



EDIT *all*®

Tape
Splicing
and
Editing
System

ELPA MARKETING INDUSTRIES, INC.

NEW HYDE PARK, NEW YORK 11040
SCOTTSDALE, ARIZONA 85260

CONTENTS

I	EDITall Tape Splicing & Editing System	2
II	How EDITall Block Works	2
III	How to Cut Tape	3
IV	How to Splice Tape	5
V	Use of "Editabs"	5
VI	Editing Tape	7
VII	Mounting	7
VIII	Marking Tape	8
IX	How to Measure the Playhead-To-Marking-Point	8
X	Tape Editing Practice	10
XI	Conclusion	12

I. THE EDITALL TAPE SPLICING & EDITING SYSTEM

The EDITall System is the simplest and most complete system yet devised, not only for repairing broken tape, but also for cutting, splicing and editing tape. The complete simplicity of this system when it is thoroughly understood allows anyone, novice, amateur or professional, to splice and repair tape perfectly and permanently. It is therefore essential that these instructions be read carefully and understood completely before your EDITall Block is mounted.

II. HOW THE EDITALL BLOCK WORKS

The EDITall Block is designed to grip standard recording tape firmly while you are cutting and splicing the tape. The groove in the block is slightly curved and the sides of the groove have tiny protruding dovetails machined in them. When you press the tape into the groove, with the shinier side (base side) of the tape facing up, by running your finger over the tape the length of the block, the tape snaps into the groove and the tape edges are held under the tiny dovetails. The tape may then be slid in the groove, but it cannot move by itself. Never try to remove the tape by peeling it out of the groove; you may ruin the tape by doing so! The proper way to remove tape from the groove is to grasp it by both hands at the ends of the block, pull the tape taut and snap it up and out of the groove. Repeated tests conducted by a nationally famous tape manufacturer have proved that the EDITall Block, properly used, does not damage tape in any way.

III. HOW TO CUT TAPE

The EDITall Block is designed for cutting the tape with a single-edge razor blade, such as supplied with EDITall Kits. Care must be taken that any cutting tool be sharp and be completely demagnetized. Therefore, if a simple, inexpensive, sharp and easily replaceable cutting tool such as a razor is used, whenever it becomes dull or is accidentally magnetized it should be discarded and replaced.

Your EDITall Block has two cuts which guide the cutting blade. The diagonal cut is at an angle of 45 degrees to the horizontal and should be used in most cases with monaural recordings. The Multitrack cut, which replaces the old 90 degree cut, and varies from 83 to 87 degrees depending on tape width, is used when editing multitrack (2, 4, 8, 16, 24 track) recordings to minimize the audible effects of signal channel lead or lag, as shown in Figure 1. The Multitrack editing angle is designed to take advantage of the psychoacoustic phenomenon of the ears inability to distinguish signal transitions that occur at less than one hundredth of a second. Thus, in multitrack recordings, the ear is unable to detect a signal lag or lead between the several tracks.

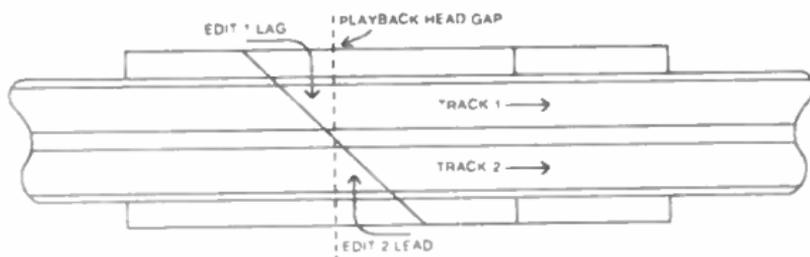


Figure 1

Multitrack edit angle, also, will provide for a lower transition level difference of recording bias current across the edit, as shown in Figure 2, producing an averaging effect and reducing the bias transition noise to inaudible levels.

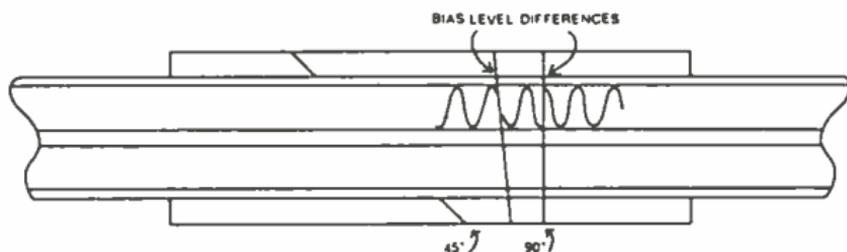


Figure 2

*Degree of angle varies with tape width from 83° to 87°

With the tape in the groove ready for cutting, hold the razor with its forward point in the cutting slot, and slice the tape by pulling the blade toward you while holding it firmly down in the slot (Fig. 3).

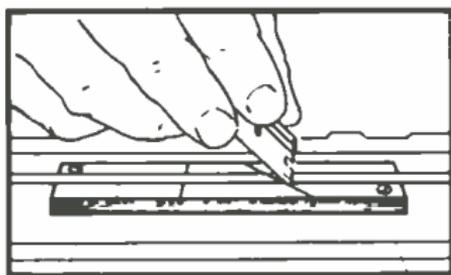


Figure 3

Make certain the razor blade is not magnetized. If it should be magnetized it will magnetize the tape; you will then hear a "click" when that part of the tape is played back.

IV. HOW TO SPLICE TAPE

After you have made the first cut, slide the tape along the groove of the EDITall Block until you reach the mark for the second cut and make this cut the same way and with the same groove guide. Remove the section of the tape, cut out and butt the two remaining ends firmly together in the block, allowing the groove of the EDITall Block to hold the two ends of tape in place at the diagonal cutting slot; then splice as shown in Section V.

For broken tape which you simply wish to repair, the same procedure is followed, except no cuts are necessary provided the ragged edges of the broken tape have not affected the width of the tape. The two ends of the tape, with the shinier side facing up, are simply inserted into the block, and are slid along in the block until the two ends butt together and the splice is then made as described in the following sections.

The new formula adhesive of the Editab pre-cut splices is designed to provide firm contact with standard tapes with an untreated (shinny) backing as well as with the new back-coated tapes.

V. USE OF "EDITABS"

Editabs (Pre-cut Tape Splices) have been designed for use with EDITall Splicing Blocks for $\frac{1}{8}$ ", $\frac{1}{4}$ ", $\frac{1}{2}$ ", and $\frac{3}{4}$ " tape. The Editab is placed in the block in the manner illustrated after the recording tape has been cut and placed in position in the EDITall Block. Position the two cut ends of the recording tape, butting together tightly at the cutting groove of the block. Remove an Editab off the strip by the RED end. The Editab is then slid on its edge across

the groove, positioned by means of the position-locating tab "A" as illustrated, then snapped down into the groove.

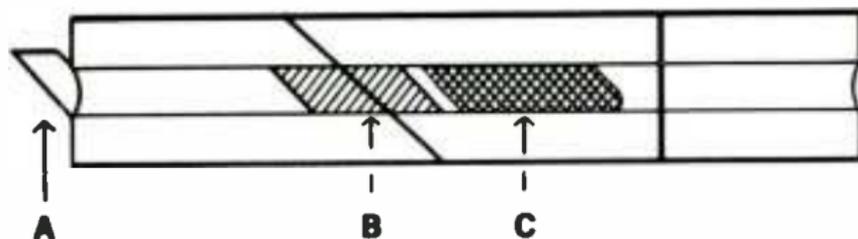


Figure 4

Holding the position locating Tab "A" in place with one finger, press the white splicing Tab "B" down firmly by running another finger-or-thumb nail back and forth over it a few times until the white splicing Tab "B" takes on the color of the recording tape under it. Once this has been accomplished, pull the spliced tape taut and lift it up and out of the block — then peel off the clear backing of the Editab from the transparent end (position locating tab "A" end) to the end of the red portion of end "C". Your splice will now be complete, and the splicing tab should be centered exactly over the center of the cut.

If Editabs are not going to be used but splicing tape is, it should be of approximately one inch in length and $7/32$ " wide for splicing $1/4$ " tape. The splicing tape should be applied so as to allow $1/64$ " clearance at each edge so that possible oozing or "bleeding" of the adhesive does not cause wow or flutter during playback.

VI. EDITING TAPE

All of the details for editing tape cannot be fully explained in these instructions. A more complete booklet on the subject is available which will enable the beginner and semi-professional to learn in a few minutes the proper procedures to be followed. However, the EDITall Splicing Blocks have been designed primarily with proper and easy editing in mind and it is therefore important that if the EDITall Splicing Block is mounted onto a tape recorder, it should be done correctly the first time.

VII. MOUNTING INSTRUCTIONS

The EDITall Block is designed to be fastened to the top of the tape recorder. On some recorder brands or models the location is extremely convenient, on others less convenient and even impossible. This depends on the size and design of the respected model. If it is not possible to mount on the recorder, the EDITall Block can still be used without being mounted, or mounted in a convenient location near the recorder. When mounting on the recorder (See Fig. 5), the block should preferably be fastened to the right of the playback head if, as

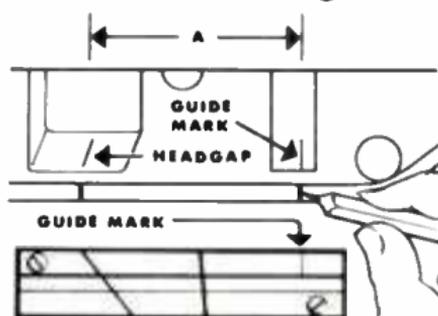


Figure 5

is usual, the direction of tape drive is from left to right as you face the recorder. The block should be mounted so that its diagonal cut is to the left and the Multitrack cut to the right.

VIII. HOW TO MARK TAPE

In order to know where to cut the tape, it is necessary to mark it while it is in operation on the recorder. The tape should be marked with a special grease pencil which is included with all EDITall Kits. The best method of marking the tape is to establish a special "marking-point" away from the playback head of the recorder.

IX. HOW TO MEASURE THE PLAYHEAD-TO-MARKING-POINT DISTANCE

Since sound is reproduced at the magnetic gap of the playback head, you must know where this gap is in order to edit tape accurately. On most professional three-head machines, the playback head gap can be seen through a magnifying glass powerful enough to make a slit a fraction of a thousandth of an inch visible! The distance between it and a spot to its right where the tape can be marked may be accurately measured. The distance is then marked off on the EDITall, beginning from the center of the diagonal or Multitrack cut, whichever is to be used, and measuring to the right. On all recorders you must measure this distance so that you can mark the tape for cutting easily, without removing the head assembly covers every time you edit tape. Once you have measured the space between the gap and a convenient tape-marking spot and reproduced the distance on your EDITall, you need not ever again remove the headcover for editing. In Figure 5 (looking at the front of a recorder — the tape has been flipped over for illustration purposes) the right hand mark on the tape was made while it was pressed against a headcover mounting stud which happened to be in a convenient

place for marking tape for editing. The left hand mark was made on the tape directly over the playback head gap.

With modern short magnetic gaps it is impossible to see the gap without using a magnifying lens. In that case use the following audio method: Record a few seconds of a continuous sound on scrap tape. This sound may be oscillator tone, pitch pipe — any continuous sound. Place this tape in the EDITall and cut into the middle of it, cutting it at the Multitrack angle slot. Then splice a length of leader tape to this tone tape and play it back on your machine. Do this by turning the reels by hand, so that you can stop the tape just as soon as you hear the sound. At this point the splice should be directly over the gap of your playback head. Don't move the tape! Then mark it at the spot you have picked previously to be the tape marking spot. Now remove this marked tape from the recorder and place it in the EDITall, with the splice precisely centered so that it bisects the middle of the diagonal or Multitrack slot, whichever is to be used, on the block. Then mark the EDITall at the place where the other mark on the tape falls (see Fig. 6), either by grease pencil or by making a tiny saw cut in the corner edge of the block. If you use a grease pencil for this purpose, make this mark permanent by covering it with a bit a transparent adhesive tape.

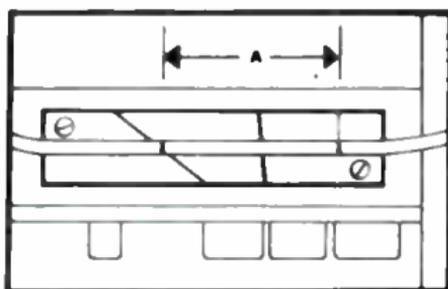


Figure 6

Once you have established this tape marking distance for your recorder on your EDITall you will always know exactly where to cut the tape without removing the head covers. Thereafter all you have to do when editing tape is to mark it at the marking point, align the tape thus marked with the right-hand mark you've made on your EDITall, and then cut the tape at the diagonal or Multitrack slot of your EDITall. This is the most accurate way to edit tape — considerably more accurate than by marking tape at the head gap every time you cut. In addition to gaining accuracy, you avoid marking the head gap with grease pencil marks, which reduces high frequency response, causes head wear and may misalign the head.

If there is no convenient place, like the stud in Figure 5, to mark tape on your machine, cement a little block of wood to the deck somewhere where it is convenient for marking tape and does not get in the way of normal tape travel. This should not touch the tape as it moves, but remain about $\frac{1}{8}$ inch behind the tape. Mark the block also, so that your cut will be precise, not just approximate!

X. TAPE EDITING PRACTICE

Now that you know how to mark, cut and splice tape, you are ready to learn how to edit the tape. The easiest way to learn is by beginning with ordinary speech. Record a few sentences from a newspaper or magazine on tape and then "edit" the printed sentences by running a pencil line through the words or phrases you want to eliminate.

Then play what you have recorded before cutting the tape, noting carefully whether the words you want to edit can be cut out and still leave natural-sounding speech. It is one thing to edit on paper and quite another to edit recorded speech on tape. You will find that people speak with rhythm, with inflection and a characteristic pace. You have to become familiar with speech habits in order to become a good tape editor. Leave in the necessary spaces between words, longer spaces between sentences and phrases — and don't forget to leave space so that the speaker can breathe!

Mark the tape for editing at two points: just before the first sound of the part you want to eliminate, and just before the following part you want to leave in. Editing in this way will help to maintain the speaker's natural pace. After you have marked both points, cut the tape at the first point, moving the tape reels by hand, and pull out the tape you are eliminating up to the second mark. Place this part of the tape in the block and cut it. Then put the other loose end of tape in the block and splice the two ends together, as shown in Section V.

Very few editors can work accurately without turning the tape reels by hand. Practice doing this until you can reproduce a word recorded on the tape at normal speed. Then learn to recognize sounds where the tape is moved at less than normal speeds. The ability to distinguish one sound from another at low tape speed will come to you in time, but only after much practice. Learn first to tell the difference between various consonant sounds, like the sounds of d, t, k, and so forth. Then learn, by listening to recognize any speech sound at low speed. When that

time comes you will be well on your way toward all other sounds of speech, until it becomes easy to becoming an expert tape editor.

XI. EDITALL BOOKLET ON TAPE EDITING

A more detailed approach to tape splicing and editing is available from all EDITall dealers or by contacting ELPA MARKETING INDUSTRIES, INC. directly. Send \$1.00 to cover cost of handling and shipping of "Tape Editing" by Joel Tall, (available from either ELPA, New Hyde Park, N.Y. 11040 or Scottsdale, Arizona 85260).

EDITa// No other tape splicing system provides such accurate, simple tape splices—everytime you use it—because no other system has EDITabs™ Pre-cut Splicing Tabs



1. Position the two cut ends of tape, butting them at the diagonal cutting groove of the block. Remove an EDITab from the strip.



2. Slide the EDITab on its edge across the groove using the prepositioning tab.



3. Hold the prepositioning tab in place. Press the white splicing tab area down firmly. Run your finger over it a few times.



4. Peel off the EDITab's clear backing and your perfect splice is complete.

Tape Editing

by Joel Tall. Practical tips on achieving professional results at home. Includes: How to determine where to cut tape; establishing the tape marking point; listening to sound in reverse; cutting within sound, plus much more. 24 pages. \$1.00



the **EDITa//** system

ELPA MARKETING INDUSTRIES, INC.

Eastern Office: New Hyde Park, New York 11040
Western Office: 7301 E Evans Rd., Scottsdale, Ariz. 85260