

Premiere Pro

Premiere Pro is not just an upgrade of Premiere it is a complete re-write. Much has been added to the program, with vast improvements all round. Some features have been taken away as well but on the whole it is a huge improvement. In many ways it has adopted some ways of working from [Pinnacle Edition](#) or [Avid Xpress DV](#), particularly in the lack of an A & B track. It does retain much "Premiereness". It will take a bit of getting used to, if familiar with version 6. Most of the people here at DVC have said "Oh I hate it" on first use, then "Actually it is better..." after a while.

Check out our pages on [Pros new features](#), [colour correction tools](#), [audio enhancements](#) and [DVD writing](#) abilities.

Realtime

Premiere can now play effects realtime through FireWire with no additional hardware. To do this effectively you will need quite a high powered computer. On a fast Pentium 4 it can generally manage 1 layer of Pnp at full quality, although can't handle other effects like a colour correction. We would recommend a 3Ghz HyperThreading processor and more importantly 1GB RAM, as Premiere Pro seems to love memory!

Why use a specialised card if Premiere has realtime built-in?

If you have a specialised card like a [Canopus Storm](#) or [Matrox RT.X100](#) you can work on a lower spec system and get better results than using just Premiere on its own. The Storm manages 5 layers of picture in picture live in full quality to analogue and DV with Premiere Pro, as it did with 6.5, and adds its huge range of realtime effects. The RT.X100 does not do as many layers as the Storm but adds complex 3D and its own unique features. Basically both still enhance Premiere considerably compared to use without a card.

Canopus and Matrox are both supporting Premiere Pro on their most popular capture cards, but Pinnacle are not - they are concentrating on Edition.

Window XP Only

The new version of Premiere **only** works on Windows XP. All our new systems are, of course, XP, but people with older systems will have to upgrade.

Is Premiere Pro available?

We now have stock of full copies and the upgrade from previous versions to Pro in stock. Canopus and Matrox have not yet finished their drivers so at present are not shipping their cards with Premiere Pro. Both expect to have these ready in the box by the end of this month.

If you buy a system now based on an OHCI card then you can use Premiere Pro immediately. If you buy a Matrox or Canopus system then you would receive Premiere 6.5 in the box right now with a free upgrade from the manufacturer (with maybe a handling charge) when their drivers are released.

Also, as this is effectively the first version of Premiere Pro, and despite the fact that Adobe has run an excellent beta test service, there will be bugs to be sorted out over the next couple of months so you may be better off to buy a system now using the tried and tested Premiere 6.5 with your chosen capture card, and then wait for the dust to settle before taking the plunge into Premiere Pro.

Premiere Pro is:

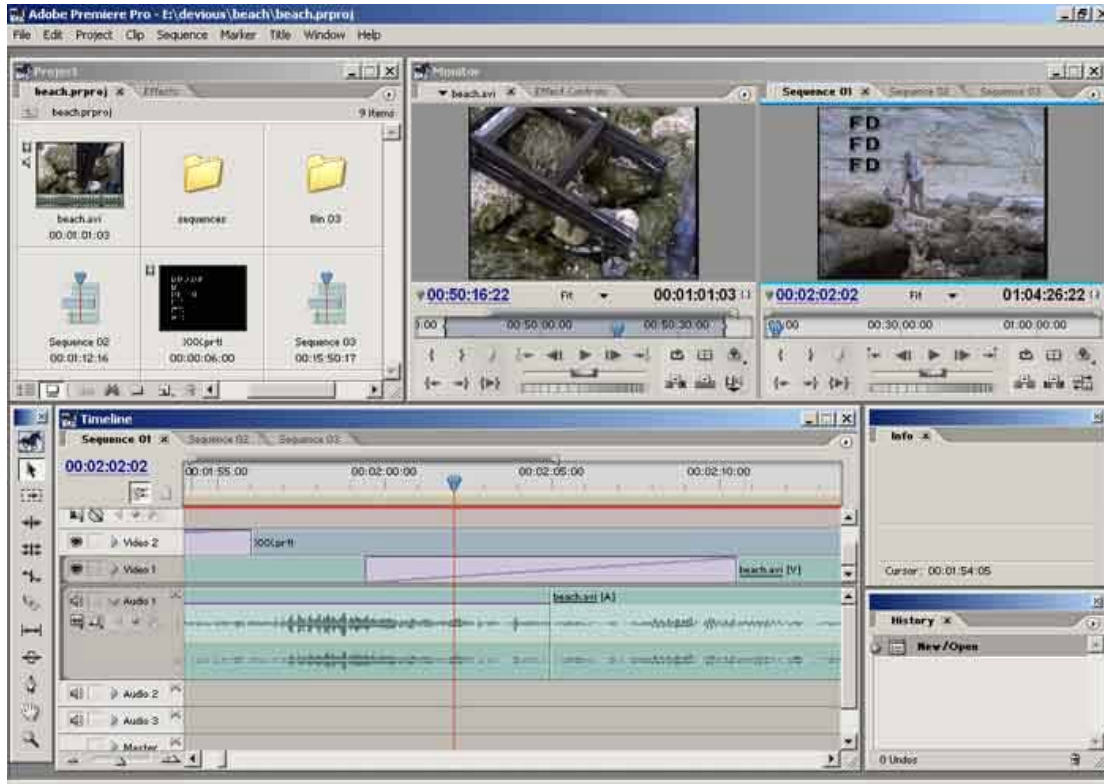
£553 ex VAT

£649 inc VAT

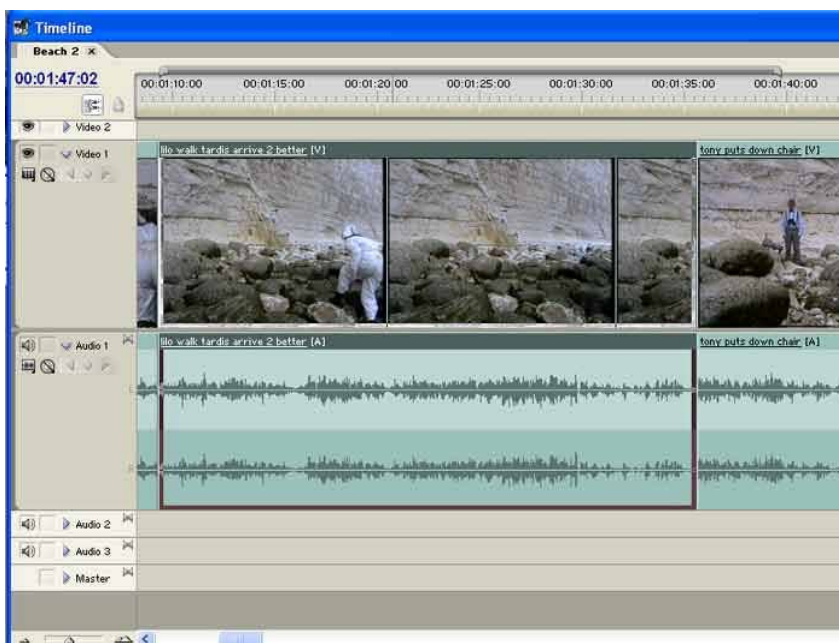
The main Features of Premiere Pro

Re-vamped interface

Although it is still Premiere, much has been re-vamped and the whole program has a much better feel. You can change the size of the tracks on the timeline as you like, rather than 6.5's preset sizes, turn picons on and off easily, and zoom in and out while playing.



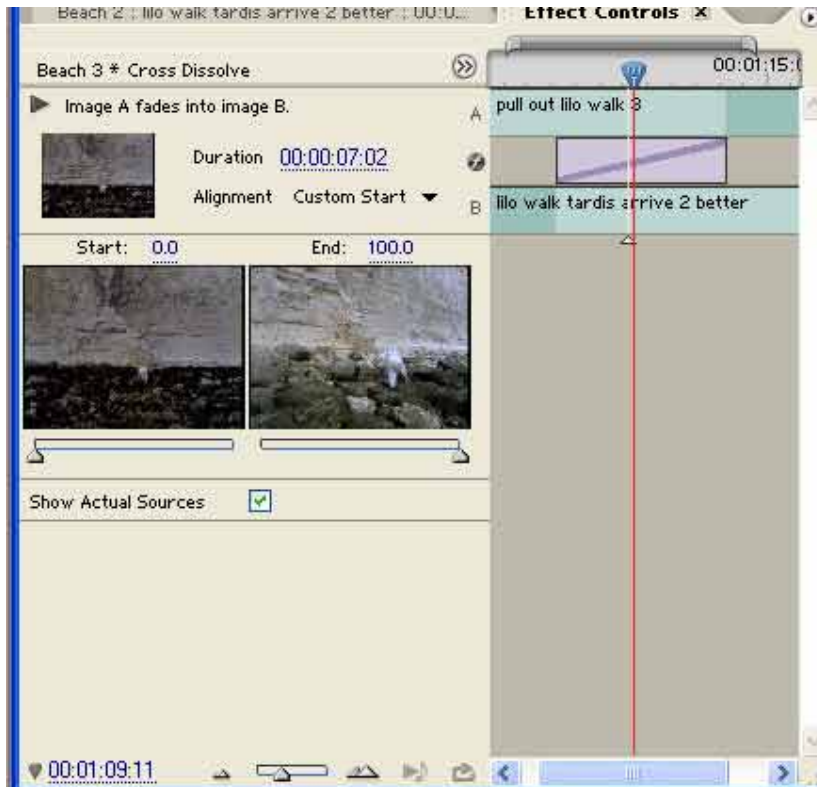
The timeline has changed considerably since version 6, the project window has a tidier icon view, and you can have multiple sequences in one project as you can see from the tabs above the timeline.



The **Premiere Pro timeline**. You can drag out the audio display area and the video to be as large as you like - with a huge thumbnail display as show here if you prefer. Notice as well how the audio is split into left and right channels. Again something that Edition has done for ages and that Premiere Pro has no adopted.

No A & B tracks

Premiere 6.5 had two tracks, the A and B, between which you could place transitions. Now, like Avid Xpress DV and Edition this has gone and transitions are placed between two clips on any track. This makes adding a simple thing like a cross dissolve to a title very easy, In 6.5 you would have to add two points onto a "transparency track" below the clip - now you just press the "add cross dissolve button".



If you miss the A and B they are still available in the "Effects Control Window". Here you can see the A and B and the overlap between the two. If there is not enough media then Premiere Pro will repeat the first or last frame of the clip - so the video freezes - but at least you will still have a picture of some kind rather than complete black. The ECW shows there is not enough media by having a "cross hatch" pattern on the section of transition with no media.

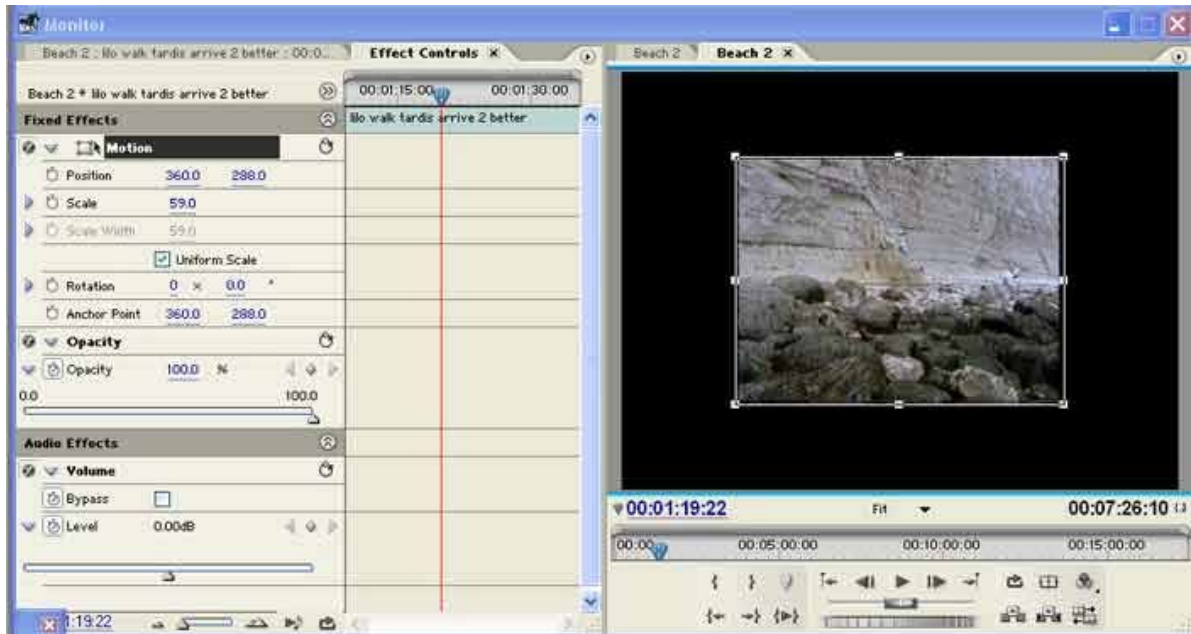
The Effects Control Window



Using concepts from the **After Effects** ECW, this can be constantly open and gives you much greater

control over keyframing and effects. If you are familiar with After Effects you will be instantly at home.

There is a slider for opacity and a slider for volume as well which you can use in preference to drawing on the volume and opacity line on each clip. This is still available if you want to use the Premiere 6 method, but using these sliders I find to be more accurate.



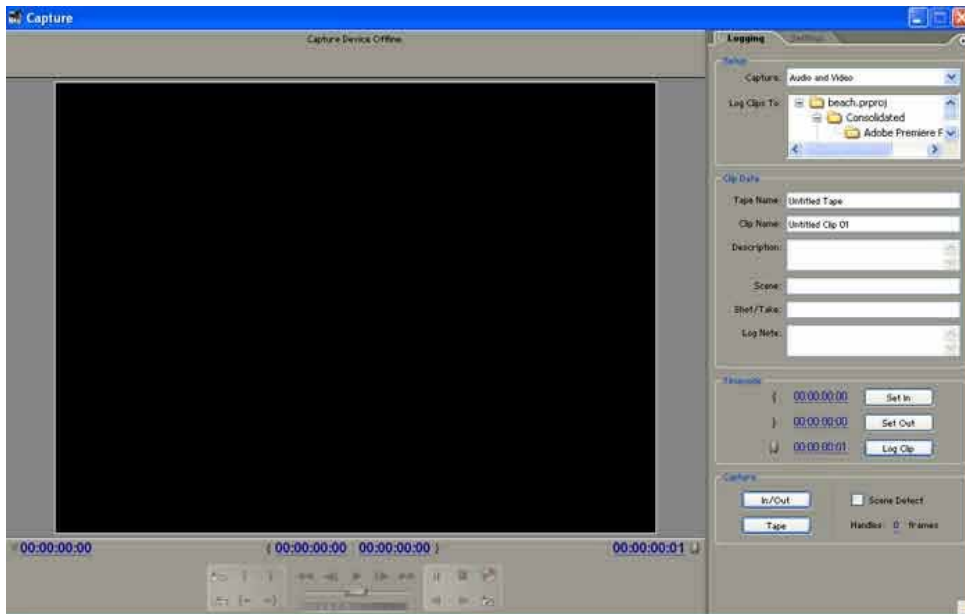
Settings for 2D motion, opacity and clip volume are always there. More effects are then stacked up below, can be turned on and off and keyframes copied and pasted between effects.

Nest timelines

Like **Edition**, Premiere Pro can have multiple timelines within one project. You can group several clips together and apply the same effect to all. So if you want a picture in picture in the top left hand corner for example, make a sequence of the clips that go in the PnP with transitions, effects and titles as required and then drop this sequence into another sequence and apply a motion path to all the clips at once.

Or have many versions of the same edit in one place - meaning you can edit, keep the original version and work on a copy, play around with the edit but easily return to the original. Very useful. Pinnacle Edition users have had this ability for ages and this was one major reason why people considered Edition to be superior to Premiere Pro.

Capturing Improved



Totally re-vamped capturing with much better machine control (it no longer picture searches to find batch capture points!). This is important for OHCI based users, although those with dedicated capture cards will have better capture utilities written by Canopus/Matrox etc. Scene detection is built in, based only on date and time of recording, but when capturing Premiere will pause and rewind the deck between each scene, adding wear and tear to you deck. Edition, Avid and capture cards from Matrox and Canopus will do a better job as they will capture seamlessly.

Although the literature on Premiere Pro says it can capture an off-line low res file which you can later substitute for a full res DV file, you cannot do this with just Premiere alone. You have to use a third party card to capture the clips required. To be honest it is a little bit naughty to put this in the program when it actually doesn't do it without buying something else, but the lack of this ability is not a huge problem. **Edition** cannot do this either (although Pinnacle's entry level program, **Studio**, can). Avid Xpress Pro will do this but we have not yet seen this program even though it was announced in **January 2003!**

Customisable keyboard shortcuts

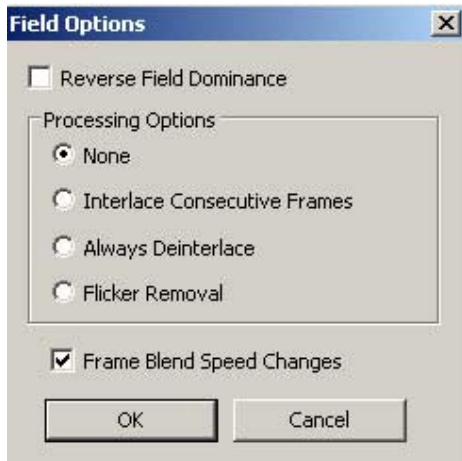
At last you can define the keys to be exactly what you want and these can be saved to load on other workstations. Presets are already includes for **Avid Xpress** users and **Final Cut Pro 4** users.

Support for **High Definition** is built-in.

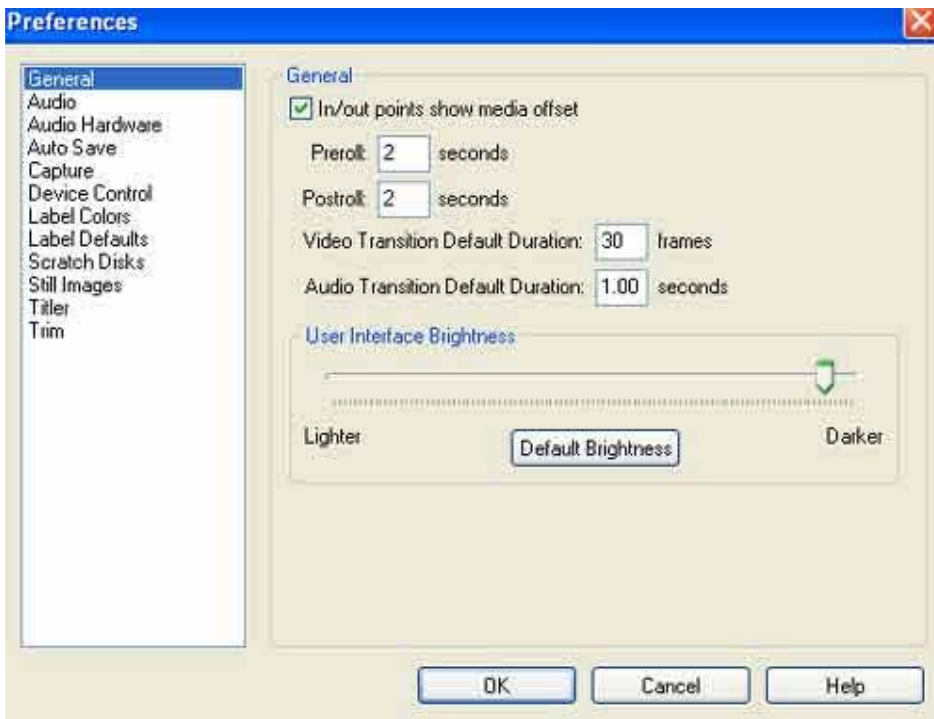
Other plug-ins will ship with the final product. Already 2D/3D have announced that a cut down version of their image stabilisation plug-in will be included. Many other effects are built-in and all will attempt to play in realtime through FireWire. The list is too large to put here completely but it includes-

Track mattes, lightning effects, various blur effects, Lens flares, transforms, ripple, lens distortions, corner pin, colour pass, tint, colour replace, keying, basic 3D, Alpha glow, texturize, echo, edge feather, flip and rool, field interpolate and much more.

Slow motion



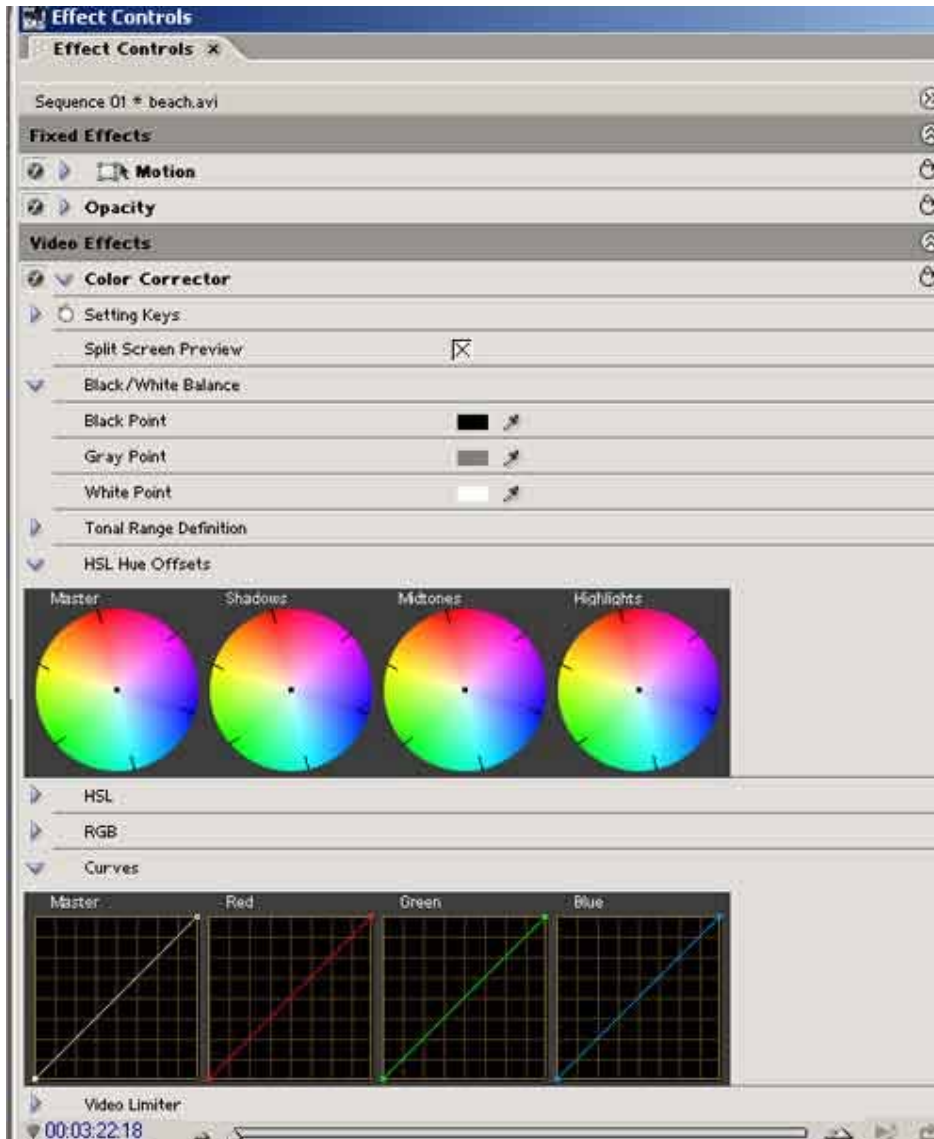
Premiere Pro's slow motion has been improved and it can now blend frames to produce a smooth result. Although it previews in realtime you will have to render for the best results. Canopus or Matrox slow motion is better and, of course, should be available in Premiere Pro when these product have new drivers.



One of Premiere Pro's preferences - you can change the brightness of the colours in the background of the display. Actual useful if on a laptop because you can make it brighter or darker depending

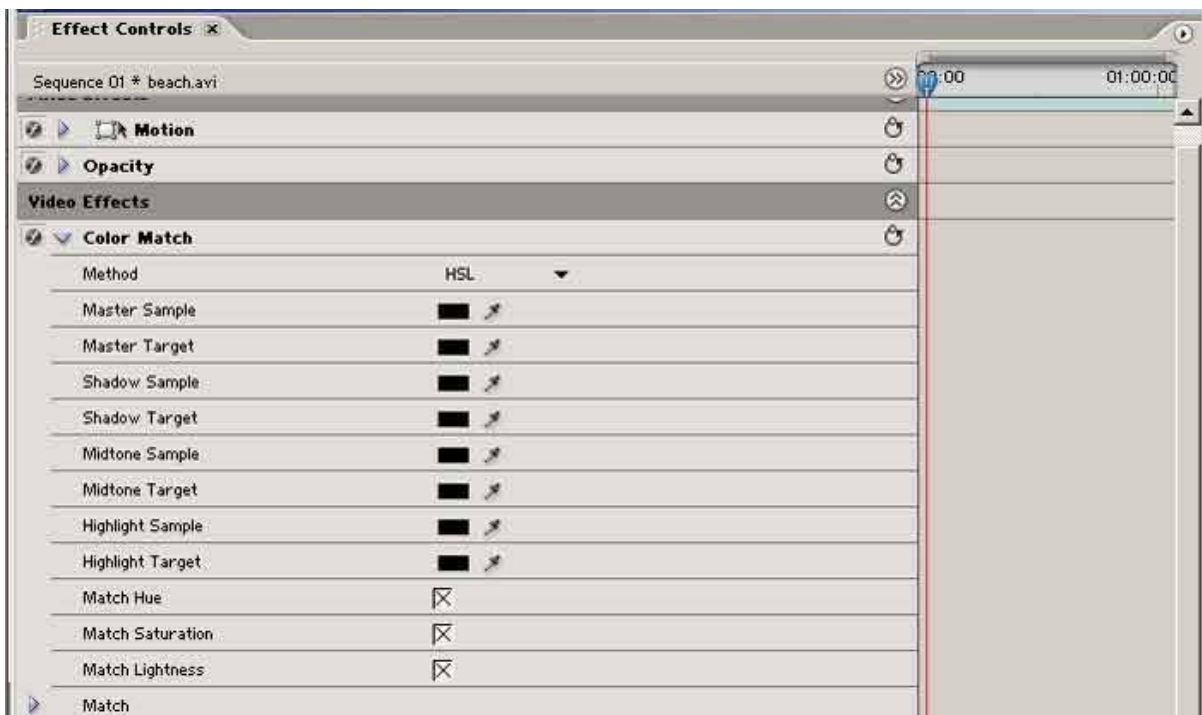
Colour Correction In Premiere Pro

The new colour correction tools.

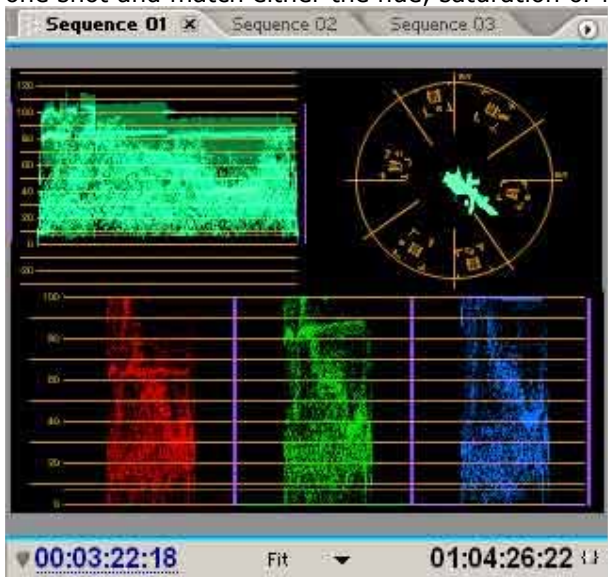


We have one-click white balance on highlights midtones and shadows plus colour wheels and a full set of scopes. You can choose to split the screen to show before and after in one shot and set up a reference monitor showing another shot. All results are shown out to TV through your FireWire and will playback in realtime with a powerful enough computer. Only Avid or Pinnacle Purple have similar control of colour.

The RT.X100 and Storm colour correction do the same job, but for users without a capture card these are a huge bonus.



This is very useful when using the new colour match filter which allows you to choose a colour from one shot and match either the hue, saturation or lightness, or all 3 of both shots.

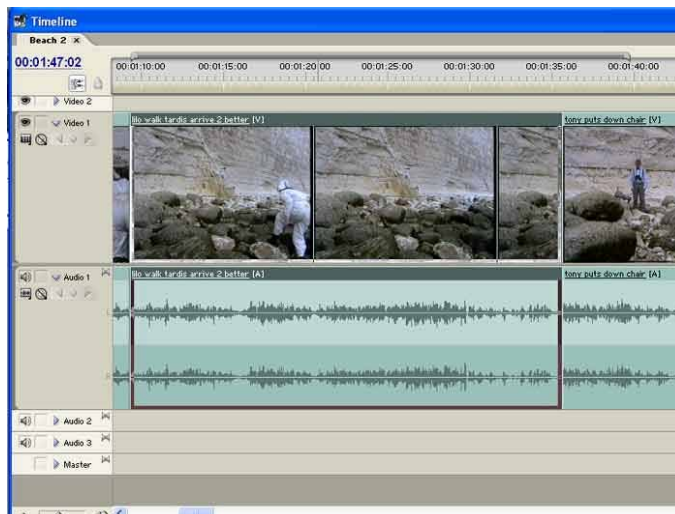
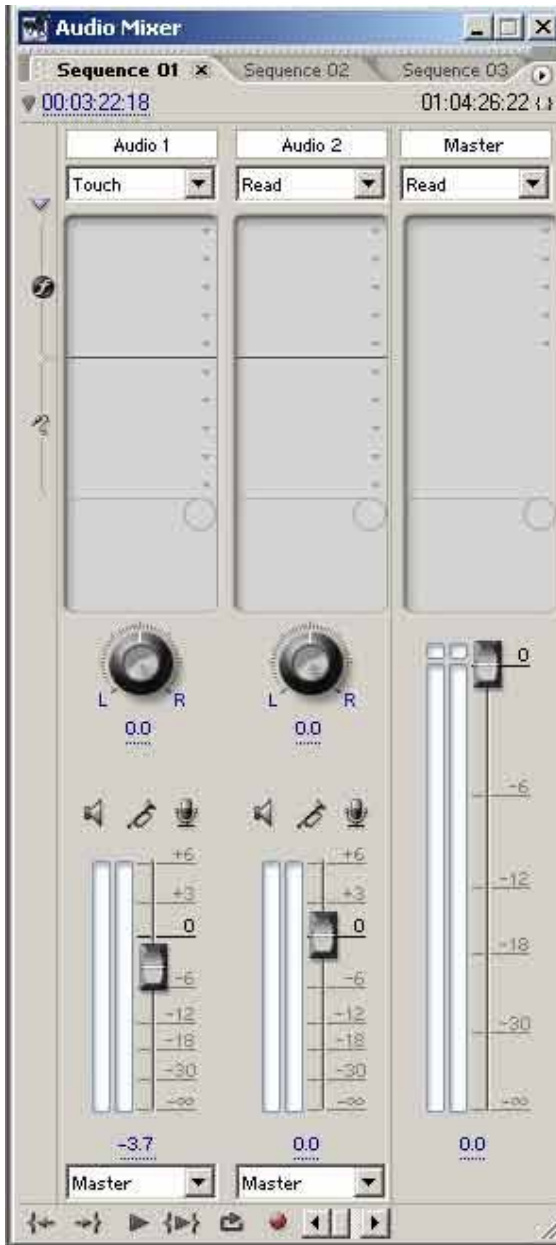


Premiere Pro's scopes showing proper waveform and vectorscope. A nice PDF which explains how to use these in depth was posted on the beta website which we hope is included with the final version. These can be placed in a reference monitor and seen alongside your video as you work.

Audio In Premiere Pro

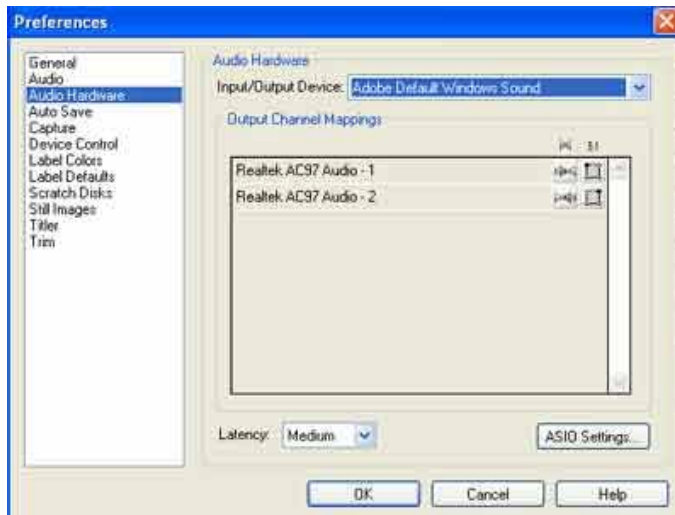
One area where Premiere Pro is significantly superior to most other editing applications is audio.

- **Surround Sound support** - one of the few programs to support proper 5.1 surround sound - you can even position your audio in "surround soundspace". Clips can be exported to Dolby Digital AC-3 sound for writing to DVD with your video, although you will need to buy an extra plug-in, approx. £200-£300 to make the Ac-3 files.
- **Highly accurate sound mixing** - you can adjust sound right down to the sample level, not just per frame as with most other programs.
- Support for industry standard **VST plug-ins** - giving a huge range of filters, on top of those supplied with the program, to use.
- **Submix tracks** allow you to route several tracks into one and then apply effects to this submix track.
- At last Premiere has a **"voice over tool"** which allows you to record audio to the timeline whilst watching the video.
- Audio is **"conformed"** after capture which makes for much better realtime abilities & gives you an instant redraw of the on-screen wave form as you zoom in and out of the timeline - not more waiting for the screen to redraw.



Audio is displayed as **left and right channels** on the timeline - line Edition, and you can choose to break these out to mono clips, or just use the left or right channel.

Support for **ASIO sound cards** means better and more responsive editing. The audio scrub is particularly nice.

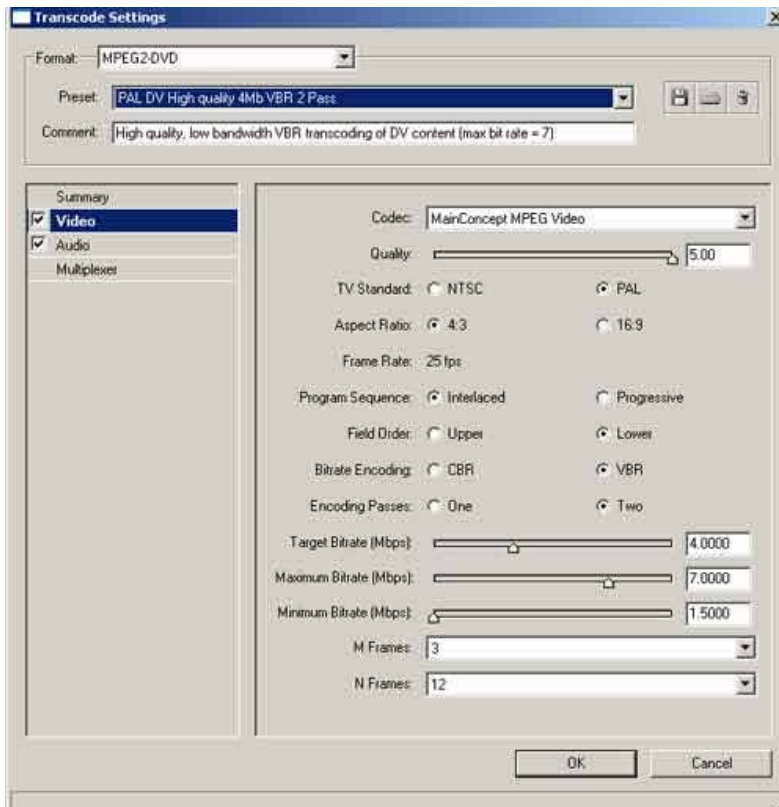


You have control over the clip level and the track volume, which can be raised or lowered as desired. Plus you can write your audio levels as you listen to the audio.

Premiere has more sophisticated audio control than most other programs. The only downside is this extra ability can lead to a more complex interface for audio, and may even be overkill if all you want is simple mixing of stereo soundtracks.

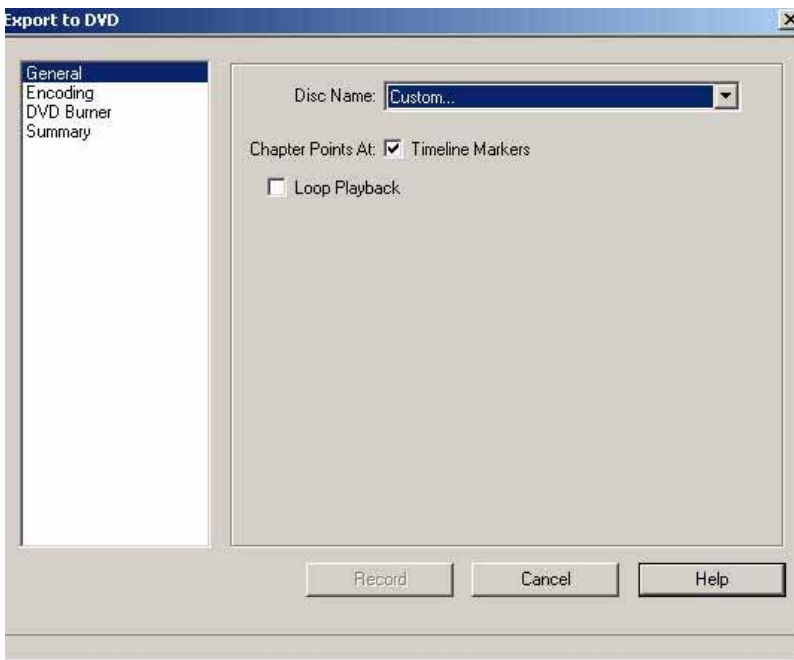


DVD Writing with Premiere Pro



The standard Adobe MPEG encoder has been revamped and now supports a 2 pass setting. This means that it analyses the video twice when making video for DVD. This does take twice as long but also gives better quality as a result.

Canopus ProCoder, our favourite MPEG encoder, is still better in our opinion, particularly on cross dissolves.



You can either make an MPEG stream for use in another program, such as Adobe's Encore, or choose to write a disc direct from the timeline. This **Export to DVD** command will not make any menus, and will just create a disc that automatically plays the video when inserted in a DVD player. You can add chapter points,