



the same time from a common server.

You have access to jobs, bins, and programs in your workgroup, changes are made in real-time to your clips as others can be working on them in paint\* or effect\*. This form of networking is becoming more common as projects become larger but the teams smaller and more specialized.

Did I mention unlimited undo's? I think maybe I should, as it's a real blessing for the less disciplined amongst us and I'm sure that this is a feature many such people will appreciate.

edit\* 5.0 now also includes QuickTime support, which is kind of important for those who develop for the Web. There is also EDL exporting, useful for editors working with higher-end studios who may be running products like smoke\* and fire\*.

### Key issues

Keyframing is another watchword of edit\*. You can keyframe both audio and video and create customizable transitions and effects (much like in Adobe After Effects). The keyframe editor allows control of all animation parameters in a given effect. Using the graph views which form the default setting, you can map out animation curves and see how your animation is interlocking between keyframes and make adjustments accordingly, all in real-time, and again, you gotta love that render engine.

Transitions and effects, once applied to clips, all occur in real-time also. In mentioning effects (given they are now such an integral part of the editor's toolbox) it's worth noting that Boris Effects is packaged with edit\* 5.0 and Adobe After Effects now offers a plug-in for edit\*.

Capturing source material has also come on in edit\* - you can batch capture ("logging") and choose from a variety of data rates to suit your project. A neat feature here, is the ability to sample

all your clips at a low rate then 'supersize' them later. For example, if your PC is in-between projects and is pretty full, you're limited to how much you can capture (in the VTR capture window, edit\* shows you how much disk space you have left relative to your capture data rate). So you can capture all your clips in "draft" mode and go ahead and edit your feature. Later, you can then recapture all of the source at a higher rate for broadcast or sampling out to tape.

### The verdict

edit\* really is an immensely powerful system and with that power comes a few problems, albeit minor ones - but to those amongst us used to having an NT box that runs our editing package as well as a bunch of other programs - well, you can pretty much forget that with edit\* 5.0.

It's a case of install edit\* 5.0 along with NT Service Pack 5 (allowing you to carry on editing into 2000) and then leave the PC well alone! This has mostly to do with the database functionality of edit\* (those search functions I mentioned earlier).

Any applications that alter the Windows NT registry or ODBC setup can cause your edit\* real problems (this is especially true for Microsoft products. I naively loaded Office 2000 and immediately wished I'd read that "Read this



First" printout from Discreet, it would have saved me a few problems.)

Now the system has got over its teething problems (and my inability to RTFM) I have been, and continue to be, impressed with the power of edit\*. Couple it with paint\* and effect\* (as well as 3D Studio MAX naturally) and you quickly become aware of the endless possibilities. Refusing projects because they seem too far-reaching becomes less plausible. Much as 3D Studio MAX has given many access to the 3D world and has made game development cheaper - edit\* brings the high-end production tools of the DV non-linear world to a wider audience. If you get a decent, powerful PC and the right sort of setup, edit\* will certainly be a big step in allowing you to compete with all the money-laden studios with a fraction of their considerable overheads. ■