

Adobe® Premiere® Pro 2.0

Reviewer's Guide

Real-time editing for HD, SD, and DV

Adobe Production Studio

Adobe Premiere Pro 2.0 is the video editing component of Adobe Production Studio Premium software, which combines:

- Adobe Premiere® Pro 2.0
- Adobe After Effects® 7.0 Professional
- Adobe Photoshop® CS2
- Adobe Audition® 2.0
- Adobe Encore DVD 2.0
- Adobe Illustrator® CS2
- Adobe Dynamic Link
- Adobe Bridge

Adobe Production Studio Premium offers a complete and highly integrated environment for all your post-production work from initial concept through final delivery.

Adobe Production Studio Standard software provides the essential tools for post-production, combining:

- Adobe After Effects 7.0 Standard
- Adobe Premiere Pro 2.0
- Adobe Photoshop CS2
- Adobe Dynamic Link

Adobe Premiere Pro 2.0 sets new standards for digital filmmaking, offering a format-independent plug-and-edit solution that provides the tightest integration with Adobe After Effects and Adobe Photoshop. Expanded native format support now covers SD, HDV, and HD, including native HD-SDI support for the AJA Xena HS card. A rich set of advanced editing and effects tools ensures that you can produce whatever you imagine, while new time- and space-saving features make your work more efficient and allow effortless integration into high-end effects and editing workflows. Innovative new tools such as Adobe Clip Notes streamline the client review and approval process, and DVD authoring from the Timeline expedites the creation of DVDs with or without menus. Whether you work in post services, in-house post production, videography, or multi-media services, Adobe Premiere Pro 2.0 delivers a rich feature set that enables you to tell your stories with the highest possible production values.

The best way to understand the benefits of Adobe Premiere Pro 2.0's new features is to experience them first hand by working through the step-by-step examples in this guide.

Part 1: New Interface and Workspaces—Work in a flexible integrated application window with panels that group and dock (Page #).

Part 2: Adobe Bridge—Organize, locate, and preview files from all your Adobe projects with this powerful management tool, complete with full XMP metadata support (Page #).

Part 3: Proxy Editing—Save disk space and boost rendering speed with full-featured editing of low-bandwidth files (Page #).

Part 4: [Feature to be Determined]—[Summary description of the yet-to-be-determined feature] (Page #).

Part 5: Multi-camera Editing—A quad-view monitor and real-time switching support editing of multiple-camera shoots (Page #).

Part 6: Advanced Color Correction—New tools to get faster results and make range-specific adjustments (Page #).

Part 7: Adobe Clip Notes—Efficient client review and approval takes the pain out of keeping everyone in the loop (Page #).

Part 8: Making DVDs from the Timeline—Direct creation of auto-play or menu-based DVDs for digital dailies, test discs, or final output (Page #).

Part 9: Additional New Features—A quick look at the many additional new features and enhancements that are not covered in the examples listed above (Page #). For more detailed information about new features, please refer to the Adobe Premiere Pro 2.0 What's New, or visit www.adobe.com/premierepro.

Before You Begin

Before you begin working with the examples in the following sections, please take the following steps:

- **Check requirements.** See the last page of this document to confirm that your system meets the Adobe Premiere Pro 2.0 system requirements.

Top 10 New Features in Adobe Premiere Pro 2.0

- Multicam editing for viewing multiple tracks from a multicam shoot and switching between tracks in real time as you edit.
- DVD output from the timeline makes authoring simple, menu-driven DVDs easy.
- Native SD and HD support ensures you can capture, edit, and deliver full-resolution SD or HD using the Xena HS real-time encoding card from AJA Video.
- Native HDV editing enables you to capture and edit native HDV content with no conversion or quality loss.
- Adobe Clip Notes expedites the review and approval process by leveraging email and PDF technologies so timecode-specific client comments are accurately mapped to the project timeline.
- 10-bit and 16-bit color resolution support allows you to maintain color integrity of your source files.
- 32-bit internal color processing ensures you maintain maximum image quality.
- HD proxy editing enables you to save disk space and boost rendering speed with full-featured editing of low-bandwidth files.
- GPU accelerated rendering takes full advantage of the power of your graphics card.
- Adobe Bridge offers powerful ways to browse, organize, and preview assets, work with metadata, manage files, and run batch processes.
- Unmatched integration with Adobe Photoshop® CS2, Adobe After Effects 7.0, and Adobe Production Studio.
- Redesigned, unified user interface features customizable docking panels.

• **Check your hardware.** Confirm that your system either has an AJA Xena HS card for native editing of uncompressed SD or HD video or has no real-time video hardware other than a 1394/FireWire card. If you'd like to try different hardware, consult the documentation to verify that it has been certified with Adobe Premiere Pro 2.0. If not, you will need to obtain an updated driver (if available) from the manufacturer (install the driver after installing Adobe Premiere Pro).

• **Install Adobe Premiere Pro 2.0.** Use Typical Install to ensure proper configuration. The software may either be activated on two computers or for two separate installations on the same computer.

• **Copy the Reviewer's Guide files.** Drag the Media Folder from the Press Kit CD to your dedicated video hard disk. (Preview and playback performance may be affected if a dedicated drive is not available). The CD includes sample materials that you can use with the examples.

• **Familiarize yourself with built-in resources.** Choose Help > Adobe Premiere Pro Help (F1) to access a comprehensive, searchable set of both overview explanations and step-by-step procedures. Adobe Premiere Pro also makes extensive use of Tool Tips, allowing you to identify almost every interface element by simply moving over it with the cursor.

NOTE: To reset Adobe Premiere Pro preferences to the install state, delete the file Adobe Premiere Pro Prefs in the folder C:\Documents and Settings\username\Application Data\Adobe\Premiere Pro\2.0\.

Part 1: New Interface and Workspaces

Adobe Premiere Pro 2.0 debuts a new user interface that will allow you to spend less time adjusting your desktop layout and more time actually producing video. Instead of a main window plus a series of separately floating palettes, the entire workspace is now contained within the application window itself, organized into docked groups of stacked, tabbed panels that automatically resize to maintain full utilization of available space. This new environment is more efficient and less cluttered, eliminating the headache of overlapping or hidden windows and palettes. In most situations, you'll now find it much easier to rearrange your workspace and quickly access the controls you need. But you can still easily create floating windows for panels or sets of panels, which can be especially useful for taking full advantage of two monitors.

Adobe Premiere Pro's new docked and grouped panels are found in the latest versions of After Effects, Adobe Encore DVD, and Adobe Audition as well, offering an even more consistent and intuitive environment for using multiple applications together. Adobe Premiere Pro also includes Workspace presets (Editing, Effects, Audio, Color Correction), and allows you to save any workspace modifications you make as a custom Workspace.

Try it: Organizing your workspace

1. Launch Adobe Premiere Pro and choose New Project in the Welcome dialog. (If the Welcome dialog does not appear, choose File > New > Project). The New Project settings dialog will open, allowing you to select the project settings and specify the project location on disk.
2. On the Load Presets tab, choose a preset folder (e.g. DV—NTSC) from Available Presets list, then select an editing mode (e.g. Widescreen 48kHz). Specify a folder for your project by choosing from the drop-down Location list or clicking Browse. Enter a project Name (e.g. "Interface Demo"), then click OK to close the dialog. The main Adobe Premiere Pro application window will appear.
3. Resize the application window by dragging on any corner. (If the window is in Maximize mode, first click Restore at top right to make the window resizable.) Notice that all the panels resize proportionately with one operation, so when you need space to view another application you no longer have to minimize Premiere Pro or move and resize multiple windows and palettes. After experimenting with resizing, leave the window at about 60-75% of total screen size.
4. Position your cursor at the edge between any two panels so that the cursor icon changes into a vertical or horizontal drag icon. Now resize the two panels by holding down the mouse button and dragging the cursor. With this one-step adjustment, you can resize without creating overlaps, and full utilization of the application window is maintained without needing to resize or tweak any other panels.
5. The panel that currently has focus is indicated with an orange outline. Click on any other panel to change the focus. To make any panel the topmost panel in its group, click on the panel's tab at the upper-left. The

panel size will remain consistent with the other panels in its group, with no overlapping of adjacent panels.

6. Hold down the mouse button on any panel tab and drag the panel around within the application window. As you move over other panels, a highlighted, panel-shaped preview appears to indicate where the dragged panel will be positioned if the mouse button is released. If the cursor is centered over another panel, the preview will fill the entire space of the target panel, indicating that the dragged panel will be grouped with that panel. If the preview highlights only part of the space of another panel, that panel will be resized to make room for the dragged panel. In either case, the space left at the dragged panel's original location will automatically be filled by an adjacent panel. Drag and release various panels to various locations to get a feel for how easy it is to rearrange the workspace.



A preview outline indicates where a dragged panel will be repositioned in the application window.

7. If your application window is maximized, resize it again to 60-75% of total screen size. Drag a panel outside of the window. When you release the mouse button, the panel appears within a new floating palette window. Use the drag bar at the top to reposition the window, which can be resized by dragging at the sides or corners. You can also drag additional panels into palette, creating a tabbed stack, and drag them out again, either creating a new palette or restoring them to the main application window.
8. Choose Window > Workspace > Save Workspace to save the current arrangement of panels (don't worry if you don't like the arrangement; you will learn how to delete it in a later step). When the Save Workspace dialog appears, enter a name (e.g. "Test Workspace") and click Save.
9. Move some panels around in the application window, then choose Window > Workspace and choose your newly-saved custom Workspace from the submenu. The panel arrangement in the application window will revert to the state it was in when you saved the Workspace.
10. Choose Window > Workspace again, and this time choose one of the workspace presets listed in the submenu (Editing, Effects, Audio, or Color Correction). Repeat this several times, each time choosing a different preset to observe how the application window is optimized for different tasks. Any of these presets can be the starting point for a custom Workspace; simply make changes and save a new Workspace as described in step 8.
11. Choose Window > Workspace > Delete Workspace to open the Delete Workspace dialog. Choose the name of your custom Workspace from the drop-down list, then click Delete. Confirm the deletion by once again choosing Window > Workspace. Your custom Workspace should no longer appear in the submenu.

As you can see from the steps above, Adobe Premiere Pro 2.0's new user interface offers an extremely flexible and efficient environment in which every tool is close at hand, yet out of the way when not needed. With proportional resizing and panels that can be grouped, repositioned, or turned into floating pallets, the options for optimizing your workspace are nearly limitless. And with custom Workspaces, it's easy to save

and restore all of your favorite configurations, so you're the one who decides which tools are where at each phase of production.

Part 2: Adobe Bridge

Adobe Bridge is a centralized file-management solution that makes it easy and efficient to browse, organize, and select content for your Adobe Premiere Pro 2.0 projects. A time-saving workflow enhancement, Adobe Bridge offers multiple ways of viewing your assets, as well as extensive, customizable XMP metadata support that puts you in full control of how to organize and search your files.

Adobe Bridge Workspaces

Like Adobe Premiere Pro, Adobe Bridge includes a set of preset workspaces, accessed from the Windows menu, that are optimized for different tasks and can be customized and saved. Adobe Bridge can also be used in Compact Mode, which you can use to take up less screen space once you've navigated to the folder containing the content you want to access. Try it out by clicking the Switch to Compact Mode icon in the upper right corner of the main window.

Try it: Viewing content in Adobe Bridge

The Adobe Bridge environment is designed to make it as easy as possible not only to find files, but also to quickly preview their content and see important file information. You can switch among multiple options for presentation of your content, reorganize by dragging files among folders, create new folders, and add items to a Favorites list for repeated access.

1. Start a new DV—NTSC Widescreen 48kHz project, then choose File > Browse. Adobe Bridge will launch in a new window. The main area at right is the content area, which defaults to the Thumbnails view the first time you open Adobe Bridge. Above it is a toolbar including the Forward and Back buttons and a drop-down Look In menu. To the left you'll see a set of tabbed panels that dock and group like those in Adobe Premiere Pro's application window.
2. One of Adobe Bridge's main tools for navigating to content is the Folders panel. Activate it by clicking on its tab, then locate the Media Folder you copied from the Press CD. (If you need more room, drag on the right or bottom edges to expand the panel.) As you work down through your folders, you'll see each folder's contents in the content area. When you reach the Media Folder, move the cursor over a thumbnail in the content area and hold it there until detailed file information appears as a Tool Tip.
3. Choose View > Filmstrip to switch to Filmstrip view. Use the horizontal scroll bar to scan the filmstrip, then click on any thumbnail to see a larger image above. Adjust the size of the main image and thumbnails with the slider at bottom, and move from one image to the next with the arrow icons to the lower right of the main image. You can also move the filmstrip from the bottom to the right side with the Switch Filmstrip orientation button (next to the arrow icons).



When the Adobe Bridge content area is in Filmstrip view, the selected thumbnail is enlarged for more detailed viewing.

4. Select a still image file (e.g. Substrate Logo White.psd), then click one of the Rotate buttons in the toolbar at upper right; both the thumbnail and the Preview panel image will rotate. The toolbar also includes controls to add folders, delete files, and filter the view based on labels that you can assign by right-clicking a thumbnail.
5. Click the Details view icon at the bottom right of the window. The content display will change to a vertical list of thumbnails, with details to the right of each image. A Versions and Alternates view is also available to take advantage of Version Cue (part of Adobe Creative Suite).
6. Activate the Preview panel, then click on various thumbnails in the content area. As you select each file, it appears in the Preview panel, with playback controls for video or audio files.

7. Back in the Folders panel, right-click the Media Folder and choose Add to Favorites. Now activate the Favorites panel, which provides direct access to your most commonly-used content locations. You'll find the Media Folder at the bottom of the Favorites list. If desired, you can drag it to a new position.

Try it: Defining XMP metadata

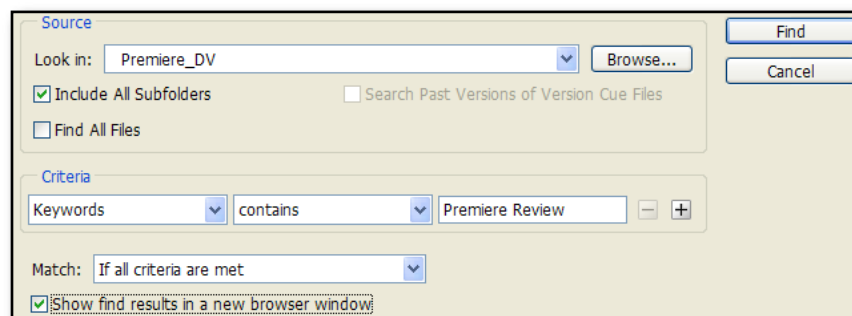
One of the most powerful aspects of Adobe Bridge is its full-featured support for creating and searching based on XMP metadata. Applying metadata to assets as they are introduced to a project helps ensure that they are readily available when needed, and allows much deeper characterization of assets than is possible with simple file property information.

1. Choose Window > Workspace > Metadata focus. Then click on Media Folder in the Favorites panel to display its contents in the content area.
2. Select any thumbnail in content area to display its information in the Metadata panel at left. Note that the first section (File Properties) contains standard file information fields such as filename, document kind, and dates. Further down the Metadata panel (scroll if needed) you'll see that there are additional sections (e.g. IPTC Core, Audio Data 1, etc.), each with their own fields.
3. Click on any of the pencil icons at the right of each field to make the fields editable. Start by entering your name in the Creator field. If you like, you can edit metadata for more than one file at a time by simply selecting multiple files before you enter the data. When you're done adding data, click the checkmark icon at the bottom of the panel to record the metadata to the file(s).
4. In the content area, right-click on the thumbnail for the file whose data you just modified, and choose File Info. On the Description page of the resulting dialog, you'll see your name in the Creator field. Click OK.
5. Activate the Keywords panel, where you will see several categories of predefined keywords. Click the New Keyword icon at the bottom, which will create a new category (Other Keywords). Right-click the category name, choose Rename, and enter "Projects." Then rename the Untitled Key field below it as "Premiere review."
6. Select all the files in the content area (Ctrl+A). Then check the Premiere review checkbox in the Keywords panel. Confirmation dialogs will inform you that the metadata changes will be applied to all of the selected files, but that metadata changes cannot be written to all selected items (some of which are folders). Click OK. Adobe Bridge will tag the files with the keyword.

Try it: Creating collections and importing files

Adobe Bridge allows you to create Collections, which are saved search criteria that define a set of files so that you can find them again later without actually searching. Collections are stored in the Collections folder, which you can access quickly from the Favorites panel.

1. Choose Edit > Find to open the Find dialog, then click Browse to find the Media Folder. In the Criteria pane, set the drop-down menus to "Keywords" and "contains," then enter "Premiere Review" in the text field. Also note the buttons at right that allow you to add (+) and remove (-) additional search criteria. Then click Find. A new Adobe Bridge window will open, and its content area will fill with all the files that were tagged with the keyword "Premiere review" in step 6 above.



Search criteria specified in the Adobe Bridge Find dialog may be based on user-defined keywords or metadata.

2. Click the Save as Collection button at the top of the new window's content area. In the resulting dialog, enter "Premiere review files" and check Start Search from Current Folder (this will make the collection

open more quickly, assuming its files are not moved). When you click OK, the collection will be saved in the Collections folder, which appears in the Favorites panel. Close the current Adobe Bridge window.

3. In the original Adobe Bridge window, click the Media Folder in the Favorites panel. Then reopen the Find dialog and set the criterion to “All Metadata,” “contains,” and your name. This time, uncheck Show results in a new browser window, then click Find. The file to which you added metadata in step 3 above will appear in the window’s content area.
4. To import the found file into your open Adobe Premiere Pro project, double-click the thumbnail in the Adobe Bridge content area. You can also shift-click to select one or more files in the content area and then drag them directly into Adobe Premiere Pro’s Project panel. In some cases (e.g. layered Adobe Photoshop file) a dialog box will appear asking you to specify import options.

As illustrated in the examples above, Adobe Bridge offers a comprehensive set of file and project management capabilities integrated into a simple, intuitive interface. With Adobe Bridge, assets for even the most complex Adobe Premiere Pro project can be managed efficiently and proactively, and assets for projects involving multiple Adobe production tools are always within easy reach.

Part 3: Proxy Editing

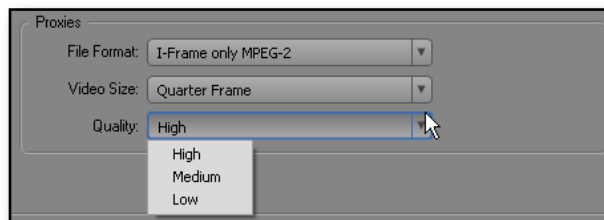
The introduction of Proxy editing in Adobe Premiere Pro 2.0 not only means that you can edit faster—particularly for HD projects—but also that you can make progress on your high-resolution projects even when you are working away from high-end, video-optimized machines.

Proxy editing is similar to offline editing in that lower-resolution clips stand in for the full-resolution files that will be used to finish the final output. Proxies may be created from video or audio/video master clips, subclips, or track items after a project’s master clips are captured at full-resolution. Depending on codec settings, proxies can help speed up your editing because they render faster and they require less computing power and storage space than the master files from which they are derived.

Unlike regular offline editing, Adobe Premiere Pro’s proxy editing allows a high-resolution master clip to be instantly swapped in and out of the project at any point in the workflow by simply changing its proxy enable/disable setting. If you don’t have the disc space to keep all the master clips online, however, you can delete them from your disk and use proxies instead. You can also retain the master clips on one workstation while transferring proxies to another. When you’re done editing with a proxy, either recapture the master clip at full-resolution, or re-link the proxy back to its original master clip.

Try it: Online editing with proxy files

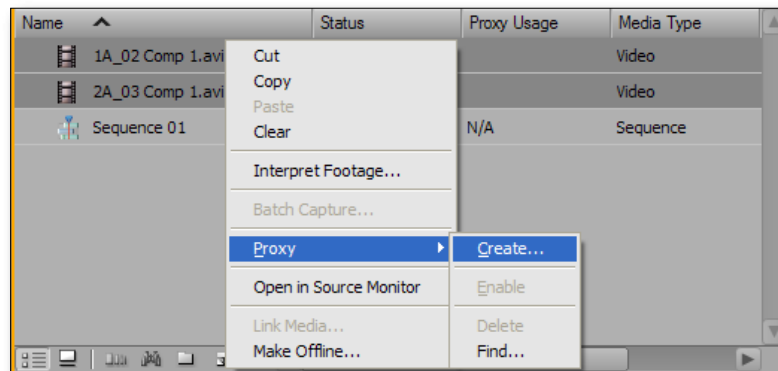
1. Open a project that already contains clips. Alternatively, start a new DV—NTSC Widescreen 48kHz project, choose File > Import, then locate and import some AVI files from the media folder you copied from the Press Kit CD.
2. Before creating any proxies, you’ll want to set your proxy preferences for the project, which control file format, size, and quality. Choose Project > Project Settings > Video Rendering. The Project Settings dialog will open.
3. In the Proxies pane at bottom, make the following settings, then click OK:
 - Set File Format to I-Frame only MPEG-2, Uncompressed 8-bit, or Adobe Wavelet Codec;
 - Set Video Size to Full Frame, Quarter Frame or Eight Frame;
 - Set Quality to High, Medium or Low.



Compression and size options for proxies are specified on the Video Rendering page of the Project settings dialog.

4. To specify where proxy files should be stored, choose Edit > Preferences > Scratch Disks. Find the Proxies section of the Scratch Disks pane of the Preferences dialog, and choose a location from the drop-down list or by clicking Browse. Then click OK. The proxies will be stored in a subfolder named after the project.
5. Select one or more clips in the Project or Timeline panel, then choose Clip > Proxy > Create, or right-click and choose Proxy > Create. The Rendering dialog will appear, and a proxy clip will be created for each selected source clip. In the project panel, the Media Type column for each proxied clip will now read “Video with Proxy.”

NOTE: Video and audio proxies files are created as two separate files.



Context-sensitive right-click menus make it easy to perform tasks such as creating proxies for selected clips.

6. By default, a newly-proxied clip is enabled, meaning that it is being used in the project instead of the master clip. To disable the proxy, thereby restoring the master clip to the project, first select a clip with a proxy, then right-click the clip and choose Proxy > Enable. Note that the proxy will not be deleted; it can be re-enabled at any time.
7. A project’s proxies may also be enabled or disabled all at the same time. Click the arrow at the upper right of the Project panel to open its flyout menu, then choose either Enable All Proxies or Disable All Proxies.
8. The enabled/disabled status of each clip is shown in the Proxy Usage column of the Project panel. If the column is not shown (you may have to scroll to the right to find it), open the panel’s flyout menu and choose Edit Columns. Click on the checkbox for Proxy Usage and, if desired, the additional proxy-related columns Video Proxy Path and Audio Proxy, then click OK. The columns will appear in the Project panel.
9. To delete a proxy, select the clip in the Project panel, then choose Clip > Proxy > Delete, or right-click the clip and choose Proxy > Delete. The Delete Proxies alert will appear, informing you that you will not be able to undo the deletion. Click either OK or Cancel.

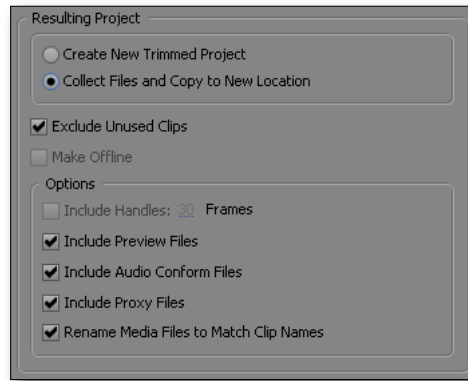
Try it: Proxies for offline files

If a project’s master clips have proxies, you can save disk space by deleting one or more master clips while continuing to work with the proxies. You can also use the Project Manager to move a copy of the entire project (including its proxies) to another computer. If you take your master clips offline before copying the project, only the proxies will be included, allowing you to make a smaller, faster-running project for working on a less powerful computer (e.g. laptop).

1. In Windows Explorer, make a copy of an AVI file (such as one from the media folder you copied from the Press Kit CD). Drag the copy into the Adobe Premiere Pro Project panel to import it into the project.
2. Select the imported master clip in the Project panel and create a proxy (choose Clip > Proxy > Create, or right-click and choose Proxy > Create).
3. Select the imported master clip in the Project panel and choose Project > Make Offline, or right-click on the clip and choose Make Offline. The Make Offline dialog box will open.
4. To delete the master clip, click on Media Files are Deleted in the Media Options pane. Check the Save Proxies checkbox, then click OK. A confirming dialog will appear, informing you that you will not be able to undo the deletion of the source file from your disk. Click OK to continue, then check the folder

from which you imported the file to confirm that it has been deleted. The proxy will still be present in the project even though the master clip is gone.

5. Choose Project > Project Manager to open the Project Manager dialog.



Use the Project Manager dialog to save a project with its proxied assets.

6. Click Collect Files and Copy to New Location, and also the Include Proxy Files option. Click Browse to define a path for the Project Destination, then click OK. The project and proxy assets will be copied to a folder in the specified location (the folder name will start with “Copied_”). folder in the specified location (the folder name will start with “Copied_”).

Part 4: Feature to be Determined

Feature intro text.

Try it: Using the new feature

1. New feature step.
2. Another step.
3. Yet another step.
4. You get the idea.

Part 5: Multi-Camera Editing

Adobe Premiere Pro 2.0 opens access to a whole new level of professional production with support for editing multiple-camera shoots. The key is a new Multi-Camera Monitor that provides simultaneous display of up to four synced source tracks plus a real-time preview of the switched output.

Multi-Camera editing is a simple two-stage process. The first stage is to assemble and synchronize your clips in up to four video and audio tracks in the Timeline. This “source sequence” can use any type of media, including not only synchronized footage but also B roll video and still images. While you may choose to place all footage shot with a given camera on the same track so it always comes up in the same place, you’re free to put any clip on any track.

The second stage is to nest your assembled source sequence into a “target sequence.” When you play this target sequence in the Multi-Camera Monitor, you can switch between source tracks in real time while recording the output back to the target sequence. After your first pass, you can directly overwrite any parts you want to change, and swap one camera’s footage for another without affecting the timing of the cuts. You can also fine-tune your cuts with any of Adobe Premiere Pro’s editing tools, and add any desired effects and titles.

Try it: Prepare a source sequence for multi-camera editing

1. Open a new DV—NTSC Standard 48kHz project. In the main Adobe Premiere Pro application window, choose Window > Workspace > Editing to optimize the layout for video editing. Then add tracks to the Timeline (choose Sequence > Add Tracks) to make four video tracks.

Sidebar for new feature?
some sidebar text...

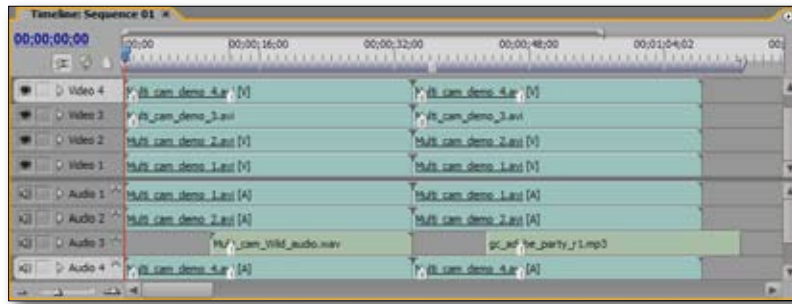
2. Choose File > Import. In the Import dialog, navigate to the Media Folder you copied to your machine from the Press Kit CD. Then import the following six files: Multi_cam_demo_1.avi, Multi_cam_demo_2.avi, Multi_cam_demo_3.avi, Multi_cam_demo_4.avi, Multi_Cam_Wild_audio.wav [This is the Premiere_DV demo file “Audio 1_Audio 1_20B_05 Comp 1 Bad Audio.wav”, copied and renamed (for obvious reasons)], and gc_adobe_party_r1.mp3.
3. In the project panel, double-click on Multi_cam_demo_3.avi to open it in the Source panel. Note that this clip’s audio track is silent. Locate to the slate at 00:00:01:05. Choose Marker > Set Clip Marker > Other Numbered to add marker number 0 to the clip at the time of the slate.
4. Set the Source panel to Take Audio mode with the Take Video/Take Audio button (lower right). Then drag Multi_cam_demo_3.avi from the Source panel into track Video 3 of the Timeline. Note that only the video portion of the clip is placed into the sequence.
5. In the Project panel, double-click on Multi_cam_demo_4.avi to open it in the Source panel. Note that this clip has audio, but the slate is not visible in the frame. Display the clip’s audio waveform by setting the Source panel to Take Audio mode, then zoom in and scrub for the sound of the slate, which you’ll see at about 00:00:01:07. Restore the Source panel to Take Video and Audio, then set numbered marker 0 as described in step 3.



With the Source panel in Take Audio mode, you can see the waveform while you scrub to find the slate, then set a marker that you can use to sync to other clips.

6. Repeat step 5, but this time set numbered marker 1 at the sound of the foot-stomp (00:00:12:24). Then drag Multi_cam_demo_4.avi into track Video 4 in the Timeline (the corresponding audio clip will appear in track Audio 4).
7. Shift-click to select tracks Video 3 and 4 (Audio 4 will be selected automatically) in the Timeline. Click on the track name in the header to “target” track Video 4 as the clip to which the other clip will be synced. Then choose Clip > Synchronize to open the Synchronize Clips dialog (new for Adobe Premiere Pro 2.0). Click Numbered Clip Marker to specify synchronization to marker 0, then click OK. Clip Multi_cam_demo_3.avi will move so that its marker 0 aligns with marker 0 in clip Multi_cam_demo_4.avi.
8. With Multi_cam_demo_4.avi aligned to the slate, we can now sync the wild audio to the foot-stomp. In the project panel, double-click on Multi_Cam_Wild_audio.wav to open it in the Source panel, then set numbered marker 1 at the sound of the foot-stomp, which you’ll find at 00:00:02:13. Then drag the clip from the Project panel into track Audio 3 in the Timeline.
9. Shift-click to select tracks Video 4 and Audio 3 in the Timeline, then define Video 4 as the target (click on track header). Sync the selected clips as described in step 7, this time using marker 1 as the sync point. (To confirm successful sync, play the sequence in the Program panel, then activate the Audio Mixer panel; the meters for audio tracks 3 and 4 will be moving together.)
10. Now we’ll finish building our multi-camera source sequence. Drag clip Multi_cam_demo_1.avi from the Project panel and snap it to the start of track Video 1 in the Timeline, then snap Multi_cam_demo_2.avi to the start of track Video 2. Next, drag Multi_cam_demo_1.avi from the Project panel to track Video 1 again, this time snapping it to the end of the existing instance of the same clip. Repeat with the remaining three video clips so that each video track contains two consecutive instances of the same clip.
11. Double-click on the music clip gc_adobe_party_r1.mp3 to open it in the Source panel, then set numbered marker 1 at the change in drum beat you’ll hear at 00:00:33:29. Trim the clip by setting its In Point to 00:00:30:00 and its Out Point to 00:00:55:12, then drag it from the Project panel into track Audio 3,

snapped to the end of the first clip (replacing most of the second). Then repeat step 7, this time syncing the music clip to marker 1 in the second instance of Multi_cam_demo_4.avi in track Video 4.



A source sequence for multi-camera editing may contain multiple clips per track, and clips may be auto-synchronized using start, end, timecode, or markers.

12. You've just created a source sequence with multiple clips per track, and learned how to sync clips in several different places. Rename the sequence (e.g. "MultiCam Source"), then save the project. You're now ready to nest this source sequence inside a target sequence and use it for multi-camera editing in the next section.

Try it: Edit with the Multi-Camera Monitor

1. If you haven't already, create a synchronized source sequence as described above, then go to step 2. Alternatively, you can work with pre-synchronized clips from the Press Kit CD by importing the following four files: Multi_cam_demo_1.avi, Multi_cam_demo_2.avi, Multi_cam_demo_3.avi, Multi_cam_demo_4.avi. Drag each clip from the Project panel and snap it to the start of a track in the Timeline.
2. Choose File > New > Sequence. In the New Sequence dialog, give the sequence a name (e.g. "MultiCam Target") and click OK. The target sequence will appear in both the Project panel and the Timeline.
3. Drag the source sequence from the Project panel into the Timeline and release it at the start of track Video 1 to nest it in the target sequence. Then select both the video and audio track and choose Clip > Multi-Camera > Enable.
4. Click the arrow at the upper right of the Program panel, then choose Multi-Camera Monitor from the flyout menu. The Monitor will open in a floating window. If desired, resize the window (you can cover the Source and Program panels for the moment) or drag the Multi-Camera Monitor out of the window and group it with the Source panel.

NOTE: By default, the Multi-Camera Monitor previews the targeted video without any effects. To preview with effects, preview the sequence in the Program Monitor.
5. In the quad-view section of the Multi-Camera Monitor, the source currently feeding program will be outlined in yellow. Click on the quadrant for the source with which you want the program to start.
6. To make the audio source track to change as you switch cameras, click the arrow at the upper right to open the Multi-Camera Monitor's flyout menu, then check the Audio Follows Video option. (The default setting is for audio to always come from source track Audio 1.)



In record mode, the multi-camera monitor shows the four source tracks on the left with the current camera indicated in red; the switched output is displayed in the program monitor at right.

7. Click Record (red LED to the right of the transport controls) to enter record mode, then click Play or press the space bar. A Rendering Required Files alert will appear, after which the video will start to play from the current time indicator (CTI) and the current source outline will change from yellow to red.
8. As the video plays, switch to any source at any time by clicking on it in the quad-view monitor or pressing keys 1,2,3, or 4 at the top of the keyboard (not in the numeric keypad). The Program feed will be recorded to the target sequence.
9. After recording, the track in the Timeline will show labeled segments representing the source for each edit point in the sequence. Click Play to view the results; the source camera for each shot will once again be outlined in the quad-view monitor. You can directly overwrite any sections you'd like to change by simply toggling in and out of record mode at any time (click Record or press the zero key). Repeat as often as needed to get a good rough-cut.
10. You can fine-tune your rough cut by adjusting the edits with any of the standard editing tools (Rolling, Ripple, Slip, or Slide). You can also exchange a clip for the corresponding footage from another camera by right-clicking it in the Timeline and choosing Multi-Camera > Camera 1, 2, 3, or 4.

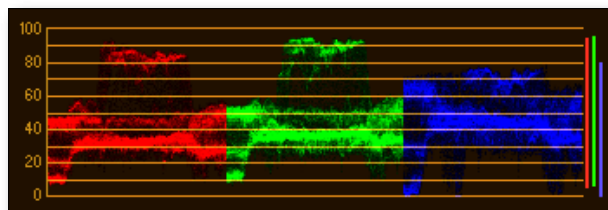
Part 6: Advanced Color Correction

Adobe Premiere Pro now offers not only native support for 10-bit video and 16-bit PSD files, but also 32-bit-per-channel internal color processing to maintain the high dynamic range needed for maximum image quality through multiple rounds of filters and effects. Changes to color, contrast, and exposure—both subtle and dramatic—are precise and smooth, without the visible banding and histogram spikes introduced by systems with lower bit-depth processing. And if your system includes the Graphics Processing Unit found in today's powerful graphics cards, you'll also be able to take advantage of accelerated previewing and rendering of color effects.

Adobe Premiere Pro 2.0 also introduces new color correction tools that are optimized for different situations and tasks. The Fast Color Corrector is designed for relatively simple changes, offering real-time preview so you can make quick decisions based on what you actually see. The Three-Way Color Corrector, meanwhile, allows deeper control, including subtle changes to hue, saturation, and brightness for highlights, midtones, and shadows. A number of color effects now also offer Secondary color correction, allowing you to apply effects selectively to a user-definable color range. And professional internal scopes, including both a Waveform monitor and a Vectorscope, give you the technical tools you need for critical luma and color-level management.

Try it: Fast Color Corrector

1. Open a new DV—NTSC Widescreen 48kHz project. Then choose File > Import and import the following files from the Press Kit Media Folder: 1A_02 Comp 1.avi, 2A_03 Comp 1.avi, and 3A_01 Comp 1.avi.
2. Choose Window > Workspace > Color Correction to optimize the layout. The new Reference panel will appear at bottom right. Open the panel's flyout menu and choose your preferred scope from the six built-in options, including both Waveform and Vectorscope monitors.



Use the reference panel to monitor any of six professional internal scopes.

3. Drag 1A_02 Comp 1.avi and 3A_01 Comp 1.avi from the Project panel into the Timeline, each to the start of its own track. Use Toggle Track Output (eye icon) to hide the track containing 2A_03 Comp 1.avi. Clip 1A_02 Comp 1.avi will appear in the Program panel. Open the panel's flyout menu (click triangle at top right) and confirm that there is a checkmark next to Automatic Quality.
4. In the Program panel, locate to 00:00:02:02, and use the zoom control below the video display to select a magnification level of 400% so you can see the color of individual pixels. Drag the horizontal scroll bar to the left until you see the white trim on the shoulder of the red jacket.

- In the panel group at left, activate the Effects panel. Then open the Video Effects folder and its nested Color Correction folder, where you'll see the expanded list of color correction tools now available in Adobe Premiere Pro 2.0. Drag the Fast Color Corrector icon onto the clip 1A_02 Comp 1.avi in the Timeline. A green line will appear under the clip to confirm application of the effect.
- Activate the Effect Controls panel, then click the triangle to the left of Fast Color Corrector to reveal the effect controls. Under Output at the top, click the Show Split View checkbox. Note the Layout and Split View Percentage options, which allow you to control the position and size of the preview.
- Click the White Balance eyedropper, then move it over the jacket trim in the Program panel. As you move the eyedropper, the swatch in the Effects Control panel will show the color of the current pixel. When the cursor is over the whitest available pixel, click to set the White Balance. The left side of the Program panel will now show the effect of the color correction. To toggle the effect off and on, click on the toggle icon just to the left of the effect name in its control panel.



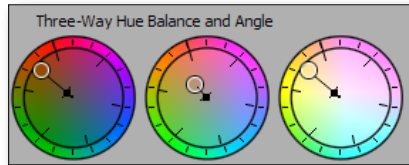
Pull the color warmer with the control ring at the center of the Fast Color Corrector's Color Wheel; the results show in the left half of the Program panel (Split View).

- Now adjust color with the Fast Color Corrector's new Color Wheel in the Effect Controls panel. Click on the control ring in the center of the wheel and drag in various directions, noting the effect in the Program panel. You can also change any of the other listed color parameters directly by scrubbing or entering values in their fields.
- Once you're satisfied with color correction for one clip, it's easy to apply it to additional clips in your sequence. In the Effects Control panel, click on Fast Color Corrector and copy the effect (Ctrl+C). In the Timeline, select 3A_01 Comp 1.avi, then Paste (Ctrl+V). The selected clip will now be underlined in green, confirming application of the effect.

Try it: Secondary color correction

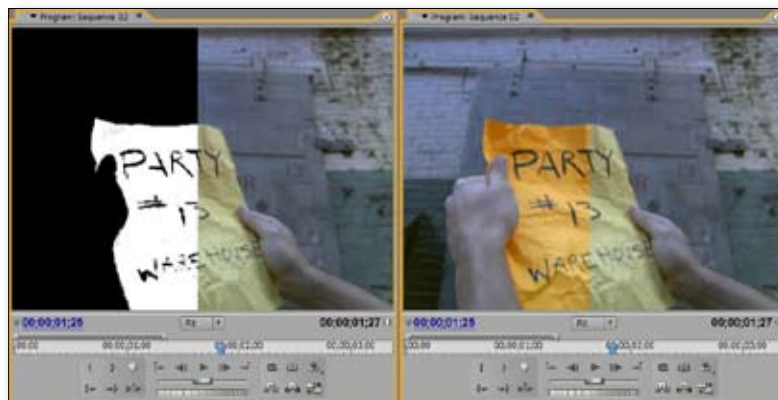
Adobe Premiere Pro now supports secondary color correction in the Three-Way Color Corrector, Luma Corrector, Luma Curves, RGB Color Corrector, and RGB Curves effects. Secondary color correction increases your creative control by letting you limit color correction to a specified color range. In the following example, we'll define a selection based on a color range, then use the Three-Way Color Corrector to modify the shadow, midtone, and highlight colors of a piece of paper without affecting the rest of the shot.

- If you haven't already, set up the workspace and import clip 2A_03 Comp 1.avi as described in steps 1 and 2 above. Then choose File > New > Sequence, and drag the clip to the start of a track in the new Timeline. Locate to 00:00:01:25.
- In the Effects panel, open the Video Effects folder and its nested Color Correction folder. Drag the Three-Way Color Corrector icon onto the clip 2A_03 Comp 1.avi in the Timeline. A green line will appear under the clip to confirm application of the effect.
- In the Effect Controls panel, click the triangle to the left of Three-Way Color Corrector to reveal the effect controls. Note the Shadow, Midtone, and Highlight Color Wheels, and also that the drop-down Tonal Range menu includes Master, Shadows, Midtones, and Highlights. This menu determines which controls and fields are available for adjustment in the Tonal Range section immediately below.



The new Three-way Color Corrector provides individual Color Wheels for Highlights, Midtones, and Shadows .

4. Click the Show Split View checkbox, then Choose Mask from the drop-down Output menu. The entire left part of the Program panel will be white, illustrating that without Secondary color correction the Three-Way Color Corrector would be active across the entire frame.
5. At the bottom of the control panel, click the triangle to expand the Secondary Color Correction controls. The first parameter listed will be Center. To define a color range, first click the left-most of the three eyedroppers. The mask will disappear.
6. Move the cursor over the yellow paper in the Program panel. As you move, the swatch in the Effects Control panel will show the color of the current pixel. Click when the cursor is over a yellow pixel. The mask will reappear, with the selected pixels shown in white. There will also be some gray, indicating feathered areas where the pixels will be only partially affected by correction applied to the selection.



With the output set to Mask (left), it's easy to see which areas are selected based on the color range defined with the Secondary Color controls. Use composite view (right) to fine-tune the effect.

Fine-tune a Color Range

You can fine-tune the attributes of a color range by expanding the Hue, Saturation, and Luma controls and scrubbing, entering values in fields, or dragging a handle in a slider. The square handles adjust the start and end thresholds, and the triangular handles adjust softness. You can also click the Invert Limit Color checkbox to invert a selection so that it includes the pixels that are not in the color range rather than those that are.

7. Broaden the color range by clicking in the Program panel with the add (+) eyedropper until the entire background of the paper is white. Then use the remove (-) eyedropper on the paper's written message to exclude colors that are used in the text.
8. When the selection includes the paper background but nothing else, deselect Show Split View, then switch to Composite view (Output menu). Now experiment with the Shadow, Midtone, and Highlight Color Wheels. Dragging the control ring of the Midtone wheel toward the 10:30 position, for instance, will push the color of the selection from yellow toward orange. With exact control over your selection and three separate Color Wheels, you have exceptionally fine control over the paper color without affecting colors in any other part of the shot.

Part 7: Adobe Clip Notes

Getting fast, to-the-point feedback from clients is a crucial part of successful production, but it can also be a time-consuming chore. Adobe Clip Notes streamlines the process using two easy, accessible technologies: email and the Adobe PDF file format.

An Adobe Premiere Pro sequence may be exported as a PDF file with embedded or streamed video in Windows Media or QuickTime format. The file is then sent to one or more reviewers, who play it back with either Adobe Acrobat or the free Adobe Reader. During playback, the current timecode is automatically entered into a comment box whenever the video is paused, allowing the reviewer to enter frame-specific comments. When the files containing each reviewer's comments are sent back and imported into the project, the comments appear as markers at the corresponding frames in the timeline.

Straightforward and efficient, Adobe Clip Notes facilitates collaboration, expedites the review and approval process, and takes the pain out of keeping everyone in the loop. And because the Adobe Clip Notes engine is

built right into Adobe Premiere Pro 2.0, you don't need Adobe Acrobat to create an Adobe Clip Notes PDF file.

Try it: Create a Clip Notes PDF file

1. Open a project that already contains a sequence. Alternatively, start a new DV—NTSC Widescreen 48kHz project, choose File > Import to locate and import audio and video files from the Press Kit media folder, and create a sequence in the Timeline by dragging in clips from the Project panel.
2. If you'd like your review video to include only a particular portion of the sequence, position the work area bar (just below the Time ruler) over the desired portion and set the begin and end points with the work area markers at either end of the bar.
3. Confirm that the sequence has focus in the Timeline (indicated by an orange outline), then choose Sequence > Export for Clip Notes. The Export for Clip Notes dialog will open.



Use the Export for Clip Notes dialog to export all or part of your sequence. Choose format and quality, write custom instructions and messages, and add optional password protection.

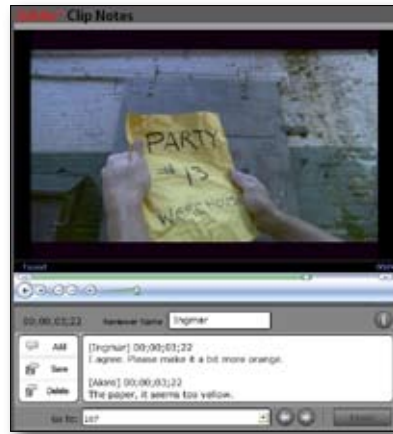
4. Choose your desired Format (Windows Media or QuickTime), Range (all of the sequence or work area only), and Preset (low, medium, or high quality) in the Export Settings pane.
5. On the PDF Settings tab, choose Embed Video from the drop-down Video Options list. Embedding means that the PDF file will have a larger file size but all reviewers will be able to play the movie regardless of their network connection.
6. If you'd like to password-protect the PDF file, enter the password in the PDF Password and Confirm Password fields. Review the text in the Instructions field and make any desired changes. Then enter the email address to which you want your reviewers to return their comments (for now, use your address). Click OK; the Export for Clip Notes Save dialog will appear.
7. Specify a location for the Clip Notes Document, enter a name, and click Save. The PDF file will appear at the specified location. You can now email the PDF file to one or more reviewers.

Stream or Embed?

Streaming video instead of embedding it will make the PDF file smaller, but requires reviewers to have access to the server where the video file is posted. After choosing Stream Video in Video Options, you can specify the server in the URL field at bottom. You can also use the FTP Settings tab to upload the movie to an FTP server after it is rendered.

Try it: Review video and enter comments

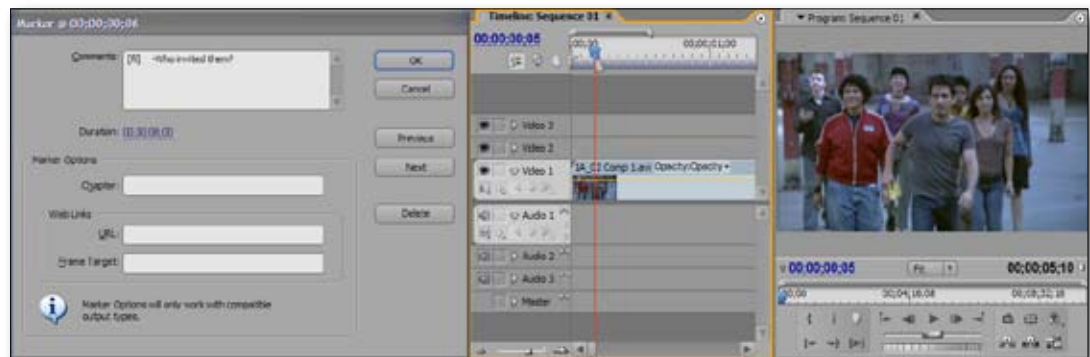
1. Locate the Clip Notes PDF file created in the steps above, and open it in Adobe Acrobat or the free Adobe Reader. If the file was password-protected, enter the password when prompted.
2. When the file opens, the Instructions dialog will open, presenting the text you entered in step 6 above. Click OK. In the document itself you'll notice a movie viewer and below it an area to read and enter comments. Before starting, enter your name in the Reviewer field to allow correct attribution of comments when there is more than one reviewer (if the field is not visible, enlarge the document window).
3. Click the Play button in the movie viewer. When you want to comment, click Pause. A timestamp for the current frame will be entered in the comment box. Type your comment, then Save from the buttons at left. Then click Play to continue reviewing the movie and adding comments. You can review your comments by selecting them from the Jump to Comment drop-down box, or by clicking the Go To Previous or Go To Next buttons.
4. When you're done entering comments, click the Export Comments button. The Export Form Data dialog will appear, allowing you to specify a name and location for the comments file.
5. Change the name in the Reviewer field and delete the existing comments. Then enter and save more comments at different points in the movie. Export to a file of a different name, then email yourself both Clip Notes data files.



With the Clip Notes PDF file open in Adobe Acrobat or Reader, clients and collaborators can view an exported sequence and add timecode-specific comments.

Try it: Import comments into Adobe Premiere Pro

1. Locate the email you sent to yourself in step 5 above, then place both attachments (extension .xdf) into an appropriate folder on your machine.
2. Open the project from which the Clip Notes PDF file was exported, then open the review sequence in the Timeline.
3. Choose Sequence > Import Clip Notes Comments. The Import Clip Notes Comments dialog will open. Navigate to the folder containing the Clip Notes data files, then select one of the files and click Open.
4. The Timeline will now have markers at each point where a comment was made in the imported review file. Repeat step 3 for the other Clip Notes data file.
5. In the Timeline, double-click a marker to open the Marker dialog, which shows the comments made under both names at that frame. Use the Previous and Next buttons to cycle through the rest of the markers.



Double-clicking a comment marker in the Timeline opens a marker dialog (left) in which one can read comments that are tied to a specific frame in the program.

Part 8. Making DVDs from the Timeline

With Adobe Premiere Pro 2.0, you can create simple, high-quality DVDs directly from the Timeline to use for full-resolution digital dailies, test discs, or final delivery. You can choose either auto-play DVDs, which contain no menus and play from start to finish as soon as you put them into a player, or menu-based DVDs that allow the viewer to select which movies or scenes (chapters) they want to see. Adobe Premiere Pro includes an array of pre-designed templates that help you quickly create attractive, professional-looking menus, with text, button, and menu background properties that can be customized for each project.

In the following examples, we'll first walk through the process of creating an auto-play DVD, then explore the use and placement of DVD markers and create two different types of menu-based DVDs, one a single-movie disc with multiple scenes and the other a multi-movie disc with motion buttons. In each case, we'll use a simple workflow based around DVD markers in the Timeline.

Try it: Create an auto-play DVD

Auto-play DVDs are the easiest to create - you simply export the movie to a DVD. If desired, you can first place DVD markers in the Timeline, which will allow viewers to skip back and forth within the program using the Next and Previous keys on the DVD player remote control. In the following steps, we'll create a simple DVD that would allow a producer to check the footage from a shoot, in this case four different angles of the same performance.

1. Open a new DV—NTSC Standard 48kHz project. In the main Adobe Premiere Pro application window, choose Window > Workspace > Editing to optimize the layout for video editing. Then import the following four files from the media folder you copied from the Press Kit CD: Multi_cam_demo_1.avi, Multi_cam_demo_2.avi, Multi_cam_demo_3.avi, Multi_cam_demo_4.avi.
2. Drag the clips in order (1, 2, 3, 4) from the Project panel to track Video 1 in the Timeline, snapping each successive clip to the end of the last.
3. Choose Marker > Auto-Generate DVD Markers. In the Automatically Set DVD Scene Markers dialog box, choose the At Each Scene option. Note that you can also set markers at defined intervals or divide the total sequence duration into a number of evenly--spaced markers. Click OK. In the Timeline you will now see silver DVD marker icons at each edit point between clips.
4. Choose Window > DVD Layout to open the DVD Layout panel. The text at top should read "AUTO-PLAY DVD WITH NO MENUS." If not, click the Change Template button to open the DVD Templates dialog, then choose Auto-play DVD With No Menus and click OK.
5. At the bottom right of the DVD Layout panel, click Preview DVD to open the Preview DVD window. Use the Previous Scene and Next Scene buttons to check the placement of scene markers, and Play to see how your sequence will look when played in a DVD player. Then close the window.



Use the controls at the bottom of the Preview window to navigate your sequence as if playing it back from a DVD player.

6. At the bottom right of the DVD Layout panel, click Burn DVD to open the Burn DVD window, which allows you to output a DVD of either the entire sequence or just the work area. At the top of the DVD settings pane you'll see three Burn to options:
 - Disc burns the DVD project created from your sequence to DVD media using the name and burner you specify just below;
 - Folder builds the directory and file structure of the DVD project to hard drive using the folder name and location you specify just below.;
 - ISO Image creates a single file containing the entire image of a DVD-Video disc using the file name and location you specify just below.

NOTE: If your machine does not have a DVD burner, you can transfer the Folder or ISO Image to an alternative machine that does, then burn to DVD with a simple burning utility.
7. Choose Disc, enter a name, and specify the burner. Leave the Export Range setting on Entire Sequence, and the Encoding options at the default settings. Then place DVD media in your burner's tray and click Burn (if the Burn button is not active, first click Rescan). The Burn DVD Progress window will appear.

NOTE: The encoding time required for output to DVD depends on file duration and compression settings.

Choosing DVD Media

Adobe Premiere Pro supports single-layer, 4.7 GB DVD-R/RW or DVD+R/RW discs. Before choosing a media type, check to see that it is supported by both your DVD burner and the intended DVD playback devices.

Try it: Create a menu-based single-movie DVD

Menu-based DVDs let you break long sequences into either scenes or separate movies. Adobe Premiere Pro supports two main approaches to organizing content on a menu-based DVD. One is to export your entire

sequence as a single movie that plays from start to finish. In most cases, you'll want to place DVD Scene markers in the Timeline to define chapter points that can be accessed directly from a scene selection menu. From the main menu, the viewer will be able to choose between playing the movie or using a Scenes button to go to the scene menu.

1. Complete steps 1-3 in the example above, then choose Window > DVD Layout to open the DVD Layout panel.
2. Click on the DVD marker at the start of Timeline to open its DVD Marker dialog. Enter a name appropriate to the footage (e.g. "Wide"), then scrub the Thumbnail Offset timecode field (right side of thumbnail) to set the Thumbnail image. Click the Next button to go to the next marker, set a name and thumbnail, then repeat for the remaining two DVD markers. Then click OK.
3. Choose Window > DVD Layout to open the DVD Layout panel. Click Change Template to open the DVD Templates dialog, then click Apply A Template For A DVD With Menus.
4. Choose Corporate from the drop-down Theme menu, then scroll down in the thumbnail bin and double-click on the Numbers Scenes Menu. The DVD Templates dialog will close, and the scene menu will show in the DVD Layout panel. Each scene button will be labeled with the name you entered for the corresponding Scene marker.



Choose a theme in the DVD Templates dialog, then select a specific template for the menus on your disc.

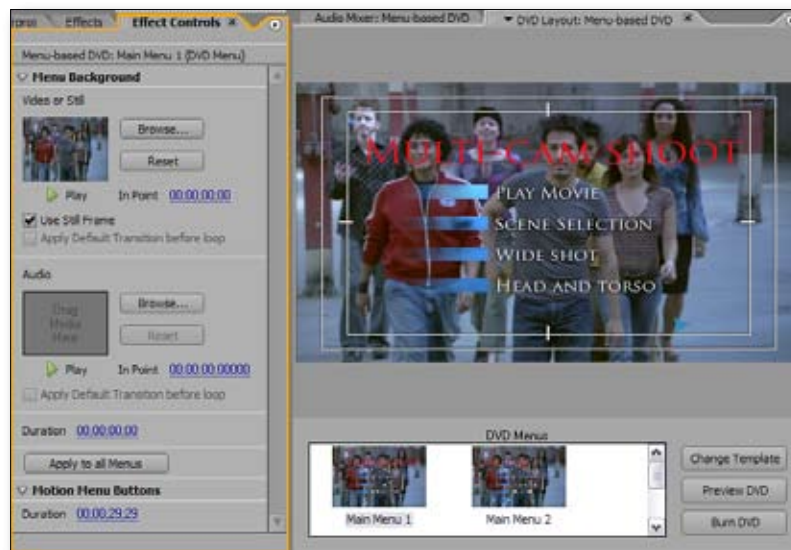
5. Click the Main Menu thumbnail in the thumbnail bin; the menu will display with safe-area outlines (which may be toggled from the panel's flyout menu). Double-click on the words "MAIN TITLE" to open a Change Text dialog. Enter a name for your DVD (e.g. "Multi-cam shoot"), then click OK. The menu display in the DVD Layout panel will show the new name. If desired, click on the name, then drag to change its position.
6. At the bottom right of the DVD Layout panel, click Preview DVD to open the Preview DVD window. On the Main menu, click Play Movie to play the four scenes through to the end, after which you will automatically go back to the Main menu.
7. Click Scene Selection to go to the scene menu. You will see play buttons for each of the first three scenes, as well as a right-pointing triangle that links to the next page of the scene menu, where you'll find the button for the fourth scene. You'll also find a way to return to the main menu from both the scene menu and the individual scenes.

NOTE: The maximum number of buttons per menu page is defined by the template; if desired, choose a different template to fit more buttons per page.
8. Close the Preview DVD window and save the project. At this point, we've created a single-menu DVD with still-image (thumbnail) buttons. To burn the DVD in its current state, follow steps 6 and 7 in the auto-play DVD example above. To create a multi-movie DVD with motion buttons, continue to the next example.

Try it: Create a menu-based multi-movie DVD

In multi-movie DVDs, the sequence is divided into individual movies in the Timeline, using Main Menu markers to define the start of each movie and Stop markers to define points at which navigation will return to the main menu. Each movie will have its own Play button on the DVD's main menu, and will return to that menu after it plays through to the Stop marker. Individual movies may also contain scenes defined by Scene markers.

1. Open the project saved at the end of the single-movie DVD example above.
2. Choose Window > DVD Layout to open the DVD Layout panel, then click Change Template to open the DVD Templates dialog. Choose General from the drop-down Theme menu, then find and double-click the Music Scenes Menu thumbnail. The display in the DVD Layout panel will switch to the Music template, which accommodates more buttons per menu.
3. In the Timeline, double-click on the first DVD marker to open its editing window, then choose Main Menu Marker from the drop-down Marker Type menu. Use the Next button to convert the remaining three Scene markers to Movie markers, then click OK. The thumbnails bin in the DVD Layout panel will now show only two images, each of which is a page of the main menu.
4. Activate the Effect Control panel, then click on one of the scene menu buttons in the DVD Layout panel. The Menu section of the Effects Control panel will present marker options like those in a DVD Marker dialog. In the Text options below, you will be able to define text attributes such as font, style, size and color. If desired, click Apply to All Marker Buttons.
5. Now click on the menu background. In the Effect Control panel, use the Browse button to define a looping audio track and a new background for the menu page. The background may be either a still picture, a frame from a video clip (set with the In Point field), or motion video with a loop specified in the Duration field. Repeat for the other main menu page.



Customize your menus by selecting menu elements in the DVD Layout panel, then specifying their attributes in the Effect Controls panel.

6. Click Preview DVD in the DVD Layout panel to open the Preview DVD window. Because the DVD Scene markers were converted to DVD Movie markers in step 3, there will no longer be a Scene button on the Main menu. Instead, your options will be to Play Movie (play the four scenes through to the end), play one of the first two movies, or navigate to the second page of the main menu, where you'll find buttons for the other two movies. After previewing, close the window.
7. In the Timeline, locate to 00:00:10:00 (just before the director says "action"). Then click the Set DVD Marker button (left of the time ruler). A DVD Marker dialog will open. Enter "Wide: action" in the Name field, click the Motion Menu Button checkbox, and then click OK. A DVD Scene marker will appear in the Timeline at the specified location. Repeat at 10 seconds into each clip, adding four DVD scene markers in all.
8. Open the Preview DVD window again. You'll now see a Scene button on the Main menu, and the four scenes in the Scene menu. Notice that the buttons on the scene menu now loop motion video, and that however you initiate playback (from the Play Movie button, the individual movie buttons, or the scene buttons), the program always plays to the end of the entire sequence before returning to the main menu. After previewing, close the window.
9. To burn the DVD in its current state, follow steps 6 and 7 in the auto-play DVD example above. To learn how to make each of the four movies return to the main menu when finished, continue to step 10.

10. In the Timeline, locate the end of the first clip, then click the Set DVD Marker button. In the DVD Marker dialog, choose Stop Marker from the drop-down Marker Type menu, then click OK. A DVD Stop marker will appear in the Timeline at the specified location. Repeat at the end of the second and third clips.
11. Open the Preview DVD window again. Notice that playback now returns to the main menu at the end of each movie rather than playing through the entire sequence. After previewing, close the window. To burn the DVD in its current state, follow steps 6 and 7 in the auto-play DVD example above.

Part 9: Additional New Features

In addition to the new features explored in the examples above, Adobe Premiere Pro 2.0 offers many other new and enhanced capabilities. What follows here is a quick look; for further information, please refer to the Adobe Premiere Pro 2.0 What's New.

- **Native HD and SD support**—Edit HD, and capture from or layoff to full-resolution HD through HD-SDI VTRs and other devices with an HD-enabled card.
- **Native HDV editing**—Log, batch capture, trim, and edit HDV footage in real time with no quality loss.
- **Integration with high-end workflows**—Bridge the worlds of film and video with both feet + frames time-code display and support for 4096x4096 frames; preview 16x9 output with real-time letterboxing.
- **Exceptional digital intermediate workflow**—Take advantage of film-aware editing and project management tools, plus workflow integration and 32-bit processing.
- **Professional VTR Device Control support**—Control video decks via both RS-422 and RS-232 protocols.
- **Professional video hardware support**—Choose from a wide range of capture cards and other hardware.
- **Adobe Photoshop integration**—Instantly edit Adobe Premiere Pro stills in Photoshop, and automatically match frames when creating new files.
- **Adobe Dynamic Link with Adobe After Effects**—Import After Effects compositions into the Adobe Premiere Pro timeline without advance rendering (Adobe Production Studio Premium required).
- **Adobe After Effects integration**—Export After Effects projects as Adobe Premiere Pro projects, and render in either application effects applied in the other.
- **Tighter Integration with Adobe Audition**—Edit any Adobe Premiere Pro audio clip in Adobe Audition 2.0, with automatic cross-application updating.
- **Professional internal scopes**—Monitor luma and chroma levels on every line at 32-bit resolution with built-in Waveform monitor and Vectorscope.
- **GPU-accelerated rendering**—Tap into your graphics card to speed preview and rendering of effects.
- **Superior Audio Editing**—Layer multiple audio effects on clips and tracks; VST-format plug-ins included.
- **Enhanced video and audio filters and effects**—Draw on a huge array of filters and effects to restore and enhance video, graphics, and audio.
- **Lighting effects filter**—Apply light right where it's needed for special effects or correction/enhancement.
- **Advanced keyframe controls**—Fine-tune effects with precision using editable keyframe graphs.
- **Scrolling timeline**—Set the timeline display to either advance page-by-page or scroll smoothly past a stationary indicator.
- **Animated track-matte workflow**—Apply effects and animation to individual track-matte clips.
- **Integrated titling tool**—Create text and graphics titles from scratch, templates, or user-defined styles.
- **Export image sequence files**—Create numbered sequences at frame sizes up to 4096x4096.
- **Output uncompressed HD**—Layoff full-resolution uncompressed HD-SDI VTRs and other devices using the AJA Xena HS card.
- **Standard video format export**—Output to all major standard and high definition tape formats.
- **AAF and EDL import/export**—Exchange industry-standard project metadata with major film, video, and audio applications.

Wrapping up

Thanks for taking the time to explore some of the new features in Adobe Premiere Pro 2.0. For additional information, please refer to Adobe Premiere Pro 2.0 What's New and Introducing Adobe Production Studio, or visit the Adobe Web site at www.adobe.com/premierepro.

System Requirements

- Intel® Pentium® 4 1.4GHz processor for DV (Pentium 4 3GHz processor supporting Hyper-Threading Technology for HDV; dual Intel Xeon™ 2.8GHz processors for HD)
- Microsoft® Windows® XP with Service Pack 2
- 512MB of RAM for DV; 2GB of RAM for HDV and HD
- 800MB of available hard-disk space for installation
- 6GB of available hard-disk space for content
- Dedicated 7,200RPM hard drive for DV and HDV editing; striped disk array storage (RAID 0) for HD
- Microsoft DirectX-compatible sound card (multichannel ASIO compatible sound card required for surround sound support)
- DVD-ROM drive
- 1,280x1,024 video display with 32-bit color adapter
- OHCI-compatible IEEE 1394 video interface card for DV and HDV (AJA Xena HS for HD)
- Internet or phone connection required for product activation

About Adobe Systems Incorporated

Adobe is the world's leading provider of software solutions to create, manage and deliver high-impact, reliable digital content. For more information, visit www.adobe.com.