

Sync indicators are a welcome new feature

us who do share PC's and spend far too long rearranging our screens and options until we are happy with our 'individual' look and feel, and furthermore, you can save your screen layouts.

**Bin ends**

The look of the bin has been improved also - and there is now a bin Undo, which is separate from the regular project undo, playable picons (what Discreet calls the clip icons), and you can now set in and outs in the bin. This allows you to edit your clips in the bin before transferring them to the timeline or source viewer. You can also 'gang' (or lock) clips together in the bin so that they can be updated simultaneously in sync.

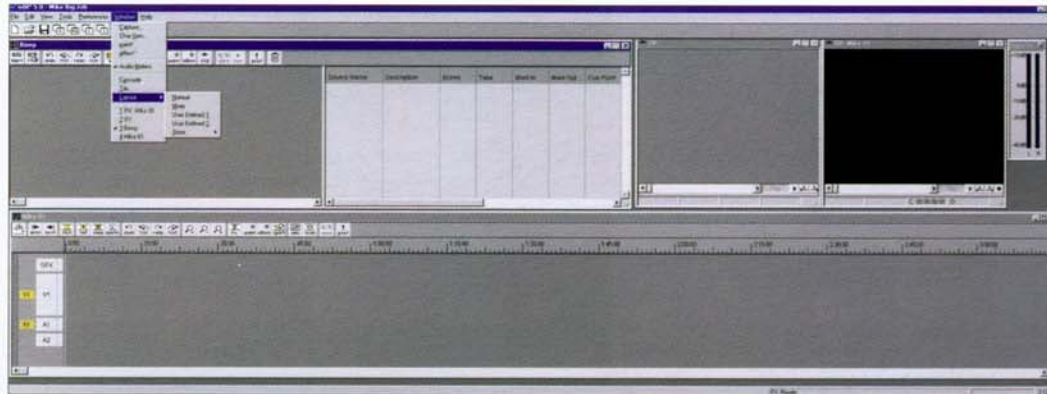
Searching for clips is also made easier due to edit\*'s ODBC-compliant database functions. As a part of the search functionality, version 5.0 allows you to define parameters of your clips way beyond just a source name. These are all then searchable later - description, scene, take, even user. The search offers Boolean (and, or) operators and is a very powerful, useful tool when working on large multi-editor projects. Not everyone names their files in the most obvious manner after all.

**Listen up**

edit\* has also improved the audio areas in 5.0 - a great boon is that you can now have audio waveform in the Timeline. You can also use 'rubber-banding' to alter audio levels (something Adobe Premiere people are already used to). edit\* naturally comes with its own mixer for audio where you can do all the obvious stuff as well as lock or 'gang' audio tracks and apply effects to the whole selection at once.

**The march of time**

On to the Timeline - some changes here also. Version 5.0 allows you to drag-and-drop from the source viewer or from the bin. You can trim in the timeline now as well as perform slip and slide trimming. In effect, there is much more 'on the fly' editing that you can achieve in the Timeline than you could in previous versions- allowing for 2, 3 or 4 point editing.



The display properties of the Timeline picons are customizable and the gang tool can now handle multiple camera support.

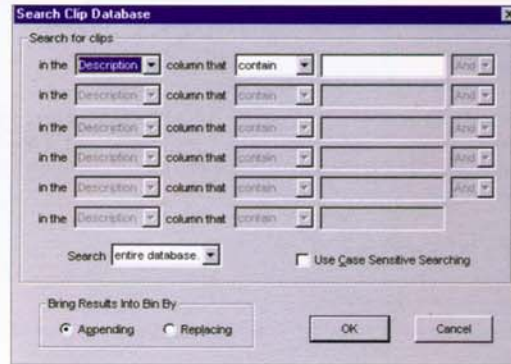
You can 'solo' audio and video tracks, in effect turn off and on tracks - useful when working with near the maximum 99 audio tracks! (FYI you can expand your video tracks to 98, though only two are real-time.)

There is also the GFX (graphics or logo) track too (for broadcast quality alpha-keyed graphics) - here you can add targas, tiffs, gifs, jpgs and the like, or use the now integrated Inscrber CG to add text/credits, all in real-time.

Sync indicators are also a welcome new feature - they provide the editor with a visual cue of when and by how much matching source material is out of sync. A numeric display in the picon clip tells the editor how much the clips are out of sync and also colors the clips automatically as a visual cue.

A lot of edit\* 5.0 has automated 'intelligence' to aid the editor. For example if you try to insert a clip into too small a gap in the timeline, edit\* will ask you if you wish to scale the clip accordingly (automatically reduce or speed up the clip and 'scale to fit').

Another addition to the toolbar denotes the fact that edit\* is, of course, part of the Discreet family and as such paint\* and effect\* can be integrated into edit\* and launched right from the toolbar.



edit\* allows you to work on your clips in paint\* or effect\* to add trackers or colorization, composites, whatever, and the changes seamlessly integrate into your clips in edit\* or to your clips across a network.

**Go with the flow**

I mentioned earlier the concept of 'workflow'. By this I meant how Discreet products work together to share information across networks to speed up the production process. The edit\* package addresses this through a neat program called JobNet Manager. It allows you to share bins and programs (timelines) between jobs (or projects). With JobNet Pro, multiple edit\* seats (other PC's running edit\*) can share the same media files at