



Avid[®] Media Composer[®] Adrenaline[™] HD Version 2.2.1 ReadMe

Important Information

Avid[®] recommends that you read all the information in this ReadMe file thoroughly before using any new software version.

This document describes hardware and software requirements and provides any special notes that Avid feels are important for you to know. This document also lists known problems and limitations.

Latest ReadMe

Information might be added even after this ReadMe is complete. For the most up-to-date ReadMe, check the Knowledge Base at <http://www.avid.com/readme>.

Latest Drive Striping Tables

To find the latest striping tables:

1. Access the Knowledge Base at www.avid.com/onlinesupport/.
2. Type “striping tables” in the Search Knowledge Base text box.
3. Click Search.
4. Select the table appropriate for your product.

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If You Need Help

If you are having trouble using your editing application:

1. Retry the action, carefully following the instructions given for that task. It is especially important to check each step of your workflow.
2. Check this ReadMe file for the latest information that might have become available *after* the documentation was published.
3. Check the documentation that came with your Avid application or your hardware for maintenance or hardware-related issues.
4. Visit Avid Online Support at www.avid.com/onlinesupport/. Online support is available 24 hours per day, 7 days per week. Search the Knowledge Base to find answers, to view error messages, to access troubleshooting tips, to download updates, and to read or join online message-board discussions.

New for Version 2.2.1

The Avid editing applications now support using HDV media. For additional information about resolution specifications and storage requirements, see “Resolutions and Storage Requirements” in the Help.

Working with HDV

Avid now supports the following High Definition Video (HDV) project types:

- 1080i/59.94 HDV
- 1080i/50 HDV
- 720p/29.97 HDV

You can capture from an HDV device, edit in native HDV, and export to an HDV device using these project types.

You can also use HDV in other project types, but the system is more efficient and performs better with the dedicated HDV project types. The other project types you can use include:

- 1080i/59.94
- 1080i/50
- PAL 25i
- NTSC 30i



You cannot capture or export native HDV in the non-HDV project types.

See the following topics:

- [Understanding HDV](#)
- [HDV Basic Workflow](#)
- [Capturing and Importing HDV](#)
- [Editing HDV Media](#)
- [Playing Back HDV Media](#)
- [Rendering and Transcoding HDV Media](#)
- [Outputting HDV](#)
- [Exporting HDV](#)
- [Finishing to HD-DVD](#)
- [HDV Compatibility Guidelines](#)
- [Export to HDV Device Settings](#)
- [HDV Export Settings](#)

Understanding HDV

HDV is a low-cost prosumer format that allows you to record HD video onto standard DV videocassettes. This is achieved through the use of interframe compression, where a given frame in the video stream can be composed of information from adjacent frames. Interframe compression is more efficient than frame-based schemes (such as DV 25), allowing high-bandwidth HD images to be contained on media designed for standard definition (SD). However, HDV is more difficult to edit since frames are not independent of one another. Avid provides a workflow that allows you to edit natively with HDV-compressed video without requiring a transcode to frame-based media.

HDV utilizes MPEG-2 video encoding and MPEG-1 audio encoding. 1080i records at about 25Mbps and 720p records at about 19Mbps. Sony® provides HDV cameras that record at 1080i/59.94 and 1080i/50. JVC® cameras record at 720p/29.97 and 720p/23.976.

In the 1080i formats, the data rate of the video is reduced before compression by horizontally resizing the video display (raster) from 1920 x 1080 pixels to 1440 x 1080 pixels. In contrast, 720p HDV uses the standard raster size of 1280 x 720. A

new resolution, DNxHD-TR (for Thin Raster), improves the performance of 1080i HDV editing. This resolution matches the 1080i HDV raster size, reducing artifacts that would come from repeated compressions when rendering effects and graphics.

HDV Basic Workflow

A basic workflow for an HDV project is as follows:

1. Select one of the following Avid project types depending on the format in which your HDV camera records:
 - 1080i/59.94 HDV
 - 1080i/50 HDV
 - 720p/29.97 HDV
2. Do one of the following:
 - ▶ Capture HDV material.
 - ▶ Import an HDV file.

The media is brought in as one video track and two 48-kHz audio tracks.
3. Edit the material.
4. Select the sequence.
5. Output the sequence back to the HDV device using the Export to HDV Device dialog box.

You can also export the file in other formats or use Windows Media™ 9 for export to a third-party HD-DVD authoring system.

Capturing and Importing HDV

You can capture HDV only through a IEEE 1394 port. You cannot capture through Avid Adrenaline hardware.

You can import an HDV transport stream file (.m2t). Transport streams combine video and audio for transmission via IEEE 1394. The Avid system separates the transport stream after import or capture into the video and audio for editing.

After import or capture, the master clips in the Avid editing system contain HDV long-GOP MPEG-2 video in MXF format and 2 channels of uncompressed 48 kHz 16-bit audio.

Capturing HDV

If you are on an Avid Adrenaline system, you must capture HDV material through a separate IEEE 1394 card.

To capture HDV material:

1. Set up an HDV project depending on the format in which your HDV camera records.
2. Select Special > Device menu > IEEE 1394.
3. Select Deck Configuration in the Settings list of the Project window, and configure the HDV device. For more information about configuring decks and cameras, see “Configuring Decks” in the Help for your Avid editing system.
4. Select Tools > Capture.

The Avid system automatically selects the correct resolution.

5. Select other options, and start to capture. For more information about capturing, see the Help for your Avid editing system.

Capturing with Timecode

The Sony 1080i HDV cameras mark accurate timecode and can be used for batch capturing.

The JVC 720p/29.97 HDV camera restarts timecode every time the system starts to capture. You cannot batch capture HDV material with a JVC 720p/29.97 HDV camera.

Importing HDV

To import HDV media, you must import an HDV transport stream. You cannot import transport stream types other than HDV.



The file name extension, .m2t, does not indicate if the transport stream contains HDV media.

To import an HDV transport stream:

1. Select File > Import.
The Import As dialog box opens.
2. Select Files of Type > HDV files (*.m2t).
3. Select other import options. For more information about importing, see the Help for your Avid editing system.

4. Click Open.

The Avid system copies the media in a fast import as native HDV.

Editing HDV Media

You can trim, edit, and work with effects in HDV media in the same way you would with other kinds of media.

Mixing Resolutions

You can mix SD resolutions and HD resolutions in the same Timeline with HDV as long as they have compatible frame rates and raster sizes. See [“HDV Compatibility Guidelines” on page 12](#).

Playing Back HDV Media

On systems with Avid Adrenaline hardware and with a DV device connected in 1394 mode, you can play back to a client monitor in Draft Quality and Best Performance modes only. With no device attached, you can play back in Full Quality mode. You can play back to a client monitor in Full Quality mode only if you first transcode the material to DNxHD or DNxHD-TR. See the table in the following section, [“Rendering and Transcoding HDV Media”](#).

On systems with Avid Adrenaline hardware, in a 1080i HDV project you can play back through the Avid Mojo[®] by doing the following:

- ▶ In the Project window, select Format tab > Project Type menu, and select a project type as described in the following table.

HDV Project Type	Select to play back through Adrenaline hardware
1080i/59.94 HDV	30i NTSC
1080i 50 HDV	25i PAL

The media is downconverted and plays in SD with an anamorphic squeeze.



When your Avid editing application is unable to maintain real-time playback of an effects sequence, colored bars appear in the timecode track of the Timeline when playback ends. These bars provide you with information about the difficulties the Avid editing application had during playback. You can use this information to help you render only those parts of the sequence necessary to achieve real-time

playback. See “Understanding Real-Time Playback Information in the Timeline” in the Help for details. When playing HDV Long-GOP media in an HDV project type, the yellow color bar has been disabled, and only the red color bar will display below HDV media when necessary. When in a project type other than HDV, a yellow color bar will often display below HDV media.

With the version 2.2.1 release, the yellow indicator warnings may appear more frequently in your Timeline. Software changes were made that allow for more accurate reporting. Although you may be concerned with more yellow lines appearing in the Timeline, it is just a reporting change, not an editing application performance change.

Rendering and Transcoding HDV Media

You cannot render to an HDV resolution. See [“Outputting HDV on an Avid Adrenaline System” on page 10](#). See the following table for information on which resolutions are used for rendering and transcoding in each project type.

HDV Render and Transcode Resolutions

HDV Project Type	Renders or Transcodes to
1080i/59.94 HDV	DNxHD-TR 145
1080i/50 HDV	DNxHD-TR 120
720p/29.97 HDV	DNxHD 110x (Adrenaline systems), DNxHD 75, DNxHD 110, DVCPRO [®] HD

For more complete information on rendering and transcoding, see the Help for your Avid editing system.

Outputting HDV

To send your edited HDV sequence back to an HDV device, you need to use a transport stream. You can use an existing transport stream or create a new one. To create a digital cut to go out to other devices, you need to first transcode the sequence.

See the following topics:

- [Exporting to an HDV Device](#)
- [Outputting HDV on an Avid Adrenaline System](#)

- [Exporting HDV](#)

Exporting to an HDV Device

The Export to HDV Device dialog box lets you create a transport stream file. You cannot use the standard Digital Cut tool to output HDV. You must use a separate IEEE 1394 card to output the transport stream file back to the HDV device. You can export an entire sequence or the marked section between IN and OUT points.

To export the HDV material to an HDV device:

1. Select the sequence or marked section.
2. Select Output > Export to HDV Device

The Export to HDV Device dialog box opens.



3. Select options as described in [“Export to HDV Device Settings”](#) on page 12, and click OK.

The transport stream file is created (or saved, if you used an existing transport stream).

Outputting HDV on an Avid Adrenaline System

You can use Avid Adrenaline hardware to output a sequence created with HDV media, but you must transcode the sequence and then use the standard Digital Cut tool.

To perform a digital cut on an Avid Adrenaline system:

1. Select the sequence or marked section.
2. Transcode the sequence as described in [“Rendering and Transcoding HDV Media”](#) on page 9.
3. Select Output > Digital Cut

4. Proceed as with any digital cut. See “Using the Digital Cut Tool” in the Help.

Exporting HDV

You can export an HDV transport stream for use in other applications.

To export an HDV transport stream:

1. Select the sequence or marked section.
2. Select Export in the Settings tab of the Project window.
The Export Settings dialog box opens.
3. Select Export As > HDV.
4. Select Use Marks and Use Enabled Tracks as desired. See [“Export Settings: HDV” on page 13](#).
5. Click OK.

You can also export to other formats, such as QuickTime® movie, or use the Send To function to send the sequence to an application such as Sorenson Squeeze®.

To export to other formats:

- ▶ Export the sequence or use the Send To function as usual. See “Exporting as a QuickTime Movie” or “Send to Sorenson Squeeze” in the Help.

Finishing to HD-DVD

You can export to Windows Media 9 for finishing to HD-DVD.

To finish to HD-DVD:

1. Select the sequence or marked section.
2. Select Export in the Settings tab of the Project window, and click Options.
The Export Settings dialog box opens.
3. Select Export As > Windows Media.
4. Select Video1 in the left pane, and then select Codec > Windows Media Video 9.
5. Select other options as described in “Windows Media Options Video Settings” in the Help.
6. Click Save.

You can use the Windows Media 9 file in a third-party HD-DVD application.

HDV Compatibility Guidelines

You can change the format of a project using the Project Type menu in the Format tab of the Project window. You can also mix certain formats in the Timeline as long as they are at the same frame rate. The following table describes which formats are compatible with HDV material that you capture.

HDV Compatibility

HDV captured at	Can change in Project Type menu to	Can mix in Timeline with
1080i/59.94 HDV	1080i/59.94 30i NTSC	DNxHD DNxHD-TR DVCPRO HD All 30i NTSC resolutions (DV 25, 1:1, and so on)
1080i/50 HDV	1080i/50 25i PAL	DNxHD DNxHD-TR DVCPRO HD All 25i PAL resolutions (DV 25, 1:1, and so on)
720p/29.97 HDV	Cannot change format	DNxHD

Export to HDV Device Settings

Export to HDV Device Settings

Option	Suboption	Description
Use Existing Transport Stream		Select this option if you previously exported or output a transport stream and saved it.
Create New Transport Stream	Delete Transport Stream after writing to HDV Device	Select to create a transport stream and then save it. Not available if you use an existing transport stream.
	Use Marks	Not available if you use an existing transport stream. When you select this option, the system uses current IN and OUT points in the selected clip or sequence to determine starting and ending frames for the export. To output the entire clip or sequence, deselect this option.

Export to HDV Device Settings (Continued)

Option	Suboption	Description
	Use Enabled Tracks	Not available if you use an existing transport stream. When this option is selected (default), the system uses tracks that are enabled in the Timeline. To output the entire clip or sequence, deselect this option.

HDV Export Settings

Export Settings: HDV

Option	Description
Use Marks	When you select this option, the system uses current IN and OUT points in the selected clip or sequence to determine starting and ending frames for the export. To export the entire clip or sequence, deselect this option.
Use Enabled Tracks	When this option is selected (default), the system uses tracks that are enabled in the Timeline. To export the entire clip or sequence, deselect this option.

Exporting As Windows Media Workflow Samples

Use the following samples as a guide when exporting an HDV sequence as Windows Media for use on the Web or for use with DVD Authoring:

Exporting HDV as Windows Media for use on the Web:

1. Select the sequence or clips you want to export.
2. Select File > Export.
The Export As dialog box opens.
3. Click the Options button.
The Export Settings dialog box opens.
4. Select Export As menu > Windows Media.
5. Set the following:
Width: 720
Height: 540

FPS: 60

Video Type: Progressive

Pixel Aspect Ratio: 16:9

Codec: Windows Media 9

VBR: enabled and set to Quality

Audio Settings: leave set at defaults

6. Click Save to export the sequence.
7. In the Export As dialog box, select the destination folder for the file.
8. Click Save.

The sequence is exported using the selected settings.

Exporting HDV as Windows Media for use with DVD Authoring:

1. Select the sequence or clips you want to export.

2. Select File > Export.

The Export As dialog box opens.

3. Click the Options button.

The Export Settings dialog box opens.

4. Select Export As menu > Windows Media.

5. Set the following:

Width: 1440

Height: 1080

FPS: 60

Video Type: Progressive

Pixel Aspect Ratio: 16:9

Codec: Windows Media 9

VBR: enabled and set to Quality

Audio Settings: leave set at defaults

6. Click Save to export the sequence.
7. In the Export As dialog box, select the destination folder for the file.
8. Click Save.

The sequence is exported using the selected settings.

Sample Workflow Finishing from HDV to DS Nitris

1. When in an 1080i/59.94 HDV project, transcode your sequence to DNxHD 145.
2. Export as an AFE.
3. Import the AFE file to DS Nitris (QFE 3). To access QFE3, go to <http://www.softimage.com/avidds> and click Download > QFE and other fixes.

Hardware and Software Requirements

The following section describes the hardware and software requirements. For the most up-to-date information, go to www.avid.com.

Avid DNxcel Board Installation

If you are installing an HD card into the Avid Adrenaline system, follow the *Avid DNxcel Board Installation Instructions* provided with the board.

Hardware Setup

For information on setting up the hardware, see the *Using the Avid Adrenaline HD* CD-ROM provided with your system.

Slot Configurations

For the latest information on HP[®] xw8000 and HP xw8200 slot configurations, see avid.com. The *Using the Avid Adrenaline HD* CD-ROM information on slot configurations is not up-to-date.

Installing the Software

Avid recommends that you install Apple[®] QuickTime before you install the Avid editing application. This ensures that the Avid editing application installs the Avid QuickTime codecs in the applicable QuickTime folder. If QuickTime is not installed first, the editing application will install the codecs in the Windows[®] System 32 folder. See “QuickTime Support” on page 24.

To install the application software, follow the procedures on the application CD-ROM.



If you install and receive a message “Sentinel Protection Installer- Insert disk 1,” cancel the dialog box. The correct Sentinel™ driver is installed.

After installing the software, if you try to install a release prior to Media Composer® Adrenaline HD 2.0, you must manually uninstall the Media Composer application and the Avid DIO Runtime (with Start > Settings > Control Panel > Add or Remove Programs). Otherwise, the older version you are trying to install does not overwrite properly.



If you use Add/Remove to uninstall, the application entry within the Add/Remove panel lingers for approximately 15 or 20 seconds after the program is uninstalled. The Add/Remove panel will eventually close and you can continue normally.

Also, with release 2.0, the location of the Flamethrower.sys file changed. It now resides in Program Files\Common Files\Avid\Supporting Files\WindowXPDrivers. If you reinstall an older version of the editing application, if you receive a Files Needed dialog box opens as you progress through the Found New Hardware Wizard, you must browse to the location of the previous Flamethrower.sys file at the following location and choose to overwrite the file:

Program Files\Avid Media Composer Adrenaline\Supporting Files\WindowXPDrivers



If you are upgrading your editing application and you have an existing version of MediaLog on the same system, we strongly recommend you upgrade your MediaLog application to ensure the MediaLog application launches properly. A separate MediaLog application CD ships with the updated editing application software. Or you can access the www.avid.com/downloadcenter.

Installing Windows Media Format Runtime Libraries

The Avid editing application requires you to have the latest Windows Media Format runtime libraries that ship with Windows Media Player 10. If you do not have Windows Media Player 10, go to the Installers/WindowsMediaInstall folder on the application CD-ROM, double-click the wmfdist95.exe file, and follow the instructions in the dialog boxes. This installs the proper runtime libraries.



Windows Media export compatibility is subject to Microsoft® Windows Media updates.

Installing Avid QuickTime Codecs on a Non-Avid Editor System

The Avid editor automatically installs Avid QuickTime Codecs on your system. However, you can install the Avid QuickTime Codecs (LE) on a system that does not have an Avid editor. This version of the Avid QuickTime Codecs does not include MPEG.

To install the Avid QuickTime Codecs (LE) on a system without an Avid editor:

1. Insert the Avid application CD-ROM.
2. Click Install Products.
3. Click Avid QuickTime Codecs.

Avid System Configuration Requirements

Media Composer Adrenaline HD systems require the following minimum system configuration:

- Minimum - Dual 2.8 GHz Xeon® processor.
- Windows XP Professional with Service Pack 2. After you install SP2, and you are in an Avid Unity™ environment, see [“Unity Client Configuration Notes” on page 18](#).
- Minimum 2 GB of RAM. 3 GB recommended for HDV, HD or high-stream count SD projects.
- NVIDIA® Driver 67.22. The NVIDIA driver is located in Program Files/Avid/Utilities/nVidia. See [“Installing the NVIDIA Display Driver” on page 20](#).
- DVD-ROM or DVD +RW drive
- IEEE-1394 FireWire® port (integrated or add-in card)
- Qualified Graphic Card - see [“Qualified Graphics Card” on page 18](#).

Qualified Platforms

For the list of qualified and supported platforms, go to www.avid.com/products/composer/adrenalinehd/specs.asp.

Unity Client Configuration Notes

If you install SP2 on an Avid Unity client system, make sure to do the following:

1. Launch the Security Center application from Start > Programs > Accessories > System Tools > Security Center.
2. Click Windows Firewall.
3. In the General tab, make sure Firewall is turned ON.
4. In the Exceptions tab, make sure the Avid Unity Connection Manager is listed in the exceptions list and has a check mark next to it.
5. In the Advanced tab, navigate to the ICMP area and click the Settings button.
6. Make sure “Allow incoming echo requests” has a check mark next to it.
7. In the main Security Center window, click Windows Update. Make sure the “Turn off Automatic Windows Updates” is selected.

Starting the Application

When you first start the application, a dialog box opens requiring you to update the Adrenaline Baseboard firmware. Select Update. When you restart the Adrenaline and launch the application again, you might receive the dialog to update the HD Board firmware, if applicable. Select Update and follow the prompts. The firmware is then updated, and you should be able to restart and launch the application.

Qualified Graphics Card

Although other graphics cards might work, for full performance, Avid Media Composer Adrenaline HD supports the following graphics cards for full 3D OpenGL compatibility:

- NVIDIA Quadro 4 980 XGL

Although supported, use of the NVIDIA Quadro 4 980 XGL may result in performance degradation during tasks such as scratch removal, auto color correction, or general color correction when the safe color warnings are enabled, or using the eyedropper to select colors in Effect Mode.

Single monitor systems with an NVIDIA Quadra 4 980 XGL perform properly. You may see performance degradation like those listed above when running dual monitors with this graphics card.

- NVIDIA QuadroFX 1100, FX 1300, FX1400
- NVIDIA QuadroFX 3400

Driver versions change frequently. Please go to the online support page at www.avid.com for the current driver version information.

For specific information on which graphics card your system supports, go to: <http://www.avid.com/products/composer/adrenalinehd/specs.asp>.

For proper operation and performance, some driver settings must be manually changed.



See the following sections for adjustments you might need to make for the NVidia card to work properly with your Avid system setup.



Avid does not support using the display driver Clone Mode. Setting the display driver to Clone Mode might cause an access violation.

NVIDIA Card Not Installed

If you do not have an NVIDIA card installed on your system and NVIDIA drivers are installed, a dialog box opens informing you that NVIDIA DLL could not be loaded. You can either click through the dialog boxes and ignore the message, or uninstall the NVIDIA drivers.

To uninstall the NVIDIA driver:

1. Select Start > Settings > Control Panel > Add or Remove Programs.
2. Click NVIDIA Drivers.
3. Click Change/Remove and continue through the dialog boxes.
4. If the problem persists, or the NVIDIA driver was not listed in the Add or Remove Programs window, delete the following file from your system:
C:\\WINNT\\SYSTEM32\\nvoglnt.dll.

Setting up the NVIDIA Card

To setup the NVIDIA card, you must make sure you have the correct display driver version, install the display driver if necessary and set the correct display settings.

Checking the NVIDIA Display Driver Version

Prior to setting up the NVIDIA card, check to make sure you have the correct display driver version.

To check the NVIDIA display driver version:

1. Right-click the Desktop and select Properties.
The Display Properties dialog box opens.
2. Click the Settings tab.
3. Click the Advanced button.
4. Click the applicable Quadro tab.

The version number is listed under the Driver Version Information window next to the Description: Display driver.

Installing the NVIDIA Display Driver

If you do not have the 67.22 NVIDIA driver, perform the following.

To install the NVIDIA display driver:

1. Double-click Program Files\Avid \ Utilities \nVidia\ 67.22.winxp2K.exe
2. Unzip the NVIDIA file to C:\NVIDIA.
3. Double-click C:\NVIDIA\Winxp(67.22)\Setup.exe file.
4. Follow the on-screen instructions and then restart your system.

After you update your driver, when you start the editing application, make sure the OpenGL setting is set to your NVIDIA Display Card.

1. In the Avid editing application, open a new or existing project.
2. In the Project Window click the Settings tab.
3. Double-click Video Display.
4. In the OpenGL Hardware area, choose your NVIDIA Display Card.

Setting Multi-Display Hardware Acceleration

Set the single-display mode and the dualview mode as described in the following procedures if you have two monitors.

If the driver is set to anything other than Single Display mode, the Avid application might drop frames during real-time playback of 3D effects.

To set single-display mode:

1. Right-click the Desktop, and select Properties.
The Display Properties dialog box opens.
2. Click the Settings tab.
3. Click the Advanced button.
4. Click the applicable Quadro tab.



Depending on the display driver version you have, the names of the settings might be different.

5. In the settings window, click Performance and Quality Settings.
6. Click Open GL Settings.
7. From the Multi-Display Hardware Acceleration menu, choose Single-Display Mode.
8. Click Apply and then click OK.

To set Dual View mode:

1. Right-click the Desktop, and select Properties.
The Display Properties dialog box opens.
2. Click the Settings tab.
3. Click the Advanced button.
4. Click the Quadro tab.
5. In the pop-up settings window, click nVidia Display Mode.
6. Select nView Modes > Dualview.
7. Click Apply, and then click OK.

Adjusting Graphics Controls in the NVIDIA Settings

If you see the video display shift in brightness, contrast, hue, or saturation when you pause and play video, you should adjust the graphics controls in the NVIDIA settings.

To adjust the graphics controls:

1. Exit all applications.
2. Right-click the Desktop, and select Properties.
The Display Properties dialog box opens.
3. Click the Settings tab.
4. Click the 1 monitor.
5. In the lower right hand corner, click the Advanced button.
6. Click the applicable Quadro tab.
7. On the left side of the display pane, click the Color Correction setting.
8. In the “Apply Color Changes to” menu, make sure Desktop is selected.
9. Click Restore Defaults.
10. Go back to the “Apply Color Changes to” menu, and select Overlay/VMR.
11. Click Restore Defaults.
12. Set the brightness slider to 120%.
13. Set the contrast slider to 110%.
14. Click Apply, and then click OK to save the changes.
15. Go back to step 4 and repeat the process for the second monitor.

Disabling the NVIDIA Driver Helper Service

The NVIDIA driver Helper Service is a background program that runs with the NVIDIA Driver installed. This service informs you when an update to the NVIDIA Driver is available. There have been instances where this service causes slow restarts and shutdown with the Avid Adrenaline attached. The service also can prevent the Adobe® Photoshop® Gamma loader from operating, which causes color correction settings not to work properly. If this occurs, you should disable the NVIDIA Driver Helper Service.

To disable the NVIDIA Driver Helper Service:

1. Right-click My Computer.
2. Click Manage.
3. Double-click Services and Applications.
4. Double-click Services.
5. Right-click NVidia Display Driver or NVidia Driver Helper Service.
6. Click Properties.
7. Select Startup Type > Disable.
8. Click OK.



Every time you update or reload the driver, this service is enabled again.

Workgroup Support

The following minimum revisions are supported.

- Avid Unity MediaNetwork v3.5.5
- Avid Unity MediaManager v4.5.4
- Avid Unity TransferManager v2.9.7
- Avid DMS v2.7.4
- Avid Nearchive v1.7.4
- Avid Unity MediaManager Select Players v2.5.4

Avid Unity ISIS Support

This editing application is supported with the Avid Unity ISIS™ media network. You can use your Avid Unity ISIS system to store broadcast-quality output incorporating every possible production element from full-speed, high-resolution footage, to multimedia artwork and animation, to computer-generated effects and titling.

If you are in an Avid Unity ISIS environment and are working with DNxHD 145 and DNxHD 120 resolutions, you must set the following console command in your editing application to set the maximum Read size to 8MB:

To set the maximum read size to 8MB, type:

```
MaxVideoRead large
```

To set the maximum read size back to the default of 6MB, type:

```
MaxVideoRead small
```

To access the help on this command, type:

```
MaxVideoRead help
```

QuickTime Support

Avid supports Apple QuickTime version 7. You must install QuickTime from the Apple web site. This is not supplied by Avid.

Panasonic P2 Support

In your Avid editing application, you can edit directly from a P2 card inserted into a PCMCIA PC card slot in a laptop computer (you cannot use a standard PCMCIA slot, which is an older technology). You can also copy media files from the card to a local media drive or consolidate them to an Avid workgroup. You need to install the correct Panasonic[®] P2 card driver. The version supported for this release is v1.00.0033.

Initial Panasonic P2 Reader Setup Information

When you connect the P2 reader to the editing application system for the first time:

1. Make sure the editing application is not running.
2. Insert a card into each slot and, in the Windows Explorer window, right-click the drive letter and select Autoplay from the menu.
3. In the Autoplay dialog box, select “Take no action” and click the “Always do the selected action” check box.
4. Repeat for each drive letter associated with the reader.



If you don't have enough cards to fill all the slots, you can reuse a card in multiple slots to perform the drive letter setup.

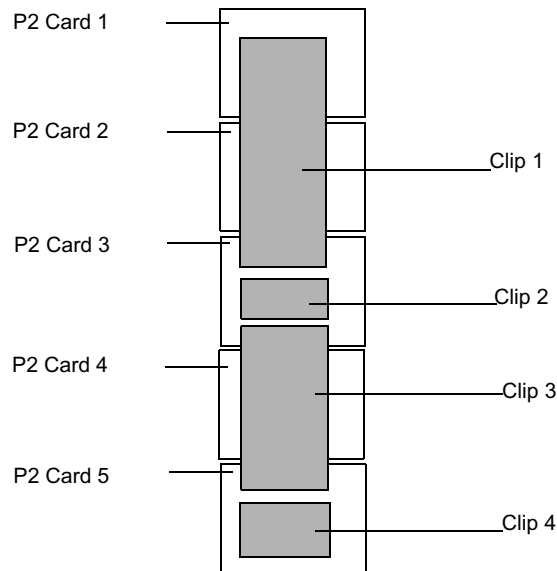
Changing P2 Cards in the Reader

Previously, when you swapped out a card, you had to restart the editing application. This is no longer necessary. After you change the cards, select File > Unmount and unmount all the drives. Then select File > Mount All. If you made a card change, do not take any editor action that causes playback until you first perform the Unmount and Mount All.

P2 Spanned Card Support

Previously, Avid editing applications did not support spanned clips (clips that extend from one P2 card to another). Now the editing application supports P2 spanned clips.

The following graphic shows how clips can span over multiple P2 cards.



When using spanned clips, note the following:

If you remove a card that contains a spanned clip, for example Card 2 in the above example, and you try to play Clip 1, it plays until it reaches the portion of the clip that resides on Card 2. The Media Offline slide appears until you reach the media

on Card 3. Avid recommends that you do not place another card in the removed cards place unless you remove all the cards that contain the spanned clip (P1 and P3 in this example).

Cards containing spanned and unspanned master clips can be mixed. However, if a card containing a chunk of a spanned clip is ejected and another card is inserted, the master clips in the newly inserted card are not visible in the Media Tool but the media files are visible. You can work around this by removing all the cards containing chunks of the spanned clip and performing a File > Unmount followed by a File > Mount All. All the master clips will be visible.



P2-spanned media covers multiple drives, but the bin displays only one drive letter. The drive letter in the bin might be any of the drives, but is usually the highest lettered drive where the media exists.



If necessary copy all spanned clips to another drive to ensure a clip's integrity before swapping out the P2 cards.

XDCAM Support

Make sure you are using the correct Sony firmware and driver versions that have been tested with the Avid editing application. The latest XDCAM driver versions that are officially supported for this release are v1.0.0.5 and v1.0.0.6. The firmware version for the XDCAM deck is v1.1.

Configuring PCI Bus with the Avid DNA Device

The FireWire interface for the Avid Adrenaline cannot be on the same PCI bus as any storage devices. Depending on your system, your PCI bus configuration can be different. For examples of different configurations, go to www.avid.com/products/dna/ and select your DNA device and then click specifications.

When you are using an Avid Adrenaline or Avid Mojo and you want to use 1394 (FireWire) drives, you need a second 1394 OHCI board on a different bus segment in your Avid editing system. See your computer manufacturer's documentation to identify a PCI bus slot that is on a different bus segment than the 1394 port used for the Avid Adrenaline or Avid Mojo.

FireWire Cable Requirements

The IEEE 1394 cabling standard requires that 1394 devices be within 14.76 ft. (4.5 m) of the next bus connector. When you connect a 1394 device (drive, camera, or deck), your FireWire cable must not exceed this length. Avid products do not support the use of 1394 repeaters to boost or extend the signal to the device.

In addition, Avid does not support any type of cable extender or FireWire hub between the Avid editing system connection and the Avid Adrenaline. If the Avid editing system does not sense a direct connection to the Avid Adrenaline, the Avid editing system enters a non-operating mode.

Disabling Automatic Software Updates

Avid cannot guarantee the compatibility of the Avid editing application with automatic updates of Windows XP or any updates to system software components. You should disable automatic updates.

To disable automatic software updates:

1. Do one of the following:
 - ▶ Select Start > Control Panel, and then double-click System.
 - ▶ Select Start > Control Panel, and then double-click Performance and Maintenance > System.
2. Click the Automatic Updates tab.
3. Deselect “Keep my computer up to date.”
4. Click OK.

Completing Your System Setup

This check list covers the major steps required to complete your system setup.

To finish setting up your system:

1. Read this ReadMe file completely.
2. Make sure your system meets the hardware and software requirements. See [“Hardware and Software Requirements” on page 15.](#)

3. See the *Using the Adrenaline DNA* on the CD-ROM supplied with your Adrenaline hardware, for instructions on connecting cables and devices to your system. Some of the connections allow you to control a video deck, use faders and mixers, and add storage to your system.
4. Load the NVIDIA drivers, if necessary.

Limitations

Audio

- Audio is corrupt on the last audio track of a 720p project (for stereo mix - channel 2, for direct out - highest channel enabled).

Workaround: Enable the video track (even if the video track has no video) or add another audio track.

- With video, only the last 10 frames of audio are corrupt when playing IN to OUT or playing to the end of the clip or sequence.

Workaround: Add 10 more frames of audio to the end of the sequence.

- **Clip Pan:** When you add an audio dissolve between two clips with Clip Pan onto a single audio track, the audio dissolve uses the Clip Pan setting on the outgoing source for the duration of the dissolve.

Pan Automation (overrides Clip Pan when applied): When you add an audio dissolve between two clips with Automation Pan onto a single audio track, the audio dissolve interpolates the pan values between the pan keyframe value at the beginning of the dissolve and the pan keyframe value at the end of the dissolve. Any pan keyframe that exists in the middle of the dissolve is ignored.

Workaround: Place the two clips on separate tracks using Clip Pan, and fade one to silence and fade the other up from silence.

Capture

- ▶ In an HDV project, you may only capture audio at the 48k sample rate. Because the incoming audio is digital over firewire, the software is unable to up-sample 32k and 44.1k audio reliably during capture. Unfortunately, if you try to capture audio at another sample rate, you do not receive the error message warning that the audio on the tape does not match the setting in the Audio Project Settings dialog box. Currently, only the 48k sample rate is supported in the HDV project format.
- ▶ HDV Device Setting: If you experience "DIO Parser" errors during HDV capture, make sure the iLink convert setting on your HDV device menu is turned off. See your HDV device documentation for information on accessing the iLink convert setting.
- ▶ If you lose connection to your 1394 port or receive "OHCI Port Busy" errors, check the Firewire cable length. See "[FireWire Cable Requirements](#)" on page 27.
- ▶ When you capture HDV, the system might not find the preroll point if the Preroll setting is set to 3 or below. The default is set to 6. Do not set this option to 3 or below.
- ▶ (HDV) Passthrough does not work if Delay Audio is set to 7 frames or greater. (The Delay Audio option appears in the Capture tool.)

Workaround: Set Delay Audio to 6 or less.

- ▶ Drop frame/Non-drop frame mismatch errors occurred often when capturing. A new Deck Preference setting has been added. Access the Deck Preferences Settings dialog box. A new "When the deck contains no tape Log as" option appears. Select the timecode format (Drop Frame or Non-drop Frame) for logging clips when no tape is in the deck. When a tape is in the deck, the system automatically uses the existing timecode format on the tape.
- ▶ HDV: When switching from one project format to another while connected to an HDV device, you must power cycle the HDV device.

- If after initially setting up a DV deck for the first time, or after a system recovery you cannot see the deck, manually register the DV buffers file by performing the following:

1. Go to Program Files\Common Files\Avid.
2. Right click Dvbuffers.ax.
3. Select Open.
4. Choose to select the program from a list and click OK.
5. Browse to windows/system32.
6. Select regsvr32.exe.

- When using a Sony MSW 2000 deck, if you insert a tape, name the tape, and set the deck to the Stop position, once you perform a capture the clip might have black frames at the beginning of the clip. If the deck is set to Pause, this does not happen.

Note, the timecode is correct, so when you batch capture, you will receive the correct frames.

- When attached to a Panasonic AG-DVX100P camera, the editing application might not recognize drop vs. non-drop until you begin to capture on-the-fly.

- The following error message, "Exception: ADM_DIO_ERROR_OCCURRED, DIOerr:Expected DV50 NTSC but received DV25NTSC" occurs if you attempt to capture DV 25 from a DV 50 source or DV 50 from a DV 25 source.

- When you batch capture long clips with a lot of MXF metadata, the following error appears and no media is captured: "Exception: MXFDomain::SaveMetaDataToFile - Failed to save meta data to file."

This does not occur when you batch capture OMF.

- When trying to capture from a Panasonic AJ-SD93P or Panasonic AJ-SD93E, note the following: The Panasonic default for DIF SPEED is set to S400. The Adrenaline expects a DIF SPEED of S100. Therefore, capture fails, producing scrambled or blocky images.

Workaround: From the Panasonic DVCPRO deck's menu, set the menu DIF SPEED to S100.

Compatibility

- ▶ Sending to Digidesign® Pro Tools®: When you export an OMF® 2.0 file that links to MXF media, you should first transcode the MXF Media to OMF media. If you have a long sequence containing MXF media, you are not prompted prior to the export process that the export will not be successful. To save time, transcode MXF media to OMF media prior to exporting as OMF 2.0.
- ▶ Avid DS Nitris®: To access QFE3, go to <http://www.softimage.com/avidds> and click Download > QFE and other fixes.
- ▶ When using EDL Manager, delete all old settings files. The main settings file to delete can be found in Program Files\Avid\EDL Manager\Settings. Also, old saved user settings do not function properly. Create new user settings.
- ▶ Before generating any EDLs, make sure the Project Type menu in the main EDL Manager window is set to the proper project for the EDL being generated. For example, if you are generating an EDL from a 720p/59.94 project, make sure the Project Type menu is set to 720p/59.94 before you generate the EDL.

Digital Cut

- ▶ When performing an HDV digital cut, the last few seconds are not cut to tape.
Workaround: Generate a clip of black and add it to the end of the sequence.
- ▶ A digital cut of an HD project might drop the last frames of audio.
Workaround: Add 10 frames of audio to the end of the sequence.
- ▶ When you perform a digital cut using the Pioneer® PRV-LX1 DVD recorder, select Ignore Time in the Digital Cut Tool window.
- ▶ A video underrun might occur at the start of a digital cut if the Digital Cut tool does not have focus when you click the Play Digital cut button. The Digital Cut window must be active before you click either the Start or Preview button. If an underrun occurs at the very start of the digital cut, you should be able to perform the digital cut without a problem.

- When you perform a digital cut to a Panasonic DVCPRO HD deck using HD-SDI with 720p/59.94 material, several frames of black might be written to tape before the start of the outputted sequence. This might result in the end of the sequence being truncated on tape.

Workaround: Place several seconds of black or color bars at the end of a sequence.

- The Digital Cut tool does not allow certain durations of black to be added to the tail of a sequence. Certain values (including 20 minutes, 30 minutes, 60 minutes, etc.) will reset the clock to zero when applied. If the value you entered resets to zero when applied, adjust the value upwards or downwards until a satisfactory length is determined (at which point the clock will not reset itself and the desired duration will be correctly applied).

Effects

- HDV: If a clip contains Timewarp effects, you should render the effects.
- Performing an Add Edit on a promoted Advanced Keyframe Picture in Picture effect might cause a “DataPointOneError”.

Workaround: Instead of first promoting to 3D, then Advanced Keyframe, promote in the reverse order.

- Most effects support 16-bit processing. The following lists the effects that *do not* support 16-bit processing at this time.
 - Avid Pan & Zoom
 - Blur effect
 - Mosaic effect
 - Paint effect
 - Region Stabilize
 - Scratch Removal
 - Animatte
 - RGB Keyer
 - Pan and Scan
 - Illusion FX

- PlasmaWipes
- AVX 1.x effects

Whether a particular AVX 2.0 effect supports 16-bit processing is up to the plug-in vendor.



Rendering times are slower when you use 16-bit processing because 16-bit effects have two times the data of classic 8-bit effects.

- You might see a “FluidMotion Vector Edit Requires Full Resolution” error if you work in FluidMotion Vector Edit mode in anything other than full resolution (green mode in the timeline). Render FluidMotion effects before you combine them with any other effects, especially any other time-based effects.
- (Progressive projects only) If a clip contains any of the following effects, you must render the effects before you apply Scratch Removal:
 - Timewarp effects
 - Any effect that has been promoted to the Advanced Keyframe model
- Removing or undoing some timewarp effects might cause audio and video to lose sync.
- In the Transition Corner Display mode, two of the six frames display incorrect frames during trim operations initiated from the Timeline.

Workaround: Trim using the trim buttons.

- The Fluid film 2:3 timewarp effect might render incorrectly when you are rendering fluid motion type. The effect might flash a crop of left and right edges.

Workaround: Set the left and right mask in the FluidMotion Editor to zero.

- (HD only) Any animated alpha matte over 35 seconds long might fail.
- When an Avid FX is applied in an SD 24p progressive project, it can create unwanted aliasing on the resulting clip.

Export

- You might receive exception errors when exporting HDV 1080i/59.94 or 1080i 50 as Windows Media.
- When exporting to an HDV device, at least 4 to 5 seconds of media might be missing from the beginning of the sequence.

Workaround: Add 10 seconds of color bar or black filler at the beginning and at the end of the sequence.

- When exporting a QuickTime Reference movie, do not mix DV and non-DV media. If you mix DV and non-DV media, the resulting movie might contain line shifts.
- When you export pan automation on an audio clip as AAF, it does not translate in Pro Tools. Pro Tools does not accept varying value pan controls during import.
- In the Export Settings dialog box, the default size is not the image size of the opened project.
- When you play an exported clip in the Windows Media Player, the sequence stalls in the desktop monitor. The audio plays, the blue bar progresses in the Timeline, and the video/audio output to the client monitor is OK. If the clip that is loaded in Windows Media Player is removed, then the Play operation plays properly in both the desktop and client monitors.
- Export Locators export only a .txt file with frame count information, not timecode or Feet and Frames. Import also supports only frame count.
- A “Not enough memory is available to complete this operation or WM_BeginWriting_FAILED” error results from the application running out of available memory (RAM) while you perform the encode. Encoding to a Windows Media Video codec requires a lot of memory. The amount of memory required is directly related to the number of audio and video profile streams, width, height, bit rate, number of passes, VBR/CBR, and quality of the encoded video, as well as the resolution of the source media. If you encode HD media, you might need to reduce the bit rate, turn on 2-pass encoding, turn on VBR, lower the quality, or reduce the frame dimension.

- A “WM_FindInputFormat_FAILED” error might appear if the Windows Media exporter cannot find a suitable input format for a video or audio stream contained in the current Windows Media Export setting's stream profile. For example, using non-standard frame dimensions might result in this error. See The Microsoft Windows Media web site for more detail.

Import

- When you import an uncompressed QuickTime file, a PICT image, or a TIFF image, the first 4 or 5 vertical columns of pixels might truncate when you display the file in the Source, Record, or client monitors.
- When you batch import a sequence with a graphic animation that was created in a 30i project and then modified in a 720p project, it might not import.

Workaround: Import the graphic and manually edit it back into your sequence.

- Avid editing systems cannot import AVI files created on Avid DS Nitris systems. The import fails with an error message stating that the file format is not supported for import.

Locators

- A new item has been added to the Fast menu in the Locators window. “Disable Locator Popup” disables the locator pop-up window. It is disabled only for the work session. When you restart the Avid application, the locator pop-up menu is enabled.

Panasonic P2

- If you experience unusually long scan times, check to make sure both the local time and Greenwich Mean Time (GMT) are set correctly on your camera. If the GMT is not set correctly, you may need updated firmware for your camera.
- Play performance for a multi-stream sequence suffers when directly accessing media from the P2 media cards in the AJ-SPX800P camera.
- If you power off the P2 card reader while a bin accessing P2 media is open, attempting to load any P2 clip results in a DISK_FILE_NOT_FOUND message in the Source monitor window. The message should read Media Offline.

- Dupe detection is not available for P2 source material.

Play

- When the Avid editing application stops streaming play, a number of additional frames are sent to the Avid Adrenaline device in order to keep the client monitor synchronous with the desktop display. The Avid Adrenaline must play out that number of frames after the desktop has stopped playing. To make sure you view the actual last frame, the application then snaps the client monitor back to the frame on the desktop. This might be more apparent when playing HD media.
- If you do not see video output to your device, make sure that the appropriate device is selected in the Special > Device menu. If FireWire is selected in the Device menu, make sure Output to Device is selected in the Video Display Settings.
- If you experience a flashing monitor when attempting to play using the Japanese version of Windows XP, and your monitor does not appear to be covered by anything, adjust the state of your Language bar by maximizing and minimizing it. This will restore the ability to play.

Settings

- Do not carry User Profiles from a previous release to this release. Create new user settings. If you do use previous settings, the size of tools and windows might not be as expected, especially tools and windows that have been updated for this release.
- In the Open GL[®] Settings tab of the Windows Display Properties dialog box, the Multi-Display hardware acceleration should be set to Single Display mode. The default setting is Multi-Display Performance mode. This is the mode that appears if a new version of the NVIDIA driver is installed. If the setting is anything other than Single Display mode, the Avid application might drop frames during real-time playback of 3D effects.

Titles

- Unrendered back-to-back titles in a 1080i HDV sequence might not play in real time. The second title does not display.

Workaround: Render the titles.

- Rolling and crawling titles in 24p and 25p projects might display a “Layout Mismatch” error when in Full Quality mode.

Workaround: Select another quality mode. The error also goes away if you toggle to the HD project equivalent and load the title.

- When you reedit a Marquee® title in the Timeline, you might see artifacts in the video background. This is cosmetic only and does not appear in the resulting title.

Workaround: If you reedit the title in the bin rather than the Timeline, the artifacts do not appear.

- For projects whose formats are changed to HD, if there are Marquee crawls in sequences, these need to be modified to keep them as Avid DSK titles. Reedit these titles by using the effect editor to bring up Marquee. If when saving to a bin in Marquee you receive a message that the title is animated or that it cannot be saved directly to the Timeline, then perform the following workaround.

Workaround: Select the crawl text box. Press the “C” toolbar button within Marquee to cause the crawling text box to extend for the new larger width of the title. Now you should be able to save to the bin or timeline as before and the title will not be animated.

- Page breaks appear on rolling and crawling titles when an HD title is over SD media, or an SD title is over HD media.

Workaround: Recreate the title at the same resolution as the underlying video.

- HD titles appear aliased when you are not in Effect mode.

Some titles you create in HD projects might look aliased (blocky) when you view them at Full Quality in Source/Record mode. To improve the visible quality, render the title or view it in Effect mode.

- The application might appear frozen after you edit a Marquee title in the Timeline.

If you edit a Marquee title that is already part of a sequence in the Timeline and then exit Marquee, you might not be able to perform any other operations.

Workaround: Press the Escape key. Use a different user setting to avoid the problem.

- Rolling titles created in SD and rendered in HD display 1 line at the top of the matte when they are rendered.

Workaround: Recreate the title and matte before you render.

- If you change the size of text, it might yield different kerning results. If you highlight text and change the text properties, the kerning result might be different than if you had changed the text properties in the Parent text box. For consistent results, change the text properties in the Parent text box.
- When you edit large or unrendered SD crawling or rolling titles in an HD project, switch to SD, promote the title to Marquee, save the title in SD, then open the title in HD.

This workaround is not possible for a 720p project, but you can open the 720p bin in a 30i project and modify the title there, as long as there is an SD version of the sequence.

- Titles created in 4x3 SD and then re-created in 16x9 (DNxHD-TR resolution) appear to shift to the left. You must manually reedit the title in 16x9 for correct positioning.

Workaround: In 16x9 mode, load the original 4x3 title in Title tool. Click the Selection tool, select Edit > Select All, and then click Object-Group. Click Alignment > Center in Frame Horiz. Save the title to the bin.

Avid Unity

- If you start an Avid editing application without first mounting the shared volumes, any bins created in a shared project will not contain the Lock. This is not a supported workflow.

Workaround: Always mount shared volumes before opening the Avid editing application.

- Bins containing Titles or graphics with alpha channels created with 10-bit video do not open when shared with an earlier version editing system that does not support 10-bit video.
- “Disk File Already Exists” error might appear on Shared Unity Projects when moving bins to folders. For example, create a project on Unity, create a new bin and leave the default name on the bin, and then create a folder in the project and drag the new bin into the folder, then rename the bin. If you then click the New bin button and leave the default name and then drag that bin to the folder, you receive the error message Disk File Already Exists, even though you changed the name of the first bin in the project.

Workaround: Change the default name of the bin before you drag it to the folder.

Workgroup

- A file that was checked in to MediaManager using Desktop Check-In can only be checked into the local Avid editing system. Transfers of Desktop Check-In files to remote workgroups are not supported.
- Sequences with rendered Timewarp effects that are checked in and then checked out of MediaManager might have the effects appear as unrendered.

Workaround: Check the sequence out of MediaManager using another Avid editing system. The Timewarp effects remain rendered.

- MXF workgroup only - If you import clips into an editing application bin that were created with an Avid DS Nitris editing system, and then you perform a relink, the clips do not relink to the media on the Avid Unity workspace. The reason relink does not work in this case is because MediaManager now controls relinking of media files instead of using the MDB Manager, and since the Avid DS Nitris does not check media into MediaManager the clips are not relinked to the media.
- When you log into MediaManager from an Avid editing system, you might be refused login with the error message “Your TransferManager is in AAF mode and your MediaManager is in OMF mode. This is not correct. See your Administrator.” This problem occurs when the MediaManager and TransferManager servers are in conflicting modes. You can not log in to MediaManager until the administrator

resolves this problem. An administrator should reboot the TransferManager server after the MediaManager server has completed its startup processing and is ready to receive logins.

- Avid doesn't recommend using shared projects and shared bins in a managed workgroup. In a managed workgroup the MediaManager provides safer and easier ways of sharing and managing media and metadata. If you move or copy items from a locked shared bin to another bin, you might get a check in error message. The bin data is not lost, but the check in that accompanies the appearance of the item in the destination bin fails. The next check in, whether manual or automatic, will succeed.
- If the name of a shared bin is changed that contains a clip referenced by a sequence in another bin, when you open the sequence and perform a match frame and find bins, you might receive the error message "Bin binname is not in the project" or "Exception: BIN_NOT_FOUND". This error message might also appear without changing the bin name.

Workaround: To edit with this clip, use the Show Reference clips in the Set Bin Display dialog box of the bin containing the sequence.

- When working in a PAL project and media is offline, you might receive the error message "Exception:MSM:No OFFLINE Media found." This error should display "Media Offline."
- Rendering Timewarp Effects: If you select the "Use Motion Effect Drive" option when rendering a Timewarp effect, the rendered media will appear offline if the Motion Effect Drive is a local drive.

Workaround: Use the Media Creation Tool, Motion Effects tab to select the drive to be used as the Motion Effect Drive. Choose a shared Unity drive.

- When Relinking in an Avid Unity workgroup environment, only shared-storage media that is checked in to MediaManager is available for relinking.
- When trying to open a very large number of files and workspaces, the Media tool might hang. This might happen in Frame and Script modes. Text mode does not display this behavior.

- Do not check sequences with MetaSync® tracks into MediaManager. You cannot check out sequences that contain MetaSync tracks from MediaManager.

Workaround: Remove the MetaSync track from the sequence before checking the sequence into MediaManager.

XDCAM

- XDCAM proxy media might not export to a QuickTime reference movie successfully.

Workaround: If you export as a regular QuickTime movie, MPEG 4, or as Windows Media 9, the export is successful. Or, you can transcode the proxy sequence to DV 25 or MPEG-IMX and then export as QuickTime reference.

Additional Information

The following information is helpful when you work with your Avid system.

Documentation Changes

The following changes were not included in the printed documentation.

Power Users

If a power user creates a folder in the C:\Avid Mediafiles\MXF folder, and another non-power user logs on, launches the Avid editing application, and tries to refresh the media directories using the File > Refresh Media Directories menu, the following exception error occurs:

```
Exception: DISK_ACCESS_DENIED, filename: C:\Avid
Mediafiles\MXF\
```

This is due to the Microsoft permissions schema at the OS level, since a folder created by a power user cannot be modified/deleted by an administrator (and vice versa.)

To avoid possible folder access or permissions issues for power users, make sure that any folders that need to be shared or modified by other users are not created by a power user.

Crawling Titles

Previously, you might have seen some artifacts in crawling titles when you created titles using DV 25 411 media. To fix this problem, a Console command was added to the editing application. This command allows for additional filtering during the render process to reduce the artifacts. This console command is ON by default. This works for both 8-bit and 16-bit processing. This might slightly slow down the render process. If you do not need the additional filtering, you can turn off the command.

To turn off the extra filtering, type:

```
chromaFilt411 false
```

To turn on the extra filtering, type:

```
chromaFilt411 true
```

This setting stays when the user exits the application. The next time you start the application, the setting is at the value set before you last exited.

Capturing DV 25 and DV 50 with Standard Pulldown

In NTSC 23.976 projects you can now capture DV 25 24p and DV 50 24p material with standard pulldown through a 1394 (FireWire) connection. The connection can be through an Avid Adrenaline device, or a separate 1394 connection. You can edit the material and output it as 24p.



To capture DV material at the DV 50 24p resolution, the connection must be through a separate 1394 port on a different bus than the one being used by the Avid Adrenaline device.

Additional 16-Bit Effects

The following effects now support 16-bit processing.

- Dip to Color
- Fade from Color
- Fade to Color

- All Box Wipes
- All Edge Wipes
- All Matrix Wipes
- All Sawtooth Wipes
- Shape Wipes

New Marquee Templates

Avid now supplies new Marquee templates with the 16x9 aspect ratio. The Avid Templates folder in the Templates Library contains several new versions of templates designed for use with 16x9 footage. When a template has both 4x3 and 16x9 versions, the name of the 4x3 version ends in _4x3, while the name of the 16x9 version ends in _16x9.

Digital Cut Tool Changes

The Crash Record option is displayed in red in the Digital Cut tool because this method of digital cut modifies the timecode on the tape. The “Allow assemble and edit for Digital Cut” in the Deck Preferences settings has been changed to “Allow assemble edit and Crash Record for Digital Cut.” If this is not selected, these options do not appear in the Digital Cut tool. The only option that should appear in the Digital Cut tool for FireWire-controlled decks is the Crash Record option.

Effects Changes

The following effects can be promoted to the Advanced Keyframe model:

- Blend effects
- Box Wipes
- Conceal effects
- Edge Wipes
- Film effects
- The following Image effects:
 - Color Effect
 - Flip
 - Flip-Flop
 - Flop

- Mask
- Resize
- The following Key effects:
 - Chroma Key
 - Luma Key
 - Matte Key
- LConceal effects
- Motion effects
- Peel effects
- Push effects
- Reformat effects
- Spin effects
- Squeeze effects
- 3D Title effects
- Xpress 3D effects

Using PlasmaWipes with HD Projects

This section describes how to add HD versions of the PlasmaWipe effects to your Avid editing system. For information on using PlasmaWipes, see the effects guide or Help for your Avid editing application.

The basic set of PlasmaWipes that are shipped with your Avid editing system include files that are optimized for the following resolutions:

- NTSC resolutions (720x486)
- PAL resolutions (720x576)

HD projects require one of the following resolutions for PlasmaWipes:

- 1080i and 1080p projects require 1920x1080
- 720p projects require 1280x720

Several examples of each resolution are included in the Goodies folder on your Avid editing application installation CD-ROM. You can install these effects on your system and use them to create custom PlasmaWipe effects for your HD project.

To install the HD versions of the PlasmaWipes effects:

1. Insert the Avid editing application CD-ROM into the CD-ROM drive and navigate to the following folder:
 <drive>:\Goodies\HDPlasmaWipes
2. For 1080i and 1080p projects, copy the contents of the 1920x1080 folder to the following location:
 C:\Program Files\Avid\<application>\Supporting Files\
 Plasma Wipes\1920x1080\Avid\Custom
3. For 720p projects, copy the contents of the 1280x720 folder to the following location:
 C:\Program Files\Avid\<application>\Supporting Files\
 Plasma Wipes\1280x720\Avid\Custom
4. Copy the files in the 720x486 folder to the following folder:
 C:\Program Files\Avid\<application>\Supporting Files\
 Plasma Wipes\720x486\Avid\Custom



You must copy the 720x486 files. The 1020x1080 and 1280x720 versions require these files.

5. Restart your Avid editing application and open the Effect palette.
 The new HD PlasmaWipe effects appear in the Effect palette under the PlasmaWipes categories.

To create new HD PlasmaWipes effects:

1. See “Creating PlasmaWipes Effects” in the Help.
2. Create a new PlasmaWipe effect file at either 1920x1080 or 1280x720 resolution as described in the documentation. Either copy one of the existing HD PlasmaWipe effect files or create a new file using the proper resolution.
3. Save the effect and store it in the corresponding Custom folder. For example, if you create a file named MyPlasmaWipe.raw at 1920x1080 resolution, store it in the following folder:
 C:\Program Files\Avid\<application>\Supporting Files\
 Plasma Wipes\1920x1080\Avid\Custom\MyPlasmaWipe.raw
4. You must also create a 720x486 version of the file and store it in the corresponding 720x486 folder.
 To create a 720x486 version, do the following:

- a. Open the HD version of the image in Adobe Photoshop.
- b. Change the Image Size to 720x486.
- c. Use File > Save As to save the file to the 720x486 directory.

For example:

```
C:\Program Files\Avid\<application>\Supporting Files\  
Plasma Wipes\720x486\Avid\Custom\MyPlasmaWipe.raw
```

For more information on creating a 720x486 (NTSC) version, see “Creating PAL and NTSC Versions of the Image” in your Avid editing application Help.



The system will not recognize the new PlasmaWipe effect until you create the corresponding 720x486 version.

Installing Software Drivers

The Avid installation software does not automatically load the software drivers for the USB-to-MIDI software, or the Fibre Channel adapter board. If they are needed, you must install the drivers separately. For information on connecting these devices to your system, see *Using the Adrenaline DNA Installation Instructions* on the CD-ROM.

Installing USB-to-MIDI Drivers

You need to install USB-to-MIDI software drivers if you use one of the following devices to control audio gain automation on your Avid system:

- JL Cooper FaderMaster Pro™ MIDI automation controller
- JL Cooper MCS-3000X MIDI automation controller
- Yamaha® 01V or Yamaha 01V/96 digital mixing console

These controllers are referred to as fader controllers. Avid supports the MIDIMAN MIDISPORT™ 2x2 USB-to-MIDI converter to connect the fader controller to your USB hub.

The *Using the Adrenaline DNA Installation Instructions* on the CD-ROM describes how to connect a fader controller to your Avid system. This section describes how to install the driver software that recognizes your fader controller.



To reduce traffic on the USB bus, connect the USB-to-MIDI converter only if you need to use the JL Cooper FaderMaster Pro, the JL Cooper MCS-3000X, or the Yamaha 01V or Yamaha 01V/96 fader box.

To install the MIDISPORT 2x2 drivers:

1. Ensure that the MIDISPORT 2x2 USB to MIDI converter is *not* connected to the system. When you are ready to load the drivers, you will use a USB connector to connect the MIDISPORT 2x2 USB-to-MIDI converter to your computer.
2. Download the latest MIDISPORT 2x2 drivers from the following Web site: www.m-audio.com.

The system downloads a compressed, executable file.

3. Double-click the downloaded file to uncompress the driver files to a storage medium or to a folder on your system.
4. Double-click the Install.txt file that is included with the downloaded files. This file contains the instructions for loading the drivers.
5. To initiate the driver installation, use a USB connector to connect the MIDISPORT 2x2 USB-to-MIDI converter to the system. It is not necessary to connect the external fader to the MIDISPORT 2x2 device.

The system automatically detects that a new device has been connected and opens the Found New Hardware Wizard dialog box.

6. Follow the instructions in the Install.txt file.



If you uncompressed the files to a folder on your system, two drivers might appear in the list. You can select either one.

Installing the Fibre Channel Driver

The Avid application doesn't automatically load the Fibre Channel driver or firmware. The ATTO™ 2-GB Fibre Channel adapter boards, both optical and copper, use the same driver. An ATTO configuration utility is used to perform firmware updates. The configuration utility, firmware, and driver are placed on the hard drive.



The drivers and firmware for SCSI devices are automatically loaded by the Avid application installation software.

To install the Fibre Channel adapter board and driver:

1. Install the board into the proper slot.
2. Do not connect any drives to the ATTO Fibre Channel board.
3. Replace the side panel.
4. Plug the power cord into the system.
5. Turn on the system and log in with administrator privileges.
A Found New Hardware Wizard appears.
6. Select “Install the software automatically (Recommended)” and click Next.
Windows installs the driver.
7. Click Finish.
8. Click Next.
The Install Complete window opens.
9. Click Done.
10. Restart the system.

To install the ATTO Configuration Utility:

1. Navigate to the following location:
Program Files\Avid\Utilities\ATTOFC\Utilities
2. Double-click epiconf230.exe.
The ExpressPCI Configuration tool opens.
3. Click Next.
The License Agreement window opens.
4. Select “I accept the terms of the License Agreement,” and then click Next.
5. Read the information in the window, and then click Next.
The Choose Install Folder window opens.
6. Accept the default, and then click Next.
The Pre-Installation Summary window opens.
7. Click Install.
The configuration utility and driver are installed. This takes approximately 1 minute.
8. Click Done.

- Restart the system.

To update the Fibre Channel adapter board firmware:

- Shut down the system.
- Disconnect the Fibre Channel cable from the Fibre Channel board.
- Start the system.
- Navigate to Start>All Programs>ExpressPCI Configuration Tool.
- Select ExpressPCI Configuration Tool.

The ATTO ExpressPCI Configuration Tool window opens.

- In the left pane, expand hosts to localhost. You see ExpressPCI FC 3300 or FC 3305.
- Click ExpressPCI FC 3300 or FC 3305.
- In the right pane, click the Flash tab.

The Flash options appear.

- Click the Browse button, navigate to Program Files\Avid\Utilities\ATTOFC\Firmware FlashBundle_xx, and then click Open.
- Click Update.

A message box opens, instructing you to unmount all devices.

- Click OK.

The firmware updates. The update is finished when a message appears at the bottom of the ExpressPCI Configuration Tool window.

- Close all open windows.
- Shut down the system.
- Connect the Fibre Channel cable to your PC.
- Start the system.

Formatting and Striping MediaDrives

To use all the resolutions that Avid Media Composer Adrenaline HD offers, you need to format your media drives using a four-way stripe.



Disk drives must be configured as Dynamic if you are striping drives.

To create a partition and format a drive:

1. Start your system, and log in to an account with administrative privileges.
2. Right-click the My Computer icon, and select Manage.
The Computer Management window opens.
3. Click the Disk Management folder.



For more information on the Computer Management window, click the Help icon in the toolbar of the Computer Management window.

4. Make the first drive a Dynamic drive by right-clicking the disk ID section of the disk in the Computer Management window and selecting Upgrade to, or Create Dynamic disk, depending upon the status of your disk.
When you select a disk in the Computer Management window, the white section of the disk changes to stripes, showing that the section has been selected.
5. Repeat step 4 for each drive you want to stripe.
6. Right-click one of the Dynamic drives and select Action > Create Volume.
7. Follow the instructions in the Create Volume Wizard to finish striping the drives using NTFS format.

Installing Command|8 Drivers on a Windows System

You can use the Command|8™ as a control surface for your Avid editing application as well as for Pro Tools. Access the Pro Tools 6.9 or higher installer CD, and launch the Command|8 installer located at \Drivers\Command8\Command8 setup.exe. For more information on using the Command|8 with your Avid editing application, see “Using an External Fader Controller or Mixer” in the Help.

Setting Screen Resolution

You need to set your screen resolution before you run your Avid application.

1. Click the Desktop, and select Properties.
The Display Properties dialog box opens.
2. Click the Settings tab.
3. Set the Desktop Area slider to 1024 x 768 pixels.
4. Click the Color Quality pop-up menu, and select Highest.

5. (Desktop models) Set Screen Refresh by doing the following:
 - a. Click the Advanced button.
 - b. Click the Monitor tab.
 - c. Click the Screen Refresh pop-up menu, and select 75 Hertz.
 - d. Click OK.
6. Click OK.



You can use higher screen resolutions. Screen resolutions are limited by the system graphics board and the monitor specifications.

Suggestions for Optimum Performance

Background tasks can interrupt time-critical operations, such as capturing, playing, or rendering. Make sure that background tasks are not running while you are working on the Avid editing system.

Turn Off Simple File Sharing



Turning off Simple File Sharing is required. If you do not do this, you might get Access Denied errors after moving files.

To turn off Simple File Sharing:

- a. Double-click My Computer.
- b. Select Tools > Folder Options > View.
- c. Scroll down to the bottom of the window and deselect “Use simple file sharing (Recommended)”.

Optimum Performance

The following list contains suggestions for ensuring optimum performance when working with the Avid editing system:



The steps below might vary depending on if you have Windows Classic mode or Windows XP mode selected.

- Disable CPU throttling:
 - a. Select Start > Control Panel.

- b. Double-click Power Options.
 - c. Select Power schemes > Always On.
- Do not enable the Windows Display setting “Show window contents while dragging.” This setting hinders redraw performance on the Avid editing system. Do the following:
 - a. Select Start > Control Panel.
 - b. Double-click Display.
 - c. Click the Appearance tab.
 - d. Click the Effects button.
 - e. Deselect “Show window contents while dragging.”
- Do not leave the Console window open when you are editing. The Avid editing system performance slows considerably when the Console window is open.
- Do not leave a Windows Explorer window open. Windows Explorer tries to update file information.
- Do not leave an e-mail application open if it is set to do periodic checks for mail.
- Do not run any application that periodically “wakes up” and performs an action (for example, virus scanners and disk fragment utilities).
- Disable screen savers.
- Do not keep media on the same partition where the application is installed. Avid recommends external media drives.
- Always disable system sounds:
 - a. Select Start > Settings > Control Panel.
 - b. Double-click Sounds and Audio Devices.
 - c. Click the Sounds tab, and select Sound scheme > No Sounds.
 - d. Click OK.
- Always use small fonts with the display driver to avoid missing characters in the application dialog boxes.
- After moving a drive from one system to another, you must restart your system. Windows does not recognize the drive until you restart the system.
- To ensure you do not accidentally delete locked items from your desktop:
 - a. Right-click the Recycle Bin icon on your desktop.
 - b. Select Properties.

- c. Click the Global tab.
 - d. Select “Display delete confirmation dialog.”
 - e. Click OK.
- When you are advancing by single frames through the Timeline, deselect Clip > Render On-the-Fly to enable faster response time.
 - Do not name files with special characters (/ \ : ? ” < > | *), because Windows does not recognize special characters in file names. Bin names are limited to 27 characters (not including the four characters reserved for the file name extension).
 - Do not schedule automatic backups at times when your Avid editing system might be in use.
 - Do not run any application that includes prescheduled or automatically scheduled activities, such as a calendar program.
 - Do not leave other applications running. Some applications, such as Microsoft Office, run background processes.
 - Do not allow the Find Fast background process (find.exe) to run. The process tries to update its cache of file and folder locations. Check your Startup folder, and delete the file if it is there. To locate the find.exe, select Start > Search > find.exe.
 - Turn off AutoPlay for Multimedia devices. Windows XP uses an AutoPlay feature to automatically run programs and open files that it encounters on CD-ROMs and DVDs. If you plan to use the Online Library and Online Tutorial CD-ROMs, you should turn off AutoPlay for CD-ROMs that contain mixed content.
 - a. Double-click the My Computer icon on your desktop.
 - b. Right-click the CD-ROM or DVD drive you want and select Properties.
 - c. Click the AutoPlay tab, and select Mixed content from the pop-up menu.
 - d. Select “Select an action to perform,” and then select Take no action.
 - e. Click OK.

Extending Your Usable Address Space and Adding RAM for Improved Performance

The Microsoft Windows XP operating system limits every program to 2 gigabytes (GB) of address space. It reserves the remaining 2 gigabytes of address space for its own use. The operating system includes a boot-time mechanism that allows applications access to a larger virtual address space than was previously available. Avid provides a utility for setting the boot-time mechanism to extend the process address space. See [“Using Install3GB.bat to Extend Your Usable Address Space” on page 54](#) for information on using the utility.

Setting your Avid editing system to access a larger virtual address space might improve working with HD projects without running out of memory.



Even though you might gain more memory space, this can be quickly consumed with bins and complex HD effects.



For best performance, if you choose to extend your address space beyond 2 gigabytes, you should install an additional 1 or 2 GB of RAM.

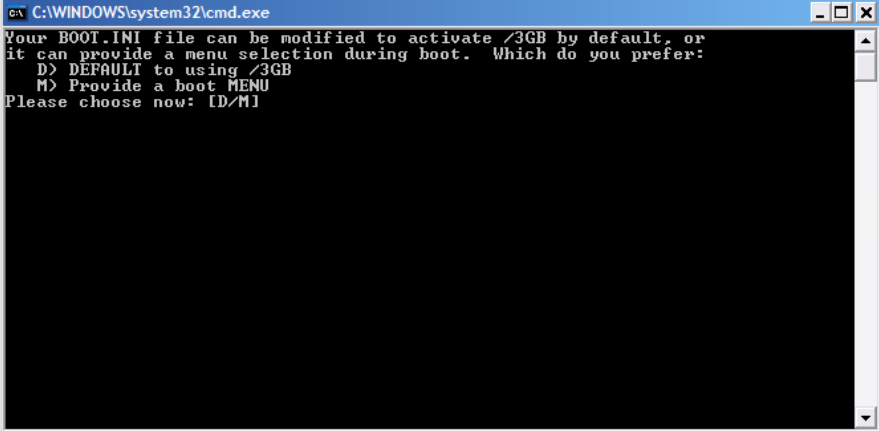
Using Install3GB.bat to Extend Your Usable Address Space

Use the following procedure to extend your usable address space.

To extend address space:

1. Double-click Program Files\Avid\Utilities\3GB\Install3G.bat.

The following window opens.



```

C:\WINDOWS\system32\cmd.exe
Your BOOT.INI file can be modified to activate /3GB by default, or
it can provide a menu selection during boot. Which do you prefer:
D> DEFAULT to using /3GB
M> Provide a boot MENU
Please choose now: [D/M]

```

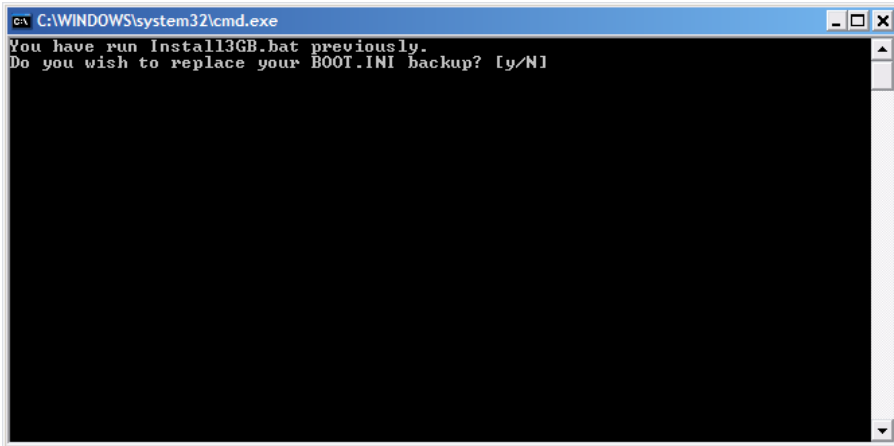
2. Choose one of the following:
 - ▶ If you want to always use the extended memory every time you boot the system, type D.
 - ▶ If you want the option to choose between the extended memory and the original default setting whenever you reboot, type M.
3. Restart your system.
4. If you typed D in step 2, the 3G extended memory is automatically used. If you typed M in step 2, you are presented with a list like the following:
 1. Microsoft Windows XP Professional
 2. Microsoft Windows XP Professional /3GB /userva=2700
5. To boot with extended address space, choose 2.

Restoring the Boot.ini Backup file

If you run the Install3GB.bat a subsequent time, it will determine that you have already modified the Boot.ini file and gives you the option to restore the boot.ini file to its original state prior to running the utility.

To restore the Boot.ini backup file:

1. Double-click Program Files\Avid\Utilities\3GB\Install3G.bat.
The following window opens.



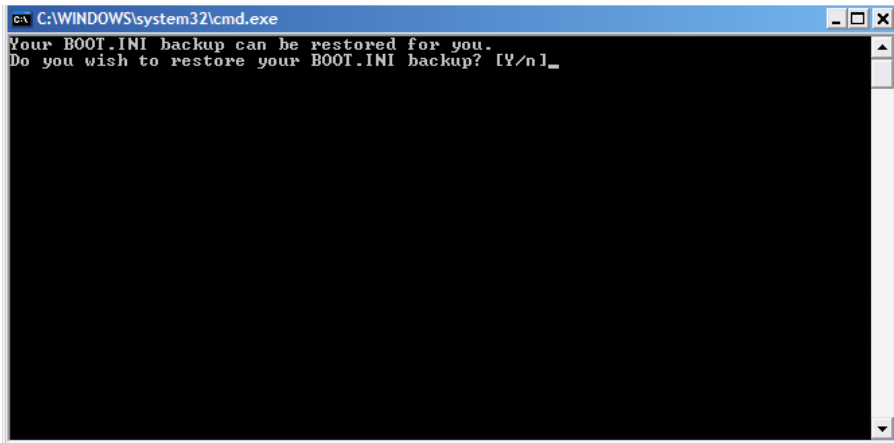
```
C:\WINDOWS\system32\cmd.exe
You have run Install3GB.bat previously.
Do you wish to replace your BOOT.INI backup? [y/N]
```



*The only time you should select Y at this prompt is if you had run the utility previously, had chosen the “D” option in step 2 on [page 55](#), **and** had installed another copy of Windows operating system on a different partition.*

2. Type N.

The following window opens.



```
C:\WINDOWS\system32\cmd.exe
Your BOOT.INI backup can be restored for you.
Do you wish to restore your BOOT.INI backup? [Y/n]_
```

3. Type Y to restore the Boot.ini file.

If you type N, you exit the utility without making any changes.

Special Notes

This section contains important information about system-level changes that affect the way your Avid software and hardware operate.

Antivirus Applications

Antivirus programs containing autoscanning features can interfere with the operation of the Avid editing application. For example, some antivirus programs can be configured to run in the background and scan *all* files for viruses whenever they are opened, copied, or moved. Since virus scanning is a processor-and-disk-intensive activity, it can interfere with capturing and playing real-time effects in the Avid editing application.

Avid recommends you do not scan all files or schedule any background tasks such as virus scanning when you are using your Avid editing application.

File deletion protection utilities also consume system resources and could interfere with the proper operation of the Avid editing application. These utilities automatically back up any files that are deleted, even temporary files created and deleted by the Avid editing application. This consumes a large amount of disk space.

Turn off Automatic Reboots

The Automatic Reboot option is turned on by default on some Windows XP systems. You should turn off this option.

To turn off automatic reboot:

1. Select Start > Settings > Control Panel.
2. Double-click System.
3. Click the Advanced tab.
4. Click the Settings button in the Startup and Recovery area.
5. Deselect Automatically restart in the System failure area.
6. Click OK and then click OK again.

Drive Filtering

Drive filtering is turned on for this release. In Windows XP, the filtering might not correctly select drives. If you find that no drives are available for your desired resolution, turn off drive filtering in the Media Creation dialog box. If you turn off drive filtering, use the following guidelines when capturing media to your drives:

- You can capture DV 25 or 10:1 resolution to an internal drive or to a non-Avid drive. This is true for standalone editors as well as editors on a LANshare workgroup.
- If you are recording to Avid Unity MediaNetwork or to a striped drive set, you can capture any resolution, including uncompressed (SD).

For more information about the Media Creation dialog box, see the Help.

Goodies Folder

Avid supplies a Goodies folder located on the Avid Media Composer Adrenaline HD CD-ROM. Access the Goodies folder by browsing the Avid Media Composer Adrenaline HD CD-ROM. This folder contains programs and files you might find useful when trying to perform functions beyond the scope of the Media Composer Adrenaline HD software.



The information in the Goodies folder is provided solely for your reference and as suggestions for you to decide if any of these products fit into your process. Avid is not responsible for the manufacture, support, or sales of these products. Avid is also not responsible for any loss of data or time, or any other adverse results related to the use of these products. All risks of using such products or accessing such Web sites are entirely your own. The Web sites listed in the Goodies folder are not under the control of Avid, and Avid is not responsible for their content, any changes or updates to them, or the collection of any personal data or information by the operators of such Web sites. All information and product availability is subject to change without notice.

Panasonic AG-DVX100 Camera

Avid recommends that you use certain device settings when using the AG-DVX100 camera with an Avid editor.

Device Setup

Make sure the device is in VTR mode by toggling the button on the front of the camera. Adjust the following Device Menu Settings on the camera:

Recording Setup

- REC SPEED - **SP**
- 1394 TC REGEN - **OFF**
- TC MODE - **DF/NDF** (Must match the tape in the device)
- TCG - **REC RUN**
- FIRST REC TC - **REGEN**

AV In/Out Setup

DV OUT - **OFF**

Using the Panasonic AG-DVX100 Camera with a 24p Project

To capture an NTSC 24p project in DV, your footage needs to have been shot with advanced pulldown. This is currently available using the Advanced option of the Panasonic AG-DVX100 camera.

If you want to use 1394 deck control to capture from the Panasonic AG-DVX100 camera, set the menu in the device as follows:

Menu > RECORDING SETUP > 1394 TC REGEN > OFF

Panasonic AG-DVX100 Camera Communication Error

You might lose communication with the Avid Adrenaline if you switch between the Capture tool and the Digital Cut tool when performing a digital cut with DV device control.

Workaround: Close each tool after you are through using it.

If you lose communication, quit the application, power cycle the Avid Adrenaline, then restart the application.

Power User

Administrator or Power User rights are needed to run the Media Composer Adrenaline HD application. The Media Composer Adrenaline HD installer has automatically granted the necessary “Increase Scheduling Priority” user right to Power Users.

Disconnecting Devices

Do not disconnect devices while running the Avid application. Before starting the Avid application, make sure all your devices are connected first.

Avid Pro Tools

Avid Media Composer Adrenaline HD and Avid Pro Tools LE cannot be installed on the same system.

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888 I/O, Adrenaline, AirPlay, AirSPACE, AirSPACE HD, AniMatte, AudioSuite, AudioVision, AutoSync, Avid, Avid DNA, AVIDdrive, AVIDdrive Towers, Avid Mojo, AvidNet, AvidNetwork, AVIDstripe, Avid Unity, Avid Xpress, AVoption, AVX, CamCutter, ChromaCurve, ChromaWheel, DAE, D-Fi, D-fx, Digidesign, Digidesign Audio Engine, Digidesign Intelligent Noise Reduction, DigiDrive, Digital Nonlinear Accelerator, DigiTranslator, DINR, D-Verb, Equinox, ExpertRender, FieldPak, Film Composer, FilmScribe, FluidMotion, HIIP, HyperSPACE, HyperSPACE HDCAM, IllusionFX, Image Independence, Intraframe, iS9, iS18, iS23, iS36, Lo-Fi, Magic Mask, make manage move | media, Marquee, Matador, Maxim, MCXpress, Media Composer, MediaDock, MediaDock Shuttle, Media Fusion, Media Illusion, MediaLog, Media Reader, Media Recorder, MEDIArray, MediaShare, Meridien, MetaSync, NaturalMatch, Nearchive, NetReview, NewsCutter, Nitris, OMF, OMF Interchange, OMM, Open Media Framework, Open Media Management, ProEncode, Pro Tools, QuietDrive, Recti-Fi, RetroLoop, rS9, rS18, Sci-Fi, Softimage, Sound Designer II, SPACE, SPACEShift, Symphony, the Avid|DS logo, Trilligent, UnityRAID, Vari-Fi, Video Slave Driver, VideoSPACE, and Xdeck are either registered trademarks or trademarks of Avid Technology, Inc. in the United States and/or other countries.

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