

Matrox RT.X2

Release Notes

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Your notes

About these release notes

These release notes provide a list of new features, known issues, and other important last-minute information applicable to Matrox Mx.tools version 4.0.1. This information supplements the following Matrox RT.X2 manuals:

- *Matrox RT.X2 Quick Installation Guide*
- *Matrox RT.X2 Installation Manual*
- *Matrox RT.X2 User Guide*



Note Throughout the Matrox RT.X2 documentation, the term “RT.X2” refers to RT.X2, RT.X2 LE, and RT.X2 SD, unless indicated otherwise.

Visit our website for the latest downloads

To ensure that you have the latest software updates and documentation available for your Matrox RT.X2 system, check the “Downloads” section for Matrox RT.X2 on the Matrox Video Support website at www.matrox.com/video/support. Our website also offers up-to-the-minute information about Matrox products, access to our user forums, and special promotional offers.

What’s new in this release?

Matrox Mx.tools 4.0.1 provides the following new feature:

- Accelerated media exports to Matrox *.avi* files using Adobe Premiere Pro. When you choose **File > Export > Media**, you can select the **Matrox AVI** format, select an export preset, and use the new **Matrox Export** tab to perform an accelerated export.

For details on using this new feature, see the section “Exporting to a Matrox *.avi* file” in Chapter 4, “Defining Your Adobe Premiere Pro Settings” in the *Matrox RT.X2 User Guide* provided with the Mx.tools 4.0.1 release, and available in PDF format in the “Downloads” section for Matrox RT.X2 on the Matrox Video Support website at www.matrox.com/video/support.

Installing Matrox Mx.tools version 4.0.1


To install the Matrox Mx.tools 4.0.1 DVD content, you must first remove any previous version of Mx.tools installed on your computer by choosing **Start > All Programs > Uninstall Matrox Mx.tools**, or you can choose **Uninstall Matrox Mx.tools** from the RT.X2 menu on your Matrox RT.X2 installation DVD.



Important Before installing Matrox Mx.tools version 4.0.1, you must install Adobe Premiere Pro CS4, version 4.0.1. Both Adobe Premiere Pro and Matrox Mx.tools must be installed on an NTFS-formatted drive (usually your system drive).

After installing Adobe Premiere Pro CS4, you should install any other third-party programs for which you want to install the Matrox WYSIWYG plug-in, such as Adobe After Effects, Adobe Photoshop, and eyeon Fusion. To install Matrox Mx.tools, choose **Install Matrox Mx.tools** from the Matrox RT.X2 menu. For details on installing Matrox Mx.tools and other Matrox RT.X2 software, see your *Matrox RT.X2 Installation Manual*.

If you have problems updating Adobe Premiere Pro CS4

If you try to update Adobe Premiere Pro CS4 to a later version with Matrox Mx.tools installed on your computer, you may receive a message that the update was unsuccessful. If this happens, you should temporarily stop the Matrox WYSIWYG plug-ins. To do this, right-click the  icon on your Windows taskbar and choose **Exit**. You can then run the Adobe Premiere Pro updater again. To restart the Matrox WYSIWYG plug-ins, choose **Start > All Programs > Matrox Axio.utils > Matrox WYSIWYG Control Panel**.

If the Premiere Pro update is still unsuccessful after you've stopped the Matrox WYSIWYG plug-ins, you'll have to uninstall Matrox Mx.tools, update your Adobe Premiere Pro CS4, and then re-install Matrox Mx.tools.

Exporting to tape using Pipeline ProVTR RS-422 device control

The Pipeline ProVTR plug-in for Adobe Premiere Pro lets you control your VTR while performing export to tape operations. You can purchase Pipeline ProVTR directly from Pipeline Digital, Inc. For information about setting up Pipeline ProVTR RS-422 device control, see your *Pipeline ProVTR User Guide*.



To export your sequence to tape using ProVTR RS-422 device control:

- 1 Open the project and activate the sequence you want to export to tape.
- 2 Make sure your VTR is properly connected, turned on, and set to Remote mode.
- 3 Load a striped recordable tape into your VTR.
- 4 Choose **Edit > Preferences > Device Control**, and select **ProVTR 7.3** from the **Devices** list.
- 5 Click **Options** and make sure that the ProVTR setup options are correctly set as explained in your *Pipeline ProVTR User Guide*.
- 6 Choose **File > Export > Export to Tape**.

For more details about exporting your sequence to tape using Pipeline ProVTR device control, see your *Pipeline ProVTR User Guide*.



Important Before disconnecting your device, make sure that you turn off the ProVTR device control by setting the device control to **None** or selecting another type of device control. As well, make sure that your device is properly connected before you select the ProVTR device control.

Known issues

Please be aware of the following issues when using Matrox RT.X2 with Matrox Mx.tools version 4.0.1:

Installation and general operation

- When using dual monitors with an NVIDIA display card, you must make sure certain settings are applied in order to display video in a window on your computer screen, such as with Premiere Pro's Source and Program Monitors. You must set the **nView Display Mode** to **Horizontal Span**. (Ref# 31691 & 35591).
- Matrox RT.X2 does not support setting your computer to standby or hibernation mode. (Ref# 38021)
- If you log onto Windows XP using an account that does not have local Administrator rights, the Matrox realtime plug-in for Adobe Premiere Pro and the Matrox WYSIWYG plug-ins may not work. In order to fix this problem you need to run the Pnprep tool package available on the Microsoft website at <http://support.microsoft.com/default.aspx?scid=kb;en-us;810509> (Ref# 40212)
- If you are using an HP L2335 flat panel monitor to preview your DVI video output, you may see tearing in your image. (Ref# 39727)
- When installing the Matrox WYSIWYG plug-ins on a system that is not English, such as a Japanese system, you may need to install some of the WYSIWYG plug-ins manually. To do this, click the **Browse** button and go to the appropriate Plug-ins folder. (Ref# 40459)
- If your system has an Intel Pentium D 950 dual-core processor, you may get an error that states that your CPU does not meet the minimum requirements when installing Matrox Mx.tools. To avoid this, the **Max CPUID Value Limit** needs to be set to **DISABLED** in the system BIOS settings. (Ref# 42032)
- eyeon Fusion does not support Matrox HDV *.avi* files. (Ref# 42666)
- In order to view thumbnails for your Matrox clips in Adobe Bridge CS4, you will need to remove Apple QuickTime from your computer. (Ref# 43478)
- If you have the DivX Pro codec installed on your computer, Windows Explorer may crash when you select a Matrox clip. If this happens, you'll have to remove the DivX Pro codec from your system. (Ref# 43936)
- When playing back a Matrox HDV *.avi* file in any program other than Adobe Premiere Pro, you may see garbage video at the very start of the clip. As a workaround, trim the first two frames from the beginning of the clip. (Ref# 42561)
- Adobe Photoshop CS4 does not support Matrox *.avi* files. (Ref# 44692)

- You may not be able to play back a Matrox MPEG-2 I-frame HD clip in Windows Media Player or a Video for Windows application. If this occurs, try uninstalling or updating your non-Matrox Video for Windows codecs. (Ref# 41899)
- When you use the Matrox EZ-HDV AVI utility or the Matrox EZ-MXF utility for source clips that have a frame size of 1440×1080, the created reference *.avi* files will have a frame size of 1920×1080 and a 1.333 pixel aspect ratio. To display these reference *.avi* files correctly in Adobe After Effects or Adobe Premiere Pro, you'll need to use the **Interpret Footage** command to change the pixel aspect ratio to 1.0. (Ref# 44136)
- On a Windows Vista system, Matrox uncompressed clips (8- or 10-bit) won't play back in Windows Media Player. (Ref# 43314)
- On a Windows Vista system, the thumbnails preview of *.mxf* and *.avi* files may not always work. (Ref# 46613)

Adobe Premiere Pro, After Effects, and Matrox realtime plug-in

- Some Matrox effects, such as the cube and surface finish effects, may not be available depending on your system's display card (GPU) and the amount of onboard memory. For up-to-date information on issues with tested display cards, see the Matrox RT.X2 Support section of our website at www.matrox.com/video/support. (Ref# 38843 & 43095)
- To avoid problems when rendering previews or exporting your sequence to disk, make sure that the total length of your Premiere Pro project's folder path name and file name is not longer than 128 characters. (Ref# 49841).
- When you apply realtime scaling to a clip in a sequence, the clip may be displayed with an incorrect aspect ratio (stretched or squeezed). If this happens, select the **Disable accelerated scaling to frame size** option for your sequence on the **General** page of the **Matrox Playback Settings** dialog box. (Ref# 49243 & 49619)
- If you capture a single clip and specify a new name for your clip instead of using the default name in the **Save Captured Clip** dialog box, the **Media Start** time code for the clip may be incorrectly set to 00:00:00:00. (Ref# 48393)
- When you export a Matrox NTSC sequence to MPEG-2 format for DVD using Adobe Media Encoder, the exported video may be blurry. As a workaround, export your sequence as follows:
 - a In the project that you want to export, create a new sequence using an Adobe **DV-NTSC** preset.
 - b Drag your Matrox sequence from the **Project** panel to the new Adobe sequence.

- c Use Adobe Premiere Pro's Motion effect to change the **Position** settings of the sequence by one pixel up or down (for example, from 360, 240 to 360, 239).
- d Export the Adobe sequence using the **MPEG2-DVD** format and any NTSC preset. (Ref# 49447)
- When you import a PAL or 576p @ 25 fps clip to a Matrox sequence, and the clip has an unsupported compression format on RT.X2 (such as a PAL DVCPRO50 clip), the clip may play back with inverted fields. If this happens, use Adobe Premiere Pro's Motion effect to change the **Position** settings for the clip from 360, 288 to 360, 287. (Ref# 49248 and 49259)
- If you apply a speed change to a PAL clip in a Matrox sequence, when you render the clip for previewing or an export to disk, the rendered video will be jittery. As a workaround, use the **Interpret Footage** command to change the clip's field order to **Lower Field First** before rendering or exporting the clip to disk. (Ref# 49023)
- When you import an Adobe Premiere Pro CS3 project to a CS4 project, make sure that you import the entire project and not selected sequences. Otherwise, the editing mode for the imported sequences may not be retained, and will be set to Desktop. (Ref# 48868)
- When Adobe Premiere Pro's Motion effect or the Matrox direct manipulation controls are enabled, scrubbing over your clip will be jerky and slow. As a workaround, deselect the Motion effect by selecting another control (such as **Opacity**) before scrubbing over your clip. (Ref# 34145)
- When creating a Matrox wipe transition, you may see dotted lines in your output. To eliminate the dotted lines, apply softness to the wipe. (Ref# 33122)
- On a system without Matrox Mx.tools installed, such as a remote editing workstation that doesn't have the Matrox RT.X2 hardware, Adobe Premiere Pro does not support Matrox MPEG-2 I-frame files that were created using the Matrox MPEG-2 I-frame codec that was released with legacy Matrox products, such as for DigiSuite and Matrox RT.X100 Xtreme Pro. (Ref# 33754)
- When batch capturing video clips with multiple associated stereo audio files, each clip's *.avi* file with only the first associated stereo *.wav* file will be imported automatically into the Premiere Pro **Project** panel. If you batch capture video clips with associated mono audio files, neither the *.avi* files nor associated mono *.wav* files will be imported automatically. You can manually import any files that are not automatically imported by choosing **File > Import** from the Adobe Premiere Pro main menu. (Ref# 34652)

- Creating keyframes with the **Position** property of Adobe Premiere Pro's Motion effect may cause shaky playback. To ensure smooth playback, use the Matrox 3D DVE effect to adjust the position of your clip. (Ref# 32359)
- If you apply a Matrox transition and a Matrox effect to a clip that has reverse speed applied to it, creating multiple keyframes will not work correctly. (Ref# 33172)
- If you load a sequence that has a clip with a positive speed change into another sequence and split it, the segment after the split will show incorrect frames. (Ref# 33324)
- In an HD sequence, the **All Scopes** display mode is very slow to update when working with color mattes. (Ref# 34354)
- When you import DV and MPEG-2 I-frame video clips with a 720×480 resolution into your Matrox sequence, the image size displayed in the **Project** panel and the **Properties** window will be 720×486. To see the real resolution of the clip, look at the **Actual Image Size** in the **Properties** window. Your clips will be processed and output correctly when you export to file or print to tape. (Ref# 31737)
- When Matrox RT.X2 systematically drops frames in order to preview a non-realtime segment, it will continue to do so briefly in a realtime segment that follows. (Ref# 35845)
- When you change the frame rate of a clip using Adobe Premiere Pro's **Interpret Footage** command, the frame rate is not interpreted correctly in the Source or Program Monitor, which may result in repeated frames at the end of your clip. (Ref# 34578)
- When you select a Video for Windows or Adobe Premiere Pro preset, if you resize the **Monitor** window during playback, the playback will stop and the Play button will not appear until you click on the Stop button. (Ref# 32574)
- When playing a clip in the Source Monitor, if you click the **Output** button and change the display mode, playback will stop. (Ref# 32278)
- Certain Adobe Premiere Pro effects such as the Brush Strokes effect and the Auto Color effect are very slow to render and may cause Adobe Premiere Pro to become sluggish. (Ref# 36650)
- If you chose a Matrox preset for your sequence, and create a new sequence in Premiere Pro with the **Master** audio track set to **Mono**, you may not be able to export the sequence. (Ref# 36329).
- If you have an NVIDIA Quadro NVS display card, you may not be able to display clips on your computer screen, such as in the Source and Program Monitors, when playing back clips in a Desktop (Video for Windows) sequence in Adobe Premiere Pro. (Ref# 32580)

- When you are working with large projects, it is recommended that you save your project with only one small sequence open, as it will free up memory to help avoid issues when opening projects. (Ref# 36730)
- For best results, use the Matrox MPEG-2 I-frame codec instead of a Matrox DV codec to capture video when working in an SD sequence. (Ref# 32466)
- If you set the **Display Format** for your Matrox sequence to shows frames instead of time code, the frame displayed on your video monitor may not always correspond to the frame displayed at the current-time indicator. (Ref# 32412)
- When you use Adobe Project Manager with the **Make Offline** option selected to trim a project, some clips that don't match the video format of your sequence may remain online when you open the newly trimmed project. (Ref# 40570)
- When you apply a Matrox effect to a clip that is not full-screen size, you may notice that the clip does not display as the correct size. To avoid this problem, you should scale your clips to your sequences's frame size using Adobe Premiere Pro's **Scale to Frame Size** feature, or use clips that have a resolution that matches your sequence's video format. (Ref# 38056)
- If you enter a fractional value when specifying the border width for an Adobe Premiere Pro transition, the value will be rounded down to the nearest whole number. For example, if you enter a value of 5.5 it will be treated as 5.0. (Ref# 37717)
- When you use Adobe Premiere Pro's **Make Offline** command and choose to delete your media files, some of the files may not be deleted from your A/V drive. (Ref# 38307)
- If you are using the Japanese version of Adobe Premiere Pro, the **Save File** dialog box may not appear when you stop a capture. You may also get errors when trying to render. To avoid these problems:
 - In Windows Vista, choose **Start > Control Panel > Clock, Language, and Region > Regional and Language Options**, and click the **Administrative** tab. Under **Language for non-Unicode programs**, click **Change system locale**, click **Japanese (Japan)** from the list, and click **OK**.
 - In Windows XP, choose **Start > Settings > Control Panel > Regional and Language Options**, and click the **Advanced** tab. Under **Language for non-Unicode programs**, click **Japanese** from the list, and click **Apply**. (Ref# 38454 & 38417)
- In order to see frame blending for speed changes when you scrub on an After Effects composition imported to your Adobe Premiere Pro sequence, you must set the display quality of the Program Monitor to **Highest Quality**. (Ref# 38676)

- If your hard disk is fragmented, you may experience dropped frames or Adobe Premiere Pro may freeze when performing an export to tape with 486p @ 23.98 fps material. To avoid problems, you should defragment your hard drives regularly. (Ref# 38729)
- Depending on your system, you may experience dropped frames if the **Audio Input Levels** window is open when capturing video to the Matrox MPEG-2 I-frame HD format. If you are experiencing this, try closing the **Audio Input Levels** window before performing your capture. (Ref# 38931)
- When batch capturing video clips with associated mono audio files, when you drag your captured *.avi* to the **Timeline** panel, the associated *.wav* files will be placed on a stereo track. To avoid this, you can either select the captured *.avi* in the **Project** panel and choose **Clip > Audio Options > Source Channel Mappings** and select **Mono** as the **Track Format**, or you can manually re-import the captured clip and its associated *.wav* files by choosing **File > Import** from the Adobe Premiere Pro main menu. (Ref# 38691)
- If you use the **Customize Matrox Wipes** dialog box to make changes to a Matrox transition after it has been rendered, the changes you make will not be updated in the Transition preview or on your Program Monitor until you click **OK**. (Ref# 39018)
- When working with graphics clips that are not the same pixel aspect ratio as the ratio set for your sequence, you must change the ratio of the clips manually using Adobe Premiere Pro's **Interpret Footage** command. (Ref# 35365)
- When realtime scaling to frame size is applied to clips in a sequence (such as for realtime playback of HD clips in an SD sequence), any letterbox or pillarbox black bars in these clips will be opaque. If you have a segment that requires rendering and includes a clip that you've scaled to your sequence's frame size, the scaled clip's letterbox or pillarbox black bars may become transparent, allowing the underlying clip to show through. If you always want the black bars to be transparent, select the **Disable accelerated scaling to frame size** option on the **General** page of the **Matrox Playback Settings** dialog box. When you do this, however, all the scaled clips in your sequence will require rendering. (Ref# 39392)
- It is recommended that you do not work with Adobe Premiere Pro's Multi-Camera Monitor open, as scrubbing the timeline will be slow and your Program Monitor output will not update correctly. (Ref# 39764 & 39977)
- If you choose **Alpha** as the display mode for your Program Monitor, the preview in the Program Monitor will not be correct. (Ref# 39903, 40435, & Adobe PR # 1285541)

- Applying speed changes to a nested sequence that contains three or more clips, may cause certain segments or the whole sequence to require rendering. (Ref# 39822)
- When capturing material in Adobe Premiere Pro, the estimated capture time remaining in the Status area of the **Capture** panel may fluctuate erratically. (Ref# 40017)
- If you export a DVCPRO50 clip from Adobe After Effects using a Video for Windows codec and then import that clip into a Matrox sequence, the clip will contain inverted fields and you will not be able to reverse the field dominance by using the **Field Options** command. (Ref# 40249)
- If you are working in a 1440×1080i/p sequence in Adobe Premiere Pro and select **File > New > Photoshop File**, the new Photoshop file will open up with a default resolution of 1920×1080 instead of 1440×1080. (Ref# 40456)
- When capturing material from a tape with a bad video signal, you may receive a Macromedia error and the captured footage will consist of blue or black video. (Ref# 40496)
- When using Adobe Premiere Pro's Crop effect, a vertical line may appear at the right edge of your video output. As a workaround, adjust the right crop value by one percent to see if the line disappears or use the Matrox move & scale effect to perform the crop with the **Edge Softness** values set to one percent. (Ref# 41684)
- When you choose to accelerate the Adobe Premiere Pro Motion effect using the Matrox move & scale or Matrox 3D DVE effect in the **Matrox Playback Settings** dialog box, a small percentage of softness will be automatically applied to the edges of your clip. If you don't want any softness on the edges of your clip, use the Matrox move & scale or Matrox 3D DVE effect to transform your clip and set the edge/border softness to zero percent, or clear the **Accelerate Motion using** option in the **Matrox Playback Settings** dialog box. (Ref# 41011)
- When using a native Adobe Premiere Pro effect in conjunction with the Matrox track matte effect, you may see black flashes in your preview output when you adjust the property settings in the Premiere Pro effect. (Ref# 39985)
- When applying a transition between two clips that both have a Matrox track matte effect applied, the transition may not work correctly. To avoid this problem you need to separate the clips on each track into nested sequences before you apply the Matrox track matte and source identifier effects. For example, place the two clips that have the transition between them in one sequence (01), and place the source identifier clips in another sequence (02). In the third and final sequence, apply sequence 01 on the Video 2 track and sequence 02 on the Video 1 track. Now apply the Matrox track matte effect

to the nested sequence on the Video 2 track and the Matrox source identifier effect to the nested sequence on the Video 1 track. The transition will now work correctly. (Ref# 41250)

- If you have multiple Matrox wipe transitions in a sequence, and you modify the default transition and save it, any previous wipes that were applied using default transition settings will have the new default transition settings applied as well. Wipe transitions that were not applied with default wipe transition settings won't be affected. (Ref# 41988)
- If you have a graphics clip that extends over a realtime and a non-realtime segment with the **Scale to Frame Size** option set, the clip will shift in size. As a workaround, apply a non-realtime Adobe effect to the realtime segment, or scale the graphics clip to the same frame size as the sequence before importing it. (Ref# 42395)
- If you trim a Matrox 720p @ 23.98 fps, 25 fps, or 29.97 fps sequence and play the trimmed files back on your Panasonic P2 camera, make sure you set your camera to 720P/24PN, 720P/25PN, or 720P/30PN respectively, or some clips may not play back properly. (Ref# 42141)
- For realtime playback of HDV files in Adobe Premiere Pro, your files must have an extension of *.avi* (Matrox HDV), *.mpeg* (Adobe native HDV), or *.m2t* (FireStore). (Ref# 40878)
- You can't use a clip in your sequence that has been exported using the same name as a clip that was already used and deleted from that sequence. Adobe Premiere Pro will generate an error when you try to modify the clip in the sequence. (Ref# 41163)
- When you apply a Matrox effect to an *.mxf* clip or any file that has more than one audio stream, your video monitor may freeze on the first frame. As a workaround, close the clip in the Source Monitor and your video monitor should update correctly. (Ref# 40146)
- If you apply a title to a face on a cube when using the Matrox cube effect, that title will disappear from the Program Monitor if you enable the transform controls by clicking the Transform icon. However, the title will display on your video monitor and is present when you render the effect. (Ref# 41063)
- If you apply a native Adobe Premiere Pro effect to a PAL clip and transform that clip using Premiere's Motion effect, the clip will display inverted fields after it's rendered. As a workaround, use the Matrox move & scale or Matrox 3D DVE effect to transform your clip. (Ref# 41202)
- Using Adobe Premiere Pro's Motion effect with the Matrox cube effect, may result in the loss of display of any additional sources you applied to the cube on your Program Monitor and video monitor. (Ref# 41555)

- If you trim a Matrox project that contains *.avi* files created using a Matrox VFW MPEG-2 I-frame or a Matrox VFW Uncompressed codec and the audio for the files is not 48,000 kHz, those files will be offline when you open the trimmed project. To avoid this problem, set the audio to 48,000 kHz when creating the files. (Ref# 41996)
- When working with a project that contains *.mxf* files, you may need to re-link missing *.mxf* audio files when you open your project. This problem is intermittent and may still occur even after you've re-linked the files and saved the project. As a workaround, try selecting the associated video files instead of the audio files when re-linking the files. (Ref# 41926)
- If you delete files from the Media Cache folder of a Matrox project while that project is open, Adobe Premiere Pro may freeze. (Ref# 42062)
- If you're editing an HD sequence on a system with a display card that has only 256 MB of onboard memory, some Adobe GPU effects or transitions may not work when used in conjunction with Matrox hardware-accelerated (Flex GPU) effects. (Ref# 40731)
- To avoid repeated or missing frames when performing an analog or DV-1394 export to tape, add about five seconds of black video or color bars to the start of your sequence. (Ref# 42411)
- Adobe Premiere Pro's Vectorscope is calibrated for a 75% color bar rather than a standard NTSC 16-235 color bar. Therefore, even if your color bar is a standard NTSC 16-235 color bar, the dots will not fall in the boxes in Adobe Premiere Pro's Vectorscope display. (Ref# 42236)
- You may experience problems playing back or importing HDV files created with a previous version of Matrox Mx.tools. If this happens, convert the HDV files using the **Create New Trimmed Project** option in Adobe Premiere Pro's Project Manager. (Ref# 41327)
- If you apply Adobe GPU effects or transitions in a complex Matrox sequence, Adobe Premiere Pro may crash when you play back your sequence or preview clips, and you may get an error when you export the sequence. (Ref# 42515, 44046, 44287, & 44099)
- Canopus *.avi* files that contain 44.1-kHz audio are not supported in real time in your Adobe Premiere Pro projects. (Ref# 43100)
- When applying a Matrox 4-corner pin effect, you may notice faint lines at the edges of your clip. If this happens, try adding some softness to the edges of your clip. (Ref# 42425)
- If your hard drive is almost full when you capture clips, Adobe Premiere Pro will issue a warning message and may become unresponsive after you click **OK** and close the **Capture** panel. (Ref# 42634)

- If you apply a Matrox 3D DVE or move & scale effect to a segment that requires rendering in a progressive video sequence (such as 486p or 1440×1080p), the **Select Crop** feature may not work. (Ref# 40422)
- If you mix progressive and interlaced clips in the same sequence and apply effects or realtime scaling to your clips, you may see undesirable artifacts in the clips that don't match your sequence's scanning mode (progressive or interlaced). (Ref# 43404)
- You can't export clips that have mono audio to a Matrox .avi file from Adobe Premiere Pro's **Project** panel. (Ref# 42183)
- When you capture and import widescreen 16:9 SD clips from a FireStore drive to a Matrox sequence, the clips will be seen as standard 4:3 clips instead of 16:9 clips. To resolve this problem, use Adobe Premiere Pro's **Interpret Footage** command. (Ref# 43961)
- To avoid problems when exporting your sequence to tape, make sure that you don't set your project to use Adobe Premiere Pro's "auto save" preference. (Ref# 44020)
- When exporting a non-realtime HD segment to a Matrox NTSC .avi file, you may need to set the field dominance or field order for the rendering to "Upper Field First" to avoid having inverted fields in your .avi file. (Ref# 44042)
- Realtime scaling to frame size of HDV 1440×1080p @ 23.98 fps clips in a 486p @ 23.98 fps sequence is not presently supported. (Ref# 44487)
- If you want to use a DVCPRO50 clip that was created using a legacy Matrox product (such as DigiSuite) in Adobe After Effects, you must first use Adobe Premiere Pro's Project Manager to create a copy of the clip and use that clip in Adobe After Effects. To preview the clip, you must play the clip back from the timeline. (Ref# 42413 & 44452)
- If you apply accelerated Adobe Premiere Pro 3D Motion transitions to .avi or .tga clips in a 720p sequence, playback of your sequence may stop where the transitions and clips start in the sequence. As a workaround, disable acceleration of the Adobe Premiere Pro transitions by selecting the appropriate option on the **General** page of the **Matrox Playback Settings** dialog box. (Ref# 44569)
- If you find that importing .mxf files in Adobe After Effects is very slow, use the Matrox EZ-MXF utility to create reference .avi files for your .mxf files and use the .avi files in Adobe After Effects. (Ref# 44573)
- Some clips may incorrectly appear as "offline" in your Adobe Premiere Pro sequence. To resolve this issue, select the "offline" clips in the sequence, right-click the clips and clear the **Enable** option, then right-click again and select **Enable** to re-enable the clips. (Ref# 44606)

- Importing *.mxf* files that have a format other than Panasonic P2 may cause Adobe Premiere Pro to crash. (Ref# 44948)
- When you apply a Matrox Timecode effect preset to a clip, the **Time Display** for the effect is set to **25**. Therefore, unless the frame rate of your sequence is 25 fps, you'll need to change the **Time Display** to an appropriate setting for your sequence (such as **30 Drop Frame** or **30 Non-Drop Frame** for an NTSC sequence). (Ref# 44842)
- If you stop the playback of a 720p HDV clip in Adobe After Effects and return the current-time indicator to the first frame of the clip, corrupt video may be displayed. (Ref# 42754)
- When you display the file properties for a Matrox HDV *.avi* file in Adobe After Effects 8.0.2 or later, the compression format is incorrectly displayed as "No compression." For *.mxf* files, the full name of the compression format won't be displayed. (Ref# 45949)
- When performing an analog export to tape of video that has a 4:3 aspect ratio, the video may be recorded incorrectly on the tape with a widescreen 16:9 aspect ratio. (Ref# 45948)
- If you trim clips in a Matrox sequence in Adobe Premiere Pro and then open that sequence in Adobe After Effects, the trim point of the clips may be shifted. (Ref# 45915)
- The settings for Matrox advanced color corrections that you apply to clips in an Adobe Premiere Pro project are not retained when you open the project in Adobe After Effects. (Ref# 45427)
- If you choose not to create audio conform and *.pek* (waveform) files for clips imported into your Premiere Pro project, trimming your project using the Project Manager will fail with an error message if you select certain options for the operation, such as **Collect Files and Copy to New Location** and **Include Audio Conform Files**. (Ref# 46068)
- When audio conform or *.pek* (waveform) files are being generated for imported clips, certain settings in the **Matrox Playback Settings** dialog box will be unavailable until the files have finished being created. (Ref# 46071)
- If you chose to create only audio *.pek* (waveform) files for clips imported into your Premiere Pro project, and you later select **Create audio conform and PEK** files in the **Matrox Playback Settings** dialog box, the audio conform files won't be created for clips that are not stored locally on your system's hard drive (even though Premiere Pro will display a message that audio conforming is being performed). To solve the problem you'll need to save your project, quit Premiere Pro, and delete the *.pek* files for those clips that are not stored on your local drive. The next time you start Premiere Pro

and open your project, both the audio conform and *.pek* files will be created. (Ref# 46938)

- After selecting or clearing the **Optimize memory usage** option in the **Matrox Playback Settings** dialog box, when you scrub clips in your sequence you may notice a delay between the video displayed on Premiere Pro's Program Monitor and your video monitor. If this occurs, quit and restart Premiere Pro. (Ref# 46156)
- If you apply a Matrox garbage matte effect to a 25 fps clip and export that clip to a Matrox *.avi* file, your exported *.avi* file may contain corrupted video. (Ref# 46789)
- When you import a P2 *.mxf* file that is part of a series of spanned clips to a Matrox project, only the particular clip that you selected will be imported instead of the entire series of spanned clips. Therefore, you'll need to individually import each of the spanned P2 clips. (Ref# 46460)
- You can't transcribe "Read-only" clips in your Matrox project. If the **Transcribe** button is unavailable for a clip in the **Metadata** panel, check the clip's properties in Windows and clear the **Read-only** check box. You'll then need to close and re-open your project. (Ref# 48279)

DV-1394 devices with Adobe Premiere Pro

- If you work with Matrox sequences and DV devices that have different video standards, such as NTSC and PAL, you must change your device control settings in Adobe Premiere Pro to reflect the video standard for the device that you're currently using. (Ref# 33895)
- When capturing material from a multi-standard DV-1394 device, if you switch the device's video standard from PAL to NTSC or vice-versa, you must activate the device in the new standard by pressing Pause or Play prior to opening the Adobe Premiere Pro **Capture** panel. (Ref# 34350)
- If you use Matrox or Adobe Premiere Pro DV/HDV Device control to capture analog video input, your captured clips In and Out points won't be very accurate. (Ref# 35075)
- If you have a Sony DSR1500A, to avoid having missing audio when you export your sequence to tape, add about one second of black video and silence to the start of your sequence. In the **Export to Tape** dialog box, select **Delay Movie Start by** and specify **56 quarter frames**. (Ref# 36158)
- When using certain Sony devices to perform an HDV capture, when you press Pause the correct frame may not be displayed in the **Capture** panel. This problem, however, does not affect your captured clips. (Ref# 37517)
- If you choose a DV - 24P preset for your sequence, make sure that the work area is larger than about three frames before starting an export to tape or Premiere Pro may become unresponsive. (Ref# 38137)

- When performing an HDV export to tape, the beginning and end of your exported material may be missing frames. To avoid this, add about twenty seconds of black video to the beginning and end of your sequence before you export it. (Ref# 39220, 41405, and Adobe Ref# 1261017)
- When working with a Matrox sequence, Adobe Premiere Pro's Scene Detect will not work properly when you capture material from an HDV device that you've set to downscale HDV to DV. Instead of capturing the clips to individual *.avi* files, all the clips on the tape will be captured to the same *.avi* file. To avoid this problem, capture your clips in HDV and perform the downscaling when you import them into your Matrox sequence. (Ref# 39403)
- You will not be able to perform frame-accurate captures of 486p @ 23.98 fps material when using Matrox DV/HDV device control. (Ref# 40331)
- When you select **Enable 1394 output for export to tape** on the **DV-1394 Output** page of the **Matrox Playback Settings** dialog box, you won't have any analog audio output from your Matrox RT.X2 system. This option should be selected only when you want to export your sequence to DV tape over the 1394 interface. (Ref# 42665)
- When using Adobe Premiere Pro's Scene Detect and Matrox DV/HDV device control to capture clips, you may get separate captured clips where there are no actual scene breaks in your source material. For example, a small glitch on your source tape may be detected as a scene break that will cause a separate clip to be captured. (Ref# 43756)
- When using a Canon XL H1 device in 24f or 30f mode to capture HDV 1080p @ 23.98 fps or 29.97 fps material, the video preview in the **Capture** panel will go black when you pause, fast-forward, or rewind. (Ref# 43781)
- To perform frame-accurate captures with a Canon XL H1 device, you must set the **Preroll Time** to 5 seconds. (Ref# 43957)
- When using Matrox DV/HDV device control, make sure that your device is properly connected. Otherwise, you may get a high memory usage warning and Adobe Premiere Pro may issue an error. (Ref# 43590)
- If you performed a DV-1394 export to tape of a Matrox progressive video sequence using Matrox DV/HDV device control and you want to recapture clips from that tape, you'll have to capture the clips to a Matrox sequence using an equivalent interlaced video format. For example, if you exported a Matrox 1440×1080p @ 29.97 fps sequence to an HDV device and you want to recapture clips from that tape for additional editing, you must create a Matrox 1440×1080i @ 29.97 fps sequence and capture your clips in that sequence. Once your clips are captured, you can import them to your original Matrox 1440×1080p @ 29.97 fps sequence for editing. (Ref# 43621)

- When performing an NTSC or PAL DV-1394 export to a Panasonic P2 device, the device's screen may flash, although there is no problem with the export to tape operation. (Ref# 44646)
- When using Adobe Premiere Pro's Scene Detect and Matrox DV/HDV device control, it's important that your source tape have continuous and consecutive time code. Otherwise, clips captured from sections of the tape that have inconsistent time code may be named incorrectly, and won't be automatically imported to the **Project** panel. (Ref# 48674)

Adobe Premiere Pro RS-422 device control



Important Most of the following problems can be solved by using Pipeline ProVTR RS-422 device control. You can purchase Pipeline ProVTR directly from Pipeline Digital, Inc. For more information, see [“Exporting to tape using Pipeline ProVTR RS-422 device control”](#) on page 3.

- When using Adobe Premiere Pro's RS-422 device control, you may experience intermittent errors when exporting to tape. (Ref# 38784)
- When using Adobe Premiere Pro's RS-422 device control for an export to tape, you may not be able to seek to the time code you specify in the **Capture** panel. (Ref# 38875)
- You will not be able to perform frame-accurate captures of 486p @ 23.98 fps material when using Adobe Premiere Pro's RS-422 device control. (Ref# 38498)
- If you cancel an export to tape when using Adobe Premiere Pro's RS-422 device control, the export will stop but playback will continue until the end of your sequence. You may also lose device control until the playback stops. (Ref# 38782)
- When using Adobe Premiere Pro's RS-422 device control, you may experience an error performing an insert edit when exporting to tape. If you are performing an assemble edit, your export to tape may not stop recording at the specified Out point. (Ref# 38777 & 39101)
- When using Adobe Premiere Pro's RS-422 device control to capture from tape, your capture may fail if you specify an In and Out point at the end of a tape that is fully rewound. (Ref# 39158)
- In order to export your audio to tape when performing an insert edit using Adobe Premiere Pro's RS-422 device control, you need to select the **V1**, **A1**, and **A2** options in the **Export to Tape** dialog box and then click the **Options** button and select **Enable extended digital audio insert Ch. 3 & 4** and **Extended digital audio insert Ch. 1 & 2** as well. (Ref# 40482)
- If you use the red X in the **Export to Tape** dialog box to stop your export to tape when using Adobe Premiere Pro RS-422 device control, the **Timeline**

panel will freeze and the export will continue. As a workaround, click the **Cancel** button instead. (Ref# 40793 & Adobe PR# 1250487)

- When using Adobe Premiere Pro's RS-422 device control to perform an assemble edit, the In point for the export may not be accurate on your recorded tape. (Ref# 45497)
- When using Adobe Premiere Pro's RS-422 device control to perform an insert edit, the export to tape may not be frame accurate. (Ref# 45632)

Pipeline ProVTR plug-in for Adobe Premiere Pro



Note You must have ProVTR 7.3 or later for use with Adobe Premiere Pro CS4.

- Make sure that your device is properly connected before selecting and setting up Pipeline ProVTR device control. Otherwise, ProVTR will issue an error and Adobe Premiere Pro may become unresponsive. (Ref# 44209)

Matrox Video for Windows (VFW) codecs

- Autodesk 3ds Max and Combustion 4 do not support exporting to a Matrox *.avi* file with alpha (the alpha channel will be opaque). (Ref# 42251)
- You may see stuttering when exporting an NTSC clip in Adobe After Effects using a Matrox VFW DV codec, or a Microsoft DV codec. To avoid this, don't use a DV or MPEG-2 I frame codec if you've set the frame size for your exported clip to 720×486. If you want to use a DV or MPEG-2 I-frame codec, you must set the frame size for the exported clip to 720×480. (Ref# 36504)
- When using a Matrox VFW MPEG-2 I-frame + Alpha codec to render to a Matrox NTSC *.avi* file, set the field dominance or field order for the render to "Upper Field First" to avoid having inverted fields in your *.avi* file. (Ref# 43356)
- When rendering to a Matrox NTSC *.avi* file using 3ds Max, the frame rate for the video is automatically set to 30, and you can't manually change the frame rate to 29.97 fps, which is the required setting for NTSC video with the Matrox VFW codecs. Therefore, your rendered Matrox NTSC *.avi* file will be invalid. (Ref# 42190)

Matrox WYSIWYG plug-ins

- Adobe Photoshop may crash if you export a *.tga* clip with CMYK 16-bit color to the Matrox WYSIWYG preview. (Ref# 44661)
- If you change the options on the **Performance** tab when using Windows Media Player, the video on the Media Player display may be scrambled while the WYSIWYG output displayed on your video monitor is correct. To avoid this problem, click the **Restore Defaults** button on the **Performance** tab. (Ref# 41525)

- When playing back clips in Windows Media Player, if you click the mouse outside the Media Player window or minimize the Media Player window, the WYSIWYG output may not update correctly. (Ref# 41590)
- When working in Adobe After Effects, the WYSIWYG output may not display correctly when manipulating a mask you applied to a clip. (Ref# 39167)
- The Matrox WYSIWYG Control Panel will crash if you repeatedly change the project format when playing back a clip. (Ref# 41834)
- The Matrox WYSIWYG plug-ins do not support Sorenson Squeeze software. Before using Sorenson Squeeze, make sure that you disable the Matrox WYSIWYG plug-in output. (Ref# 43810 & 44712)
- When playing back clips using Windows Media Player, you may experience choppy playback (dropped frames) if the Matrox WYSIWYG output is enabled. (Ref# 41571)

Issues when working with long or complex projects

When working with long or complex projects in Adobe Premiere Pro, there are two types of issues that may occur: sluggish behavior of the user interface and low-memory issues. The following sections describe these issues and give some suggestions on how to help avoid them.

Sluggish user interface issues

While editing in Adobe Premiere Pro, such as when trimming clips or adjusting controls for a Matrox color correction, the user interface may be slow to respond and you may get the “Updating Timeline” message. For example, while trimming or scrubbing a clip or selecting new colors in the color balance graph, the video preview may freeze or be slow to update. Once this happens, you may have to wait up to two minutes for the video preview to resume.

Low-memory issues

There may also be times when your system is running low on memory. Regardless of the amount of physical memory (RAM) you have in your computer, each 32-bit process can use a maximum of only 2 GB of memory in Windows XP and Vista 32-bit, or a maximum of only 4 GB of memory in Windows Vista 64-bit. This means that whenever Adobe Premiere Pro needs to perform a very memory-intensive operation, there’s a chance that you’ll encounter one or more of the following symptoms of low memory:

- Non-realtime segments of the timeline are output as red video. This occurs when you preview clips, export clips to disk, or export clips to tape.

- You get errors or Adobe Premiere Pro crashes when you do any of the following:
 - Open a project, start the Adobe Premiere Pro Titler or Project Manager, or open the **Capture** or **Trim** panel.
 - Copy and paste large sections of a sequence.
 - Start an export to disk or a loop playback after a long editing session.

If you experience any of the above low-memory issues and you're still able to work in Adobe Premiere Pro, immediately save your project or choose **File > Save As** to save a copy of your project, and then quit Adobe Premiere Pro.

Suggestions for dealing with sluggish user interface and low-memory issues

You can avoid most low-memory issues by making sure that you select **Optimize memory usage** on the **General** page of the **Matrox Playback Settings** dialog box (choose **Sequence > Sequence Settings**, and click the **Playback Settings** button).

The following are additional suggestions to help you avoid sluggish user interface and low-memory issues:

- In Windows Control Panel (on Windows XP only), double-click the **System** icon, click the **Advanced** tab, click **Settings** under **Startup and Recovery**, and then click **Edit**. Make sure that the following text is present in your *boot.ini* file on the line directly below [operating systems]:

```
/3GB /USERVA=2700
```

If needed, update the text or add it to the end of the line and save the file.

- Break your large or complex project into multiple sequences, or into two or more separate projects.
- Trim your clips as you build your sequence. For example, after adding a few clips to the timeline, preview and trim the clips if needed before adding more clips. Try to avoid trimming clips in the middle of a sequence.
- While editing and before saving your project, make sure that you have only one sequence open on the timeline (preferably a small sequence). Open only the sequence you want to edit, and close it before opening another sequence.



Important To free up the system memory, you may need to save your project with only a small sequence open (not longer than about 15 minutes), then quit and restart Adobe Premiere Pro.



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