16	.1 MFD 50 V	RPE122 Z5U	MURATA
C-17	10 MFD 16V TANTALUM	TAP 10M 16	I.T.T.
C-18	1000 PF CERAMIC	CK05BX102	AVX
C-19	10 PF CERAMIC	CK05BX100	AVX
C-20	1 MFD 35V TANTALUM	TAP 1M 35	I.T.T
C-21	1 MFD 35V TANTALUM	TAP 1M 35	I.T.T
C-22	.1 MFD 50 V	RPE122 Z5U	MURATA
C-23	.1 MFD 50 V	RPE122 Z5U	MURATA
C-24	.1 MFD 50 V	RPE122 Z5U	MURATA
C-25	330 PF CERAMIC	CK05BX331K	AVX
C-26	330 PF CERAMIC	CK05BX331K	AVX
C-27	.1 MFD 50 V	RPE122 Z5U	MURATA
C-28	.15 MFD 100V	368-25154	PHILIPS
C-29	10 MFD 16V TANTALUM	TAP 10M 16	I.T.T.
C-30	1000 PF CERAMIC	CK05BX102	AVX
C-31	100 PF CERAMIC	CK05BX101K	AVX
C-32	10 PF CERAMIC	CX05BX100K	AVX
C-33	10 PF CERAMIC	CX05BX100K	AVX
C-34	not used		
C-35	10 PF CERAMIC	CX05BX100K	AVX
C-36	680 PF CERAMIC	CK05BX681K	AVX
C-37	100 PF CERAMIC	CK05BX101K	AVX
C-38	47 PF CERAMIC	CK05BX470K	AVX
C-39 to			
C-48	not used		
C-49	4.7 MFD 16V TANTALUM	TAP 4.7M 16	I.T.T
C-50	4.7 MFD 16V TANTALUM	TAP 4.7M 16	I.T.T
C-51	2.2 MFD 16V TANTALUM	TAP 2.2M 16	I.T.T
C-52	not used		
C-53	not used		
C-54	33 MFD 10V TANTALUM	TAP 33M 10	I.T.T

B.4 Integrated Circuits

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
U-1	NMOS I.C.	8276	INTEL
U-2	NMOS I.C.	8239	INTEL
U-3	CMOS I.C.	MC14049B	MOTOROLA
U-4	SCHOTTKY I.C.	SN74LS74N	TEXAS INST.
U-5	CMOS I.C.	7670	INTERSIL
U-6	LINEAR I.C.	7805UG	NATIONAL

U-7	NMOS I.C.	2716	INTEL
U-8	SCHOTTKY I.C.	SN74LS373N	TEXAS INST.
U-9	NMOS I.C.	8251A	INTEL
U-10	NMOS I.C.	8251A	INTEL
U-11	SCHOTTKY I.C.	SN74LS166N	TEXAS INST.
U-12	NMOS I.C.	2716	INTEL
U-13	NMOS I.C.	2716	INTEL
U-14	SCHOTTKY I.C.	SN74LS166N	TEXAS INST.
U-15	CMOS I.C.	MC14046B	MOTOROLA
U-16	CMOS I.C.	MC14013B	MOTOROLA
U-17	CMOS I.C.	MC14070B	MOTOROLA
U-18	LINEAR I.C.	LM311N	NATIONAL
U-19	LINEAR I.C.	LM311N	NATIONAL
U-20	CMOS I.C.	MC14538B	MOTOROLA
U-21	CMOS I.C.	MC14538B	MOTOROLA
U-22	SCHOTTKY I.C.	SN74LS02N	TEXAS INST.
U-23	SCHOTTKY I.C.	SN74LS174	MOTOROLA
U-24	SCHOTTKY I.C.	SN74LS107N	TEXAS INST.
U-25	SCHOTTKY I.C.	SN74LS20N	TEXAS INST.
U-26	SCHOTTKY I.C.	SN74LS163N	TEXAS INST.
U-27	SCHOTTKY I.C.	SN74LS86N	TEXAS INST.
U-28	SCHOTTKY I.C.	SN74LS10N	TEXAS INST.
U-29	SCHOTTKY I.C.	SN74LS02N	TEXAS INST.
U-30	not used		
U-31	HIGH SPEED CMOS	74HC4066	MOTOROLA

B.5 Diodes

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
D-1	SILICON DIODE	1N4001	PHILIPS
D-2	SILICON DIODE	1N4148	PHILIPS
D-3	not used		
D-4	not used		
D-5	GERMANIUM DIODE	1N270	MOTOROLA

B.6 Transistors

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
Q-1	NPN SILICON	2N4401	MOTOROLA
Q-2 to			
Q-9	not used		
Q-10	NPN SILICON	2N4403	MOTOROLA
Q-11	NPN SILICON	2N4401	MOTOROLA

Q-12	not used		
Q-13	NPN SILICON	2N4401	MOTOROLA

B.7 Connectors

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
P-1	not used		
P-2	MALE POWER CONNECTOR	09-60-1021	MOLEX
P-3	HEADER	TSW-105-07-T-D	SAMTEC
J-1	BNC JACK	31-221	AMPHENOL
J-2	BNC JACK	31-221	AMPHENOL
J-3	BNC JACK	31-221	AMPHENOL
J-4	BNC JACK	31-221	AMPHENOL
J-5	LOCKING CONNECTOR	C3F	SWITCHCRAFT
J-6	LOCKING CONNECTOR	C4M	SWITCHCRAFT
J-7	POWER CONNECTOR	09-50-7021	MOLEX
J-8	FLAT CABLE CONNECTOR	609-1000M	ANSLEY

B.8 Switches

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
SW-1	6 POSITION DIP SWITCH	76SB06	GRAYHILL
SW-2	SPDT SLIDE SWITCH	1101M1ZQE	C&K

B.9 Miscellaneous

ITEM	DESCRIPTION	PART NUMBER	MANUFACTURER
XTAL	4.0 MHZ	CTS4000	CTS

TCR680 Time Code Reader / Character Inserter – Operation and Maintenance

C

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