

# TRYOUT

Read Me

Adobe Premiere Version 4.2 for Windows

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This Read Me file contains last-minute product information and updates to the Adobe Premiere user documentation. Please refer to the Adobe Premiere Getting Started Guide for installation instructions. This file contains information on the following topics:

- \* Undocumented Features
- \* Tips and Shortcuts
- \* Troubleshooting
- \* Edit Decision Lists
- \* User Guide Corrections
- \* Third-Party Vendors

## UNDOCUMENTED FEATURES

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### SUPPORT FOR 8KHZ AUDIO

You can create movies with 8kHz for streaming movies over the Internet if you use a codec, such as VDOLive, that supports 8kHz audio. When Adobe Premiere makes the movie, it queries the codec, and if 8kHz audio is supported, the final movie will have 8kHz audio. Note that 8kHz is not an option in the Project Output Options dialog box. As long as the codec you have selected in the Compression Settings dialog box supports 8kHz audio, the movie's audio will be 8kHz. 8kHz audio is also necessary for TrueSpeech and CCIT.

### THE GOODIES DIRECTORY

This two directory contains many items that add functionality to the Adobe Premiere. Items in the GOODIES directory have been minimally tested. These items have their own Read Me files that document their functionality; they are not covered in the printed documentation.

The Deluxe CD also includes Crystal Flying Fonts LE software that you can use to create and animate three-dimensional titles and logos. For more information, see the Read Me file in the Crystal directory.

## TIPS AND SHORTCUTS

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### WORKING WITH THE TRIMMING WINDOW

If you position the pointer between the two SMPTE counters, you can type in a value for a rolling edit. A positive number rolls the edit to the right; a negative number rolls the edit to the left.

To perform a rolling edit between linked clips (that is, clips with audio and video) and non-linked audio and video clips on the same tracks, lock one of the tracks, or by create soft links between the non-linked audio and video clips.

If you roll an edit on track B until the edit is completely covered by clips on track A, you will not be able to modify the edit with the Trimming window. To undo the edit, activate the Construction window and choose Edit > Undo.

To jump to the next or previous edit of the same type (whether audio or video), Shift+click the next or previous edit buttons. This procedure also works with the next and previous buttons in the Construction window.

### RESYNCHRONIZING MULTIPLE CLIPS

Red triangles at the beginning of clips indicate an out-of-sync linked clip. You can resync a clip by clicking the red triangle and selecting the number that appears. To resynchronize all clips on the same track that are to the right (track-select style), hold down the Alt key while selecting the number from the pop-up menu.

### RESETTING TIMECODE DISPLAY IN THE CLIP WINDOW TO ZERO

If you have timecode in a clip, the counter in the Clip window can be set to count from 00:00:00:00 instead of the true timecode number by choosing Zero Based from the Count option in the Clip Window Options dialog box.

### REPLACING A VIRTUAL CLIP WITH A COMPILED MOVIE

To replace a virtual clip with a compiled movie of the virtual clip, choose Clip > Replace with Source.

### CHANGING THE TIMECODE DISPLAY FORMAT

You can toggle the timecode display format in all windows by Alt+clicking it. Formats include nondrop-frame SMPTE, drop-frame SMPTE, frame count, 35mm foot and frame, and 16mm foot and frame.

### IMPORTING CLIPS

Double-click the desktop or Project window to open or import a clip.

### QUICKLY CLOSING MULTIPLE CLIP WINDOWS

Press Control+F4 multiple times until all the windows are closed. The windows will close without waiting for Adobe Premiere to update the screen.

### SELECTING A NEW AUDIO CAPTURE UTILITY

To change the Audio Capture utility once one has been selected, hold down the Shift key while selecting Audio Capture from the File/Capture menu.

### IMPROVING PERFORMANCE

For large, elaborate projects, use separate folders for each type of material you use, such as titles, video clips, stills, audio, and so on. Keep the folders closed as much as possible to reduce the amount of time needed to open and display the project.

Turn off thumbnail views in the Construction, Project, and any Library windows you use. Right-click a window's caption to open its Options dialog box.

Turn off the audio waveform display in the Construction and Project windows. Choose File > Preferences > Audio and select All Views from the Approximate Audio For option. Adobe Premiere will display a straight line for audio, instead of reading each clip to draw its waveform.

### RIGHT MOUSE MENUS

The following windows have support for pop-up menus when right-clicked with the mouse.

Project, Library and Sequence windows: When an empty area is right-clicked on, a menu will pop-up containing New Folder, Import File, and Import Directory. If an item is right-clicked on, a menu will be popped up that shows all the actions you can apply to that item.

Construction Window: If an item is right-clicked on, a menu will be popped up that shows all the actions you can apply to that item.

Title window: right-clicking on a text or other object will pop up a menu containing actions that can be applied to that graphical object, such as changing fonts, shadow styles, and so forth.

Batch Capture, Movie Capture, and Stop Motion windows: Right-clicking anywhere in the window will pop up the menu associated with this window. The Movie Capture and Stop Motion window menus will also have the Scratch Disk preferences available from this menu.

Main application window: right-clicking on the background of Premiere's main window will pop up a menu that contains all the items defined in the Preferences->Functions dialog. You can add or delete any menu item by using the Functions dialog, which can also be reached from this menu.

## TROUBLESHOOTING

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### A LARGE X APPEARS WHEN PREVIEWING

The X represents uncompiled effects when previewing with the Controller or by scrubbing with the playback head (the pointer changes shape to a blue triangle). To preview a movie with the effects compiled, use the Preview, Snapshot, or Make Movie commands. You can also scrub in the time ruler, but the sense of pacing may be difficult to determine. For further information, see Chapter 4, "Previewing a Movie" in the "Adobe Premiere User Guide."

### ABOUT ADOBE PHOTOSHOP PLUGINS

Some third party plug-ins that are compatible with Adobe Photoshop may not work with Adobe Premiere correctly. Please contact the plug-in vendor to inquire about compatibility with Adobe Premiere.

### MOVIE CAPTURE ERRORS

Some video capture cards will return an error message or will stop functioning after capturing video once. If this occurs, try turning off the Always Disconnect Driver option in the Video Capture Preferences dialog box. We've had success turning this option off when using the Miro DC1-TV and DC20, and the Truevision Targa 1000/2000.

### QUICKTIME COMPATIBILITY

Some video display cards use hardware that is not directly compatible with QuickTime for Windows and you will experience system crashes when opening QuickTime movies. You can alleviate this problem by selecting a draw method for QuickTime for Windows that is not hardware-based. To select a draw method, open the QuickTime for Windows Control Panel and click the Video tab. (If you don't see the Video tab, click the More button.) Choose an option other than Video Hardware from the Draw Method list.

### ABOUT DRIVERS

Adobe Premiere 4.2 depends on many different drivers from many different vendors. Older versions of drivers may cause unexpected results. Make sure you have the latest versions of drivers for your audio card, video card and video capture card to ensure that Adobe Premiere works correctly. If you have difficulty with any aspect of Adobe Premiere that may be driver related, be sure to contact the driver manufacturer and ask about compatibility with Adobe Premiere 4.2 for Windows.

If you remove a video capture card that has hardware compression on it from your system, movies that you created that use that compressor may not open. To access this footage, it will be necessary to reinstall the board and recompress the movies using a software compressor (like Cinepak, Indeo or MS Video1). If you do remove the capture card be sure to remove all references to it from the system using the control panel/driver or device manager. Most driver manufacturers can help you to remove their drivers. Left over drivers have been known to cause unpredictable results.

### MOVIE CAPTURE AND SAVED SETTINGS

Not all video settings are saved with the Save Settings option in Movie Capture. Some settings

are handled specifically by the video capture driver and are not accessible to Adobe Premiere. These items are usually found in the Video Source menu.

#### IMAGE COMPATIBILITY

Adobe Premiere will only open/import Photoshop (psd), JPEG (jpg), and TIFF (tif) files that are saved as RGB. CMYK, duo tone, tri tone, quad tone, and 48-bit color are not supported.

#### LONG FILE NAMES

File names up to a maximum of 128 characters are supported.

#### PHOTOSHOP FILTER FACTORY FILTERS

Adobe Premiere does not support Adobe Photoshop Filter Factory filters, and they will not appear in the Filters dialog.

#### CORRECTING AUDIO SYNC

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Many video capture and playback boards that use a separate audio card will experience significant audio drift during playback. This will be experienced as a movie that begins in sync, and then the audio slowly drifts further and further out of sync as playback continues. Video playback boards that are equipped with on-board audio will generally have a mechanism that will lock the video and audio signals together to correct this sync problem.

When a movie plays with out of sync audio, what's happening is that the movie is actually constructed correctly and in sync, but the audio system is not accurately locking to the video system during playback. This can be demonstrated by starting a movie playing back, waiting until the audio is out of sync, and then stopping and restarting playback. The audio sync will once again be correct until it again drifts a short while later.

It is possible to construct movies that will correct for this audio drift by using the Sync option found in the Output Options dialog. This setting lets you correct the ratio of video to audio in a compiled movie to suit the playback system. Movie constructed with this parameter are technically out of sync, but a given playback machine will play them back from beginning to end with little or no drift because the audio has been pre-corrected for the inaccuracies of the sound system.

Using this setting will require a bit of experimentation, because the setting will be correct only for the given machine being used and will vary from system to system. Please keep in mind the following if you experiment with this setting:

- Movies constructed with a non 1:1 sync setting may play back in sync, but only if played from beginning to end. If a manually synched movie is started in the middle it will be out of sync and stay out of sync.
- Movies constructed with a non 1:1 sync setting should not be re-imported into Premiere, because the audio is now incorrect for the video in the movie. If you wish to re-use this material, you should use the original file.
- A movie constructed with a non 1:1 sync setting that plays back correctly on a given system will not necessarily play back in sync on another computer/audio card combination because of variations in the accuracies of audio cards and system clocks.
- Some audio degradation will occur because of resampling when the sync setting is employed.

#### CHANGING SETTINGS IN THE PREMIERE.INI

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This section explains various settings in the Premiere.ini file that can be useful for troubleshooting purposes. This section is for experienced Adobe Premiere and Video for Windows users only.

[codec] Section  
KeepOpen=

Adobe Premiere normally initializes a codec only as needed, and releases it when not in use. Some hardware-based codecs exhibit problems when they are reinitialized frequently, so this setting leaves them initialized for the duration of a work session. The allowed value is a four character ID that identifies the codec, for example, MJPG

By default, Adobe Premiere installs this entry:  
KeepOpen=MJPG

[override] Section  
MaxTimeLine=

Premiere's timeline is normally limited to 1 hour. This limit can be overridden by setting the MaxTimeLine value to a number from 1 to 4, which specifies the timeline length in hours. Default value is 1.

NoFilePreviews=

Some hardware capture boards can conflict with the preview service provided by Windows' file open dialogs. Previewing during file browsing can be defeated by setting this parameter to 1.

VFWWatchTimer=

This changes the interval in milliseconds that Premiere will use between checking for keystrokes while playing back video. Lower values cause quicker response time at the expense of playback performance. The default is 50.

NoQuickTime=

In some situations, QuickTime can be incompatible with some display hardware, and may crash Adobe Premiere. Use this setting to turn QuickTime off by setting it to 1. QuickTime will not get initialized, and QuickTime movies, PICT, and JPEG files will be unavailable. No error message will be displayed at startup.

TGACompat=

If set to 1, Adobe Premiere will export TGA files with a slightly different file header for compatibility with some applications.

[Capture] Section  
SlowFocus=

Directs Adobe Premiere to shut down the capture driver when a capture window is not active (loses focus). Normally, the capture driver is left open but inactive when the capture window is not active. Some drivers get confused by this, so this flag will direct Adobe Premiere to completely disconnect the driver when not in use. Default value is 1. This parameter can also be set by choosing File->Preferences->Video Capture.

NoOverlay=

The capture windows automatically turn on the overlay of a video card if one is detected. If you

are experiencing hardware problems with your overlay board, you can sometimes work around the problem by capturing with the overlay turned off. If you set this parameter to 1, Adobe Premiere will assume the board has no overlay capability, and the overlay will never be turned on. Default value is 0.

#### NoAudioMaster=

This capture flag controls how capturing masters audio versus video. Normally, audio will be used to master the length of the video stream to maintain sync. When this setting is enabled, the video and audio streams will not be realigned at the end of capturing. Default value is 0.

## EDIT DECISION LISTS

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### DISK FORMATTING SOFTWARE

Disk formatting software for CMX and Grass Valley systems (EDL Access) is included in the 3D\_PARTY directory on the deluxe CD.

### FRAME ACCURACY

For edit decision lists to be frame-accurate, the timecode must be accurately stamped in your AVI movies, and movies must be captured at 29.97 (NTSC) or 25 (PAL) frames per second. (This requires a full-motion capture card, which most likely has JPEG compression built onto the display card.) Because most MCI devices are not frame-accurate, the Adobe Premiere MCIVCR plug-in module is not guaranteed to be frame-accurate.

### KEY LEVELS IN EDLS

In key (superimpose) levels in edit decision lists, Fade (level) controls for keys are handled as though each point is set to 0 percent or 100 percent. You can add notes that give the actual values of the points. The notes can be used for adjusting the key levels during an on-line editing session.

### AUDIO IN EDLS

The user guide does not correctly describe the three audio options for EDLs. The following is the correct description.

All audio is mapped to the edit decision list based on track mapping. If only one track is mapped to a channel, the rules for resolving multiple tracks can be ignored. In this case, the audio options affect only where the audio is placed in the list. However, if multiple tracks are mapped to the same channel, Adobe Premiere must resolve these multiple edits into a logical edit in the list. Adobe Premiere does this by adding events or slave sources.

#### --Audio Follows Video--

The Audio Follows Video option causes linked audio and video to be edited simultaneously, according to the edits made in the video track: where video cuts, the linked audio clip cuts; where video fades, the linked audio fades; and so on. With this option, the audio fades are ignored for linked audio clips.

Audio that is not linked to video is then processed according to the following rules:

\* Where two tracks overlap and the fade points are set in opposite directions, a transition is created in the overlapping area so that the starting clip fades into the ending clip beginning at the location of the fade level change in the Construction window.

\* Where multiple tracks overlap and the fade points are the same, the overlapped clips are treated as a slave source.

\* Additional tracks are then compared against the above results. If a subsequent clip completely fits into a gap, the clip is given an event and treated as a normal edit. In all other cases, the additional clips are treated as slave sources.

--Audio Separately--

The Audio Separately option interleaves the audio and video tracks as separate edits in the edit decision list. With this option, the above rules apply to all tracks.

--Audio at the End--

The Audio at the End option places all audio edits together at the end of the EDL following the rules above.

## USER GUIDE CORRECTIONS

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### MODIFYING FILMSTRIP FILES IN ADOBE PHOTOSHOP

To move a selection border to the same position within an adjacent frame, hold down the Ctrl+Alt+Shift keys and press the Up Arrow or Down Arrow keys. This key combination is incorrectly identified in the User Guide.

### FILTER AND TRANSITION FACTORIES

The following are corrections to the User Guide Appendix B Expressions for Creating Transitions and Filters:

Averaging the channel values of neighboring pixels (filter) - pg. 296-297

The channel indices were incorrectly stated (red should be 3, green should be 2 and blue should be 1). The following example will average the channel values correctly:

A: 0  
R:  $(\text{src}(x-1,y,3)+\text{src}(x,y,3)+\text{src}(x+1,y,3))/3$   
G:  $(\text{src}(x-1,y,2)+\text{src}(x,y,2)+\text{src}(x+1,y,2))/3$   
B:  $(\text{src}(x-1,y,1)+\text{src}(x,y,1)+\text{src}(x+1,y,1))/3$

Pushing the second image into the first image (transition) - pg. 297

The example in the User Guide will push the first image into the second image from left to right. The following example will push the second image into the first image from left to right.

A: 0  
R:  $x*1024/xmax<t*1024/total?src1(xmax+x-t*xmax/total,y,p):src0(x-t*xmax/total,y,p)$   
G:  $x*1024/xmax<t*1024/total?src1(xmax+x-t*xmax/total,y,p):src0(x-t*xmax/total,y,p)$   
B:  $x*1024/xmax<t*1024/total?src1(xmax+x-t*xmax/total,y,p):src0(x-t*xmax/total,y,p)$

Expression Reference - pg. 298-299

The following definitions should replace those in the User Guide:

#### Variables

d	Direction (angle) of the current pixel from the center of the image, where d is an integer between -512 and 512, inclusive
dmin, dmax	Range of angles within the image, where dmin is always -512 and dmax is always 512

#### Functions

add(a,b,c)	Sum of a and b, or c, whichever is lesser
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