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DIGITAL AUDIO

PASSPORT
PRODUCER ™

FOR SPECTACULAR MULTIMEDIA PRESENTATIONS

FOR MACINTOSH

Your Presentation

▶ Big Plans
▶ Exciting Ideas
▶ Clear-Cut Solutions
▶ A Promising Future

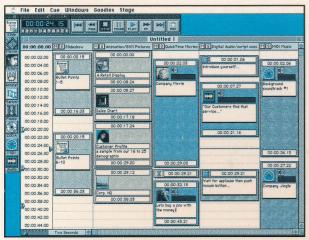*Passport Producer gives you everything you need to produce presentations that deliver impact.*

Passport Producer displays cue content of movies, graphics, digital audio and MIDI.

A Bold New Look!

Passport Producer makes your presentations sizzle with hot graphics, sound, music and QuickTime

Passport Producer, for spectacular multimedia presentations.

Passport Producer dramatically reduces the time it takes to create multimedia presentations. Passport Producer allows you to import and combine different media types, such as slide shows, graphics, text, animations and QuickTime movies, with digital audio and MIDI.

With rock-solid time-based SMPTE synchronization, all your multimedia objects can be assembled into a powerful, graphic presentation that effectively and persuasively communicates your ideas.

Use your favorite presentation graphics, authoring, or animation software to create the content of your show and let Producer tie it together with perfectly synchronized sound.

Here's how Passport Producer assembles spectacular multimedia presentations:

1. Select a stage. Producer provides a variety of color backgrounds that can be modified, or simply import your favorite background from the presentation graphics software you currently use.

2. Use the visual Cue Sheet to position your media elements. For example, place your slide show on track 1. Select a visual transition from eighteen different effects built into the graphic cue.

3. Place your audio on track 2, and visually line it up to start when you're ready to begin. Add as many different media elements as you like. Add a QuickTime movie to play simultaneously with the graphics and audio synchronized visually on the Cue Sheet.

4. Push "Play" and watch the show.

Passport Producer uses a simple graphical user interface to visually place your media "cues" onto a time based "Cue Sheet." This method of creating presentations allows you to see exactly where events will take place.

Passport Producer meets presentation needs for multimedia professionals and novices:

Presenters can add impact with Producer by seamlessly integrating text , graphics and sound.

Multimedia Producers can easily synchronize digital audio and MIDI with graphics, animation, or QuickTime.
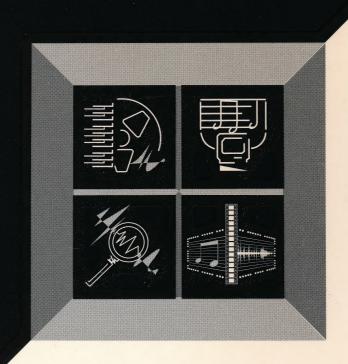
Interactive Media Producers can rapidly create storyboards, and pre-produce content for videotape, CD titles, or games.

Electronic Musicians and artists will benefit from Producer's accurate synchronization of 8 or 16 bit digital audio with MIDI.

Recommended System:
Macintosh II Ci or faster computer with at least 8 MB RAM, color monitor and a large hard disk. System 7 required.

Optional Equipment:
Digital audio card, MacRecorder™, MIDI Synthesizer and interface, external speakers, CD-ROM Drive, video capture card, composite video card and VCR for printing to video tape, overhead LCD projection panel, large screen monitor, printer.

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100 Stone Pine Road • Half Moon Bay • CA 94019

PASSPORT PRODUCER ™

US PAT PEND

MADE IN USA

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PASSPORT
PRODUCER ™

FOR MACINTOSH®
BACKGROUNDS

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PASSPORT
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FOR MACINTOSI
PROGRAM DISK O

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PASSPORT
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FOR MACINTOSH®
DISK TWO

PASSPORT

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FOR MACINTOSH®
TUTORIAL DISK ONE

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FOR MACINTOSH®
TUTORIAL DISK TWO

PASSPORT®

CHI

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LICENCIA DEL SOFTWARE ANEXOS A ESTE PAQUETE.

PASSPORT

YOUR RIGHTS WITH

PASSPORT
PRODUCER™
PLAYER

WHAT RIGHTS DO I RECEIVE WITH PASSPORT PRODUCER PLAYER?

You received a Passport Producer Player with your purchase. You can do virtually anything you want with Passport Producer Player, as long as it is part of a multimedia presentation. This includes using it in multimedia and computer generated presentations or live performances.

If you are making less than 100 copies of any presentation, Passport Producer Player includes an unlimited buyout license. You can use it in as many different presentations as you wish.

If you want to make more than 100 copies of any presentation, you simply apply for a Commercial License from Passport Designs, Inc. and pay a one-time license fee.

DO I NEED TO REGISTER AS A PASSPORT PRODUCER PLAYER USER?

Yes. You must return your product warranty and registration card in order to receive Passport Producer Player support. It costs you nothing to do so and will let us provide you with better service. Registering as a Passport Producer user will automatically register you as a Passport Producer Player user and will also entitle you to win FREE SOFTWARE from Passport. See the enclosed warranty card for details.

IS PASSPORT PRODUCER PLAYER COPYRIGHTED?

Yes. We ask you to provide copyright credit for all Passport Producer Player used in your presentations, on any title or credit screen in the form of "Passport Producer Player © 1992 Passport Designs".

DO I NEED PASSPORT PRODUCER TO USE PASSPORT PRODUCER PLAYER?

No. Passport Producer Player will work as an independent program as long as all the associated media files were saved when creating the "Player" version of the presentation.

I AM A MULTIMEDIA CONSULTANT. CAN I USE PASSPORT PRODUCER PLAYER IN MY CLIENT'S PRESENTATIONS?

Yes. You can produce presentations with Passport Producer for clients that you saved as a Passport Producer Player file and sell the presentations to the client. The client will be an assignee of you as Licensee, and the client will have the same rights and obligations you received with the Passport Producer Player.

I WORK FOR A COMPANY. CAN I USE PASSPORT PRODUCER PLAYER FOR IN-HOUSE PRESENTATIONS?

Yes. You can use it in as many different presentations as you wish. You can make up to 100 copies of any single multimedia presentation without any additional licensing or fees.

CAN I USE PASSPORT PRODUCER PLAYER IN DEMOS OR OTHER NON-COMMERCIAL PRODUCTS?

Yes. If you are making less than 100 copies you can do anything you want. If you want to make more than 100 copies of any single presentation, for example, demo disks for a large sales force of a company, it is considered a commercial use and you need an additional Commercial License from Passport Designs. Please return the attached Application. A small license fee is charged for Passport Producer Player based on the number of units distributed. Non-profit corporations in good standing are exempt from the Commercial License Fee but must still apply for the license.

CAN I INCORPORATE PASSPORT PRODUCER PLAYER IN ONE OF THE PRODUCTS WE SELL?

Yes. If you wish to make and distribute more than 100 copies of any particular product that incorporates Passport Producer Player, such as a CD-ROM, computer game or multimedia title, you need a Commercial License. Please return the attached Application. A small license fee is charged for Passport Producer Player based on the number of units.

HOW DO I APPLY FOR A COMMERCIAL LICENSE?

To apply for a Commercial License, just complete the Application included in this brochure and return it by mail or fax.

COMMERCIAL LICENSE FEE:

Passport Producer Player has a one-time license fee of $495.00 for distributi0n of over one hundred (100) units of the Player and presentation. This one-time license fee is a lifetime royalty-free license and is necessary for any distribution of the Player, whether it be for commercial or non-commercial use..

PASSPORT PRODUCER PLAYER™

COMMERCIAL LICENSE APPLICATION

Company Name: _____   Phone: _____

Contact Name: _____   FAX: _____

Address: _____

_____

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FOR COMMERCIAL DISTRIBUTION ONLY:

Description of product: _____

_____

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ONE-TIME LICENSE FEE

I agree to pay a one-time license fee of $495.00 for distribution of more than 100 copies of the

Passport Producer Player version 1.1.

Credit Card: ❑ **VISA**   ❑ **MasterCard**   ❑ AMERICAN EXPRESS

Card#_____   Exp. Date: _____

❑ Enclosed is my check or money order on the amount of $_____

Return to: Player License   **Or FAX to:**   (415) 726-2254

Passport Designs, Inc.   Phone: (415) 726-0280

100 Stone Pine Rd.

Half Moon Bay, CA 94019

Signature: _____   Title: _____

Print Name: _____   Date: _____

PASSPORT PRODUCER PLAYER™ LICENSE

1. **Grant of License** - In consideration of payment of the License Fee which is part of the price you paid for this product, Passport Designs, Inc. (Licensor) grants to you or your assignee (Licensee) a non-exclusive right to use the Passport Producer Player in computer based multimedia presentations. Passport reserves all rights not expressly granted Licensee. This Agreement is governed by the laws of the State of California, USA.

2. **Local use** - You have the right to produce and distribute multimedia presentations that incorporate the Passport Producer Player, including disk based, CD-ROM based and other digital media (presentations). You may use the Passport Producer Player in as many presentations as you wish. You may sell up to one hundred (100) copies of the presentation. You have the right to make up to one hundred (100) copies of each presentation. If you need to make or sell more than one hundred (100) copies of the presentation or otherwise commercialize the presentation, an additional Commercial License is required.

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5. **Use Restrictions** - As Licensee, your use of the Passport Producer Player or any presentation that incorporates the Passport Producer Player is governed by this Passport Producer License and any Commercial Use License.

6. **Transfer Restrictions** - The Passport Producer Player is licensed to you, the Licensee may not be transferred to any other party without the express written consent of Passport Designs, Inc. In no event may you transfer, assign, rent, lease, sell or otherwise distribute or dispose of the Passport Producer Player on a temporary or permanent basis except as expressly provided herein.

7. **Termination** - This License is effective until terminated and will automatically terminate without notice if you fail to comply with any of the provisions of this Agreement.

Chapter 5 of the *Passport Producer Reference Guide* is devoted to Tips and Hints for getting the most out of Passport Producer. In the course of testing and working with Producer, we have come up with several more tips to help you create the best presentations possible. We hope you find them useful.

GETTING THE BEST PERFORMANCE

When creating your presentation, you will get better performance on playback if you do not change the size of your QuickTime Movie, Picture (PICT), Animation (PICS), or Slide Show Cues on the Stage. Producer must calculate the change in size before the Cue can be displayed. These extra calculations affect the performance of your presentation. If it is necessary to change the size of your Cues on the Stage, make the changes in even increments: 1/4, 1/2, or twice the normal size. This can be done by holding down the [option] key while dragging the lower right corner of the Cue. (See page 55 of the *Reference Guide*.)

Using compression with PICT files will reduce file size and also improve performance of the Cue when playing back. (See pages 105 and 115 in the *Reference Guide*.)

When building a presentation on the Cue Sheet, you will get better performance if you do not place Cues one right after the other in one track, but alternate with adjacent tracks. This is particularly true with Picture Cues.

You can also improve the performance of your presentation by turning off File Sharing in the Macintosh Control Panel (menu).

CREATING PRESENTATIONS FOR DISTRIBUTION

When creating a presentation for distribution or for a Macintosh other than the one you are authoring with, it is always helpful to keep the slowest Mac in mind when mastering the presentation.

It is also useful to keep in mind the size of the screen on which the final presentation will be displayed. When in doubt, use the most standard sizes (13", 16", 19", etc.).

POSITIONING OBJECTS ON THE STAGE

When playing both a Slide Show Cue and a Movie Cue simultaneously, it is best to have the Slide Cue occupy its own space on the Stage. Set the Cue Setup for the slide (or Default Setup for the Slide Show) so that you can position both Cues on the Stage without any overlap. Then you can position the Slide Show Cue and the Movie cue as independent objects on the Stage. This is especially helpful if you plan to have a transition in a Slide Show while a Movie Cue is playing.

AUDIO

If you are using a MacRecorder™ to record your own Audio Cues, you should use the latest MacRecorder driver (version 1.0.2 or higher). Be sure that you remove any old MacRecorder drivers from the Extensions folder in the System folder. When properly installed, the MacRecorder will appear as a choice in the Sound Control Panel (menu). Select this driver if you're using the MacRecorder for audio input.

Make sure that the MacRecorder is not connected to the same port (modem or printer) that is being used by MIDI Manager. You must also turn off Apple Talk in the Chooser (menu).

If you are recording 16-bit 44.1 kHz digital audio with Producer, do not try to record a new Cue over a previously recorded file with the same name. Due to limitations within the Apple Sound Manager, the results can be unpredictable. If you need to re-record a Cue, you can either give the new Cue a different name or switch to the Finder and throw away the previous take.

INSTALLING PASSPORT PRODUCER™

Passport Producer and all of the related init, tutorial, and media content files occupy approximately 11 megabytes of hard disk space. If you don't want to install everything at once, the only files you really need are the Passport Producer application and the inits. The Backgrounds and QuikTunes™ MIDI files are provided as a bonus to help get you up and running with Producer as quickly as possible.

TO INSTALL PASSPORT PRODUCER:

1. Create a Passport Producer folder on your hard disk.

2. Place Program Disk One into your floppy drive.

3. Copy the Passport Producer™ v 1.0 application into the Passport Producer folder on your hard disk.

4. Eject Program Disk One and insert Disk Two into the floppy drive.

5. Double-click on the icon labeled Passport Producer Inits. This is a compressed, self-extracting archive containing the following necessary inits: QuickTime™ , Apple MIDI driver, PatchBay™ , Serial Switch, and MIDI Manager™ .

6. Using the file dialog that appears, locate the Passport Producer folder on your hard disk.

7. Click on the "Extract" button. All the inits will be extracted into the Passport Producer folder.

8. Open the Passport Producer folder on your hard disk, select all the files (except the Producer application), and drag them onto your System folder on the start-up disk. System 7 will automatically place these inits into the correct locations. Click OK when you are prompted. If you already have some of these inits in your System, you may want to replace them with these more current versions. If your Mac asks you if it is OK to replace these files, click OK.

   Note: MIDI Manager, Apple MIDI driver, PatchBay, PatchBay Help, and theSerial Switch are only necessary if you plan to use Producer to record and play MIDI files.

9. Repeat steps 5 through 7 with the file on Disk Two named Passport Producer Player™ .

10. You have now successfully extracted all the necessary Passport Producer inits and applications.

11. Extract the Backgrounds, QuikTunes™ , and Tutorial files from the remaining floppy disks into your Passport Producer folder. Follow the same procedure as in steps 5 through 7.

12. Restart your Macintosh. You are now ready to launch Producer. Double-click on the Passport Producer icon to run the application.

IMPORTANT

The first time you run Producer, you will be asked to register your name, company name (if applicable), and your serial number. It is extremely important that you register your serial number **exactly** as it appears on your Program Disk and registration card. Click OK to run the program.

We have worked hard to make the *Passport Producer Reference Guide* as complete as possible, but we are only human. Certain relevant issues did not get covered or we made last minute changes to the software that did not get added to the Guide. A short list of corrections follows.

A WORD ABOUT MEMORY

Passport Producer uses a default memory partition of 4000Kb. As with most Macintosh programs, more memory is better. High quality color and large monitors require more memory. When using 24-bit color (millions of colors), you should assign a minimum of 8 megabytes to Producer. Conversely, it is worth noting that Passport Producer will work with as little as 1500Kb, which is useful if you are operating with a black & white system or a Powerbook. See pages 110-111 in the *Reference Guide* for more information about setting Producer's memory allocation.

SMPTE DROP FRAME FORMAT

Pages 2 and 4 show a diagram of the Cue Sheet Setup dialog box that incorrectly lists the different SMPTE time rates Producer supports. Producer supports the 29.97 fps (frames per second) drop frame rate. We made this change in Producer's dialog box, but not in the Guide. The Guide still reads *30 drop* in the dialog box; it should read 29.97 fps.

A NOTE ABOUT SLIDE SHOW CUES

There is a fast and easy way to change text attributes (font, size, style, color, etc.) for all slides in a Slide Show. For example, to change all the font sizes of the Header Text:

▌ Click on the Header Text to activate that text field.
▌ Hold down the [option] key.
▌ Select the new point size.
▌ Release the [option] key.

The font size for all the Headers will change. This technique will also work with Body Text.

LOOPING A CUE SHEET

When looping a Cue Sheet, it is necessary to leave at least 3 seconds at the end of the Cue Sheet so that Producer has time to reload all the files necessary for the beginning of the production.

SOME WORDS ABOUT DIGITAL AUDIO:

Producer does not read compressed digital audio files (AIFF/C).

When using the MacRecorder from Macromedia you will need to make some changes to your System. You must have the most recent version of the MacRecorder (1.0.2 or higher). If you need to install the new driver, you should remove any old MacRecorder drivers from your System before installing the new one. Next, be sure that AppleTalk is off (even if you are using the modem port to record). Restart your Mac after you have installed the new MacRecorder driver and turned AppleTalk off.

Do not attempt to use the MacRecorder on a port already used by MIDI Manager. In most cases it is easiest to use the Modem port for MIDI and the Printer port for the MacRecorder.

We have found that sample rates below 11k (i.e., 7.4k, and 5.5k) do
not work properly (distortion). This appears to be a problem with the
Apple Sound Manager and MacRecorder. The forthcoming version
of Sound Manager may fix this problem.

Stereo files played back over the internal Mac speaker will sound poor
compared to mono files. We found this to be a problem with the
Sound Manager . Apple has assured us that this problem will be fixed
with the new Sound Manager. Keep your ear to the ground for late-
breaking news.

RECORDING TO DIGIDESIGN SOUND CARDS

To record digital audio with a Digidesign sound card, such as the
Audiomedia or Sound Accelerator card, you need the Digidesign
Sound Input init. This init can be obtained from Digidesign. The
Digidesign Sound Input init should not be confused with the
Digidesign System init. The System init is incompatible with
Producer.

USING CD AUDIO

There is one important detail to keep in mind when using a CD
ROM drive to bring audio into Passport Producer. You must be sure
to have the proper software "driver" for your particular CD unit.
The driver usually comes with the unit. If not, obtain it from the
manufacturer.

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HALF MOON BAY, CALIFORNIA 94019
415-726-0280

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2. Company _____ Position/Title _____

3. Mailing Address _____

4. City _____ State/Province _____ Zip/Postal Code _____

5. Country _____

6. Area Code/Phone No. _____ Ext. _____

7. What model of computer do you use?

Apple Macintosh
- ☐ Plus
- ☐ Classic/SE
- ☐ Classic II/SE30
- ☐ LC
- ☐ IIsi
- ☐ II/x/cx/ci
- ☐ IIfx
- ☐ Quadra 700/900
- ☐ Portable/Powerbook
- ☐ PowerBook Model: _____

IBM PC/Clone
- ☐ XT
- ☐ AT/286
- ☐ 386
- ☐ 486

Check if appropriate
- ☐ Portable
- ☐ MPC™

8. Where did you purchase your Passport product?
Name of Store _____ City _____
- ☐ Computer Store
- ☐ Mail Order
- ☐ Music Store
- ☐ Direct from Passport
- ☐ Other _____

9. Where will you use your Passport product?
- ☐ Home
- ☐ Office
- ☐ Studio
- ☐ School

10. Are you a Multimedia...
- ☐ Producer
- ☐ Presenter

PASSPORT PRODUCER
MACINTOSH V 1.0
01018

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11. What type of Multimedia work are you involved in? _____

12. Which of the following hardware do you use?

	Manufacturer	Model
MIDI Keyboard		
Sound Module		
Sampler		
MIDI Interface		
Sound Input		
Video Recorder		

☐ Other

13. Where did you first hear about your Passport product?
- ☐ Dealer
- ☐ Friend
- ☐ Advertisement
- ☐ Article
- ☐ Trade Show
- ☐ Direct Mailer

14. How do you plan on using your Passport product? (Check all appropriate)
- ☐ Entertainment
- ☐ Education/Training
- ☐ Studio Recording
- ☐ Performing
- ☐ Home Recording
- ☐ Multimedia
- ☐ Publishing

15. Check the magazines you read most regularly.
- ☐ Elec. Musician
- ☐ EQ
- ☐ Keyboard
- ☐ Mix
- ☐ Video Systems
- ☐ Musician
- ☐ A/V Video
- ☐ Post
- ☐ Millimeter
- ☐ Videography
- ☐ New Media
- ☐ MacUser
- ☐ MacWorld
- ☐ PC Magazine
- ☐ Other: _____
- ☐ PC World
- ☐ Byte
- ☐ MPC Magazine
- ☐ Presentation

16. Do you own any other Multimedia software? ☐ Yes ☐ No
Which titles: _____

17. Do you produce computer-based presentations? ☐ Yes ☐ No
With which titles: _____

SPECIAL: In order to qualify for the free software giveaway (see FREE software above), please check what product you would most like to receive:
- ☐ Alchemy (Mac Only)
- ☐ Master Tracks Pro
- ☐ Passport Producer
- ☐ MusicTime
- ☐ Encore
- ☐ Trax

PV1-0-01018-2208

TOP 5 REASONS TO MAIL IN THIS CARD

1. YOU MAY BE CHOSEN TO RECEIVE **FREE** SOFTWARE!*

2. **FREE**, UNLIMITED TECHNICAL SUPPORT.

3. TIMELY UPGRADE INFORMATION.

4. NOTIFICATION ABOUT PASSPORT CLINICS IN YOUR AREA.

5. YOU'LL RECEIVE OUR NEWSLETTER PASSWORDS.

*FREE Software:

Every month one lucky registered customer is chosen at random to receive the Passport product of their choice. To qualify, all you have to do is fill out your entire registration card, and send it in.

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MIDI MENU 1992

· MUSIC ·

PASSPORT

WINDOWS™	13
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TRAX™	17
NOTATION SOFTWARE	18
ENCORE™	19
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MEDIA INTEGRATION	23
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ENCORE KATSUP

Passport Music Software

Menu of Musical Delights

– MULTIMEDIA –
PASSPORT PRODUCER ✦ Multimedia Presentation Software
Served on Macintosh computers   pg 4

– SEQUENCING –
MASTER TRACKS PRO ✦ Professional MIDI Sequencer
Served on Macintosh, IBM PC/ Windows compatibles and MPC
computers   pg 6

TRAX ✦ Desktop MIDI Recording Studio
Served on Macintosh, IBM PC/ Windows compatibles and MPC
computers   pg 20

– NOTATION –
ENCORE ✦ Music Composition, Transcription and Publishing
Served on Macintosh, IBM PC/Windows compatibles and MPC
computers   pg 8

MUSICTIME ✦ Desktop Composing & Notation
Served on Macintosh and IBM PC/Windows compatible
computers   pg 10

– DIGITAL AUDIO –
ALCHEMY ✦ Professional Digital Audio Editing/Sound Design
Served on Macintosh computers   pg 12

Once, music technology consisted of dropping a nickel in the slot to hear your favorite tune.

Today, companies like Passport Designs are offering you a virtual feast of interactive musical and presentation tools for personal computers and MIDI instruments. Turn your desktop into a recording studio, publish your own sheet music, add music and dialogue to your presentations and sink your teeth into the power of today's music and sound technology.

Passport offers an award-winning menu of music and sound software products. Professional and amateur musicians, multimedia producers, music hobbyists and educators agree that Passport programs provide a high level of productivity and are easy to learn and use.

Passport makes great music and presentation software tools for beginners and seasoned pros alike. In the uniquely human realm of music, Passport believes that technology should enhance your artistic intentions, not inhibit them. Because after all, it's the music that matters.

PASSPORT ®

Passport Producer
Multimedia Presentation Software

With Passport Producer anyone can create spectacular audio & visual presentations. From screaming rock videos to dynamic business presentations, Passport Producer can convey your message in a way your audience will remember.

Passport Producer seamlessly synchronizes QuickTime movies, animation, graphics, sound and music into one file by serving as the master control for your entire production. With Passport Producer, you integrate media elements on a visual "cue sheet".

Passport Producer allows you to add digital audio to any MIDI sequencer including Master Tracks Pro or Trax. By linking to most popular multimedia, MIDI and digital audio editors, you can easily import and edit standard file types. When you need to edit your content simply double click on the cue, and Producer will automatically open the editor of your choice. Play back your presentation on your customized stage. It's that fast and simple.
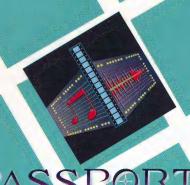
"Best New Software" *—Keyboard Magazine*

For Apple Macintosh Computers

Passport Producer uses an intuitive visual cue sheet for integrating different media elements into dynamic presentations.

Display the content of individual cues for a closer look at your data.

PASSPORT

Master Tracks Pro
The Professional Choice for MIDI Sequencing

The award winning Master Tracks Pro combines professional tools for recording, editing and playing back music on your personal computer and MIDI instruments— with the most accessible user interface in the industry.

Musicians around the world use Master Tracks Pro for composing, recording and arranging because it allows them to focus on the *music*, not the technology.

Master Tracks Pro offers precise control, state-of-the-art features and optimum performance, presenting musicians with an abundance of useful creative tools.
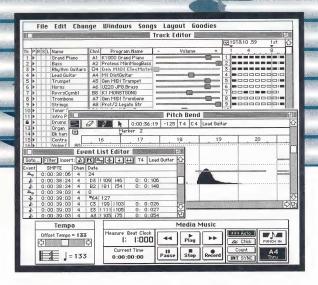
Keyboard Magazine says Master Tracks Pro is "...a very musical piece of software. We'd be hard-pressed to design a user-interface more logical or easier to use."

New Media Magazine says "Master Tracks Pro is possibly the best MIDI software available... for any music application... multimedia, film scoring, serious composition and more."

For Apple Macintosh Computers

MPC
Multimedia PC ™
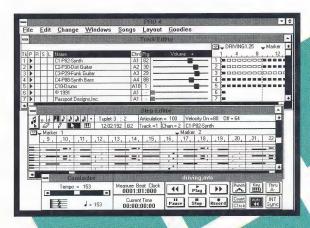
For IBM PC / Windows Compatible Computers

Master Tracks Pro for Macintosh or Windows, turns your desktop into a professional MIDI recording studio.

PASSPORT

Encore
Scoring High

Encore is the ultimate "music processor", ideal for composing and transcribing music into publishable scores. Put aside your pencil and staff paper and compose and edit your music right on your computer screen. Transcribe your MIDI files, play music in live or input music with the mouse.

Encore is perfect in a MIDI studio or classroom. You can play, view and edit MIDI compositions on a standard page or a linear staff system. Create sheet music for session players or students. Publish your own compositions and turn your performances into beautiful notation.
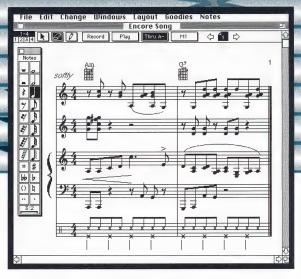
Encore has received accolades from musicians because of its ease-of-use, lightning-fast processing time and hands-on access to notation. Encore is designed to increase your productivity, not slow you down.

Legendary jazz composer Oscar Peterson said, "Notation is a special thing. I think you have to get a program that you feel personally attached to...and that's Encore for me."

For Apple Macintosh Computers

MPC
Multimedia PC ™
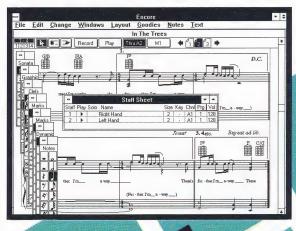
For IBM PC / Windows Compatible Computers

*Let Encore bring your music to life
on your computer screen.*

PASSPORT.

MusicTime
Desktop Composing & Notation

MusicTime provides a fast, fun and creative way to play, compose, record and print out music with your personal computer.

MusicTime records any music you play on a MIDI-equipped musical instrument, and displays it in standard musical notation on your computer screen. You can also click music in with the mouse, or enter it one note at a time from your synthesizer keyboard. Powerful commands and easy-to-use tools let you edit the score to look just the way you want.

MusicTime will also play your music back through MIDI instruments or popular sound cards, exactly as it's notated.
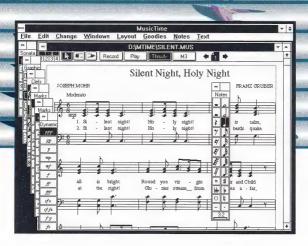
MusicTime is amazingly simple to learn and use. Print out music for band members, students, your choir – or publish your own! There's no easier way to turn your performance into beautiful sheet music. MusicTime is compatible with MIDI instruments, The Miracle Keyboard™ for the PC and Macintosh, and most popular sound cards.

"MusicTime...in the forefront of Windows music software."

–PCM Magazine

For Apple Macintosh Computers

PC
Multimedia PC ™
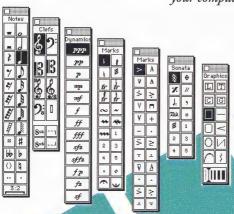
For IBM PC / Windows Compatible Computers

Compose and edit music, right on your computer screen.

Select notes and musical symbols from multiple palettes.

PASSPORT®

Alchemy
Sample With The Best
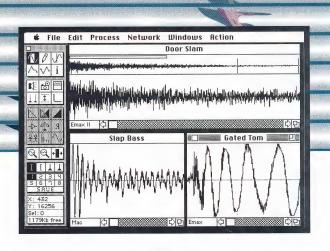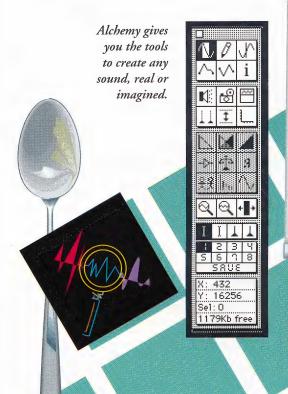
Alchemy is the world's most powerful sound design and editing system. It provides complete control over all aspects of sound and serves as the control center for a studio full of samplers.

Alchemy is used in production environments where precision is critical. The program's elegant user interface compliments the creative process and allows you to express your ideas. Its wealth of tools can tailor sound into any form required.

With Alchemy you can blend and alter sampled sound or build entirely new sound from scratch. Expand or compress the elapsed time of sound to make it fit a precise time constraint. Build character into sound effects to make them unique and unforgettable. Alchemy is the choice of some of the film industry's most respected sound designers and composers.

Sound designer Frank Serafine says, "Alchemy is the universal intelligent interface between all my sampling keyboards. With Alchemy, I've got Fairlight™ Technology at an affordable price. Alchemy really is science."

For Apple Macintosh Computers

Alchemy gives you the tools to create any sound, real or imagined.
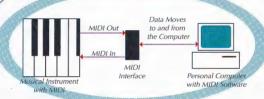
PASSPORT

The Menu of MIDI

THE DAILY SPECIAL:

THE CONNECTION........

If you own a computer, you already own half of a recording studio. To record, playback and edit electronically-produced music, you'll need a MIDI musical instrument, a MIDI interface and one of Passport's music software packages.

MIDI Out

Data Moves
to and from
the Computer

MIDI In

MIDI
Interface

Musical Instrument
with MIDI

Personal Computer
with MIDI Software

Even if you're not a musician, you'll find tempting applications for MIDI. It's the most elegant way to add music and sound to multimedia. MIDI also is used to add music to video productions made conventionally with film or tape.

APPETIZERS:

THE SEQUENCE...........

A Sequence; a series of musical events that pass through the dimension of time. In MIDI parlance, a Sequence is a song or musical composition.

1   2   3   4   5   6

— MAIN COURSE SELECTIONS: —

MIDI....................

The Musical Instrument Digital Interface (MIDI) allows electronic musical instruments to communicate with each other and with computers. Although established cooperatively by several companies in 1983, standards for MIDI-related technologies are continually evolving. Passport plays a significant part in the development of MIDI standards through its participation on international standards committees, cooperative agreements, and the popularity and ease-of-use of Passport products.

MIDI may be served in various configurations: a basic staple consists of simply connecting two MIDI-compatible instruments to each other. When you play one instrument, the second one will play the same notes simultaneously! But a well-rounded setup consists of a MIDI instrument and a computer equipped with a MIDI interface and software.

THE SEQUENCER...........

Sequencing software is a computer program that enables you to perform and record music and make all your own production and engineering decisions. The computer lets you change the elements of a sequence just as a word processing program allows you to change the elements of a written document.

THE NOTATION.............

Notation software is a computer program that lets you compose music in standard music notation and print out the song on paper. Passport's Encore is as easy to use as a sequencer but gives you complete and robust control over music notation and a published output to satisfy the most discriminating appetite.

GUEST CHECK

Name

Address

City

State   Zip

Country

Phone No.

I got this MIDI Menu from:

(please include store name, trade show, product packaged with, etc.)

Please send more information about:

○ **Passport Producer**   ○ *Macintosh*

○ **Master Tracks Pro**   ○ *PC/Windows*   ○ *Macintosh*

○ **Encore**   ○ *PC/Windows*   ○ *Macintosh*

○ **MusicTime**   ○ *PC/Windows*   ○ *Macintosh*

○ **Alchemy** (Mac only)

○ **Trax**   ○ *PC/Windows*   ○ *Macintosh*

Demo versions of most programs are available for a
nominal fee. Call 415-726-0280 to order a demo.

Check No.	Server	
4157260280	PASSPORT.	Thank You

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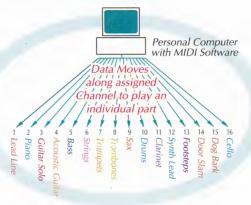
A LA CARTE

CHANNEL...................

There are 16 discrete MIDI channels that simultaneously send MIDI information; a channel usually controls the playing of one instrument.

Personal Computer with MIDI Software

Data Moves along assigned Channel to play an individual part

| 1 Lead Line | 2 Piano | 3 Guitar Solo | 4 Acoustic Guitar | 5 Bass | 6 Strings | 7 Trumpets | 8 Trombones | 9 Sax | 10 Drums | 11 Clarinet | 12 Synth Lead | 13 Footsteps | 14 Door Slam | 15 Dog Bark | 16 Cello |

CONDUCTOR...................

is a linear representation of tempo and meter changes. In Master Tracks Pro, the conductor track appears in an editable window.

CONTROLLER...................

Any keyboard or instrument that transmits MIDI data.

EVENT...................

can be a single note, a group of notes, or music element that occurs over time. A MIDI sequence is a series of events in time.

HIT...SEE MARKERS

HUMANIZE...................

will "loosen" performances according to the parameters you set. In a sequencer, for example, you may choose to give the drum track some "slack."

MARKERS...................

are a list of TAGS or hits that can be locked to an external clock such as SMPTE or MTC. You can use markers to lock an orchestra hit to a scene in video, such as a door closing.

TIMELY FARE

CLOCK....................

When you connect and record different musical instruments, something needs to act as the "conductor." Using 24 pulses per quarter note, MIDI synchronizes the different components of a system or regulates the playback of recorded sequences, much as the conductor synchronizes and regulates how musicians play.

REAL TIME................

Recording a performance as it is being played, either live or from another sequencer.

STEP TIME................

A method of recording MIDI data by entering pitch and rhythmic values one note or chord at a time.

FIT TIME...................

is the ability to stretch or compress music or sound to fit a given period of time.

MIDI TIME CODE ....

A common method used to synchronize MIDI to SMPTE Time Code.

MULTIMEDIA...................

A set of capabilities, including digital sound, MIDI, animation and pictures, that can be integrated with text and graphics to create a more impactful and engaging computing experience.

PASSPORT

Add Impact With Music
Punctuate With Sound
Create Music Like A Pro
Have Hours of Fun

The Menu of MIDI

MULTI-TIMBRAL...................
> synthesizers are capable of playing more than one instrument sound or timbre at a time and locking the sound to a specific CHANNEL.

PATCH... SEE PROGRAM

PRESET... SEE PROGRAM

PROGRAM...................
> is the information required to obtain a specific sound on a synthesizer channel. The sound itself is sometimes referred to as a patch or sample. Saved patches are sometimes called "presets."

PUNCH IN/OUT...................
> allows you to select measures within a sequence, and have the sequencer switch into and out of record during those measures. This lets you correct things that occur in the middle of a performance without re-recording the entire track.

QUANTIZATION...................
> automatically modifies the composition to improve rhythmic inaccuracies of the initial performance. Quantizing or Auto-correcting "rounds off" playing errors to the nearest beat.

SAMPLE...................
> is a digital recording of sound, usually from an analog source, that is triggered or played in a MIDI composition.

SOUND EDITING...................
> is the process of manipulating sound waves graphically to alter them, make them fit time constraints or create entirely new sounds.

SMPTE...................
> SMPTE TIME CODE is a standard method used to synchronize MIDI compositions to film, video or audio tape. It stands for the Society of Motion Picture and Television Engineers, the developer of the standard.

STRIP DATA ....

is a sophisticated filter for editing MIDI compositions. It provides a means of copying, or cutting specific MIDI data. For instance, you can select every note above middle C and assign it to a different CHANNEL or instrument.

SYSEX...................

Some MIDI Messages are reserved by manufacturers to perform specific duties on specific instruments. These are referred to as "System Exclusive messages". Master Tracks Pro allows you to save System Exclusive data from several MIDI instruments and reload it when needed.

SYNC...................

Short for synchronize, this feature coordinates the clocks of two or more devices.

TAG ...SEE MARKERS

VELOCITY...................

is the speed and force with which a key is hit. It will usually affect the volume of a sound, but it can also change the sound's brightness or other characteristics.

VOICE...................

is the number of distinct sounds a synthesizer is capable of producing simultaneously. The first synthesizer was monophonic: it could reproduce only a single voice at a time. A 32-voice synthesizer is capable of playing the notes of 32 keys being pressed at once.

Trax
Desktop MIDI Recording Studio

If you can operate a tape recorder, Trax will have you making music on your IBM PC or Macintosh in no time. Its simple user interface and easy editing tools make it ideal for getting started with MIDI.

Enter music into Trax by playing your MIDI instrument live or one note at a time. With Trax, you can even enter individual notes on the screen using your mouse. Easily edit, rearrange and combine your tracks in a variety of ways to build a complete song.

Trax is compatible with virtually any MIDI instrument and most popular sound cards.
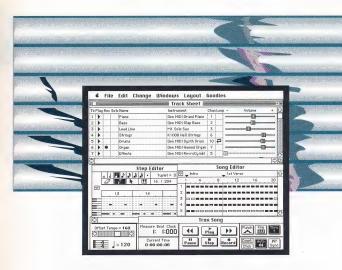
Electronic Musician Magazine said in a review of Trax, " Kudos to Passport for setting a new standard in the price/performance ratio of music software."

"Its simple installation, ease of use, and low price make Trax an excellent value...Passport has answered the need for entry-level sequencing software perfectly."
>   *— The PC Journal*
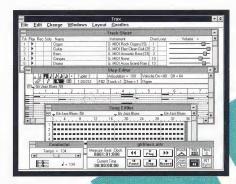
For Apple Macintosh Computers

MPC
Multimedia PC ™

For IBM PC / Windows Compatible Computers

Play and record your own songs with Trax desktop MIDI recording studio for Windows or Macintosh.

PASSPORT®

Passport:

The Beat Goes On

Passport's award winning software has been hailed by such eminent magazines as *Keyboard, Electronic Musician, PC Magazine, MacUser, Windows Magazine* and many others.

> *"If there is a dream program for a composer, Encore might...be it."*
> *—Windows Magazine*

19 90 HONORABLE MENTION MacUser EDITORS CHOICE

> *"Encore has a wonderful interface and intuitive features...it emerges as the all around choice."*
> *—MacUser Magazine*

> *"Encore is close to ideal in its combination of speed and power."*
> *—Keyboard Magazine*

1992-1993 TECHNOLOGY & LEARNING SOFTWARE AWARD OF EXCELLENCE

Encore

> *"MusicTime...an excellent bargain."*
> *—Electronic Musician*

But more importantly, musicians themselves consistently give Passport's products the highest marks.

"Encore is the best music transcription program I've ever seen."
-Oscar Peterson
Legendary Jazz Composer

"In Alchemy I can see samples as a vision...change them and experiment, I love the function of it."
-Towa Towa, Technical Wizard
Deee-Lite

"Master Tracks Pro is such a musically oriented program, it really enhances the way I create and record my music...I couldn't have found a more perfect tool."
-Tom Coster
Solo Artist,
Vital Information, Santana

"You can concentrate on being creative...because of the simplicity and speed with which you can do things. Using Master Tracks Pro has been inspirational"
- Ian Prince
Grammy Award Winning Producer

"I've tried the other scoring programs and Encore is the best. Encore gives me an amazing advantage."
-David Schwartz
Composer, Northern Exposure

"Encore doesn't require much work, if any at all...it's very, very accurate."
-Herbie Hancock
Keyboard Wizard

"Master Tracks Pro, Encore and Alchemy are so fast and natural to work with. These are the kind of high-tech tools I can enthusiastically embrace as a musician."
- Alan White
Yes

The people who create and teach music for a living make Passport products their tools of choice. When you listen to much of today's hit music, it 's likely that Passport products played a part in the composition.

PASSPORT.

MIDI Delights:

May We Take Your Order?

Whether you're considering your first purchase of music and presentation software or assembling a full-blown production studio, Passport is the sound investment that professionals and amateurs alike have turned to for more than 10 years.

Passport music and presentation software products offer speed, ease-of-use, and an abundance of features and tools to increase your productivity and tap your creative potential.

Take a Passport product for a spin and see for yourself how they compare in real-life production environments.

Passport products are available at fine music and computer stores worldwide. Call 415-726-0280, or fax 415-726-2254, for the dealer in your neighborhood.

For more extensive information and system requirements for the products you're interested in, give us a call or send in your guest check to:

Passport Designs, Inc.
100 Stone Pine Rd.
Half Moon Bay, CA. 94019 USA
phone: 415-726-0280, fax: 415-726-2254

Brent Silveria 6/ 91

Passport
MIDI
Reference

PASSPORT

·SWEET

1	WINDOWS™
2	MACINTOSH®
3	SEQUENCING SOFTWARE
4	MASTER TRACKS PRO™
5	TRAX™
6	NOTATION SOFTWARE
7	ENCORE™
8	MUSICTIME™
9	SOUND DESIGNING
10	ALCHEMY™
11	MEDIA INTEGRATION
12	PASSPORT PRODUCER™

PASSPORT®

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Half Moon Bay, CA 94019
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PASSPORT
PRODUCER™

GETTING STARTED
FOR MACINTOSH

PASSPORT®

PASSPORT
PRODUCER™
GETTING STARTED

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TABLE OF CONTENTS

INTRODUCTION

Welcome to Passport Producer—a revolutionary new tool for creating stunning multimedia presentations on the Macintosh.

At Passport, we've been making software for over a decade that helps musicians turn their dreams into reality—including a lot of the music you hear on the radio, on television, and in movie theaters. As the power of the Macintosh grew to make multimedia a reality, we knew that the promise of media integration held a lot more potential than to bore people with glorified slide shows. Call us wild, call us crazy, but we had this idea that you should be able to really *integrate* and *synchronize* the media to create something *exciting*! And we thought the Average Joe (or Jane) should be able to do it without a degree in rocket science. That's when we began designing a production tool that would let anyone with a message turn *their* dreams into reality. We call it Passport Producer.

If we had to sum up Producer in a paragraph, we could probably do it in three sentences. *One.* Producer allows you to integrate every important type of Macintosh media in your presentations—including graphics, text, animation, QuickTime Movies, digital audio, MIDI, and CD audio. *Two.* Producer is built on the timing standards of SMPTE/EBU time code and Apple Computer's QuickTime—providing the synchronization of media events that's necessary if you intend to give Hollywood a run for its money. *Three.* Producer puts it all together in an intuitive interface that lets you focus on creating compelling productions rather than wrestling technology to the ground.

Of course, there's a lot more to be said about Producer—but we wouldn't want to spoil your fun. The easiest way to understand

Producer is to use it. So get comfortable, follow the instructions on the installation card, and prepare to start thinking about multimedia production in a whole new way. Sunglasses are optional.

LEARNING TO USE PRODUCER

For all of its power, Producer is simple to learn and use. Producer has two different manuals—this *Getting Started* manual and the *Reference Guide.* The best way to get up to speed is to spend a little time with this *Getting Started* manual. The Basic Tour will give you the overview of Producer's tools and capabilities. We highly recommend that you spend an hour with the Tutorial that follows because you'll walk away with a firm grasp of almost all of Producer's functions.
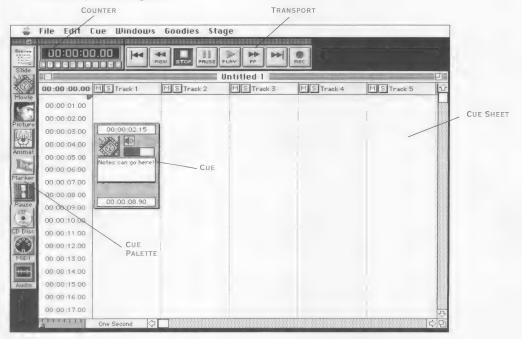
The *Reference Guide* is designed primarily to provide detailed information on any given task as you create Producer presentations. It is divided into five chapters covering the Cue Sheet, Stage, editors, creation of media files, and tips and hints. The headings in the Table of Contents are organized in such a way that you can quickly locate the procedure you are interested in under the appropriate chapter title. The *Reference Guide* also contains an Appendix section designed for those who are new to various digital media such as QuickTime, MIDI, and digital audio.

Producer adheres to standards that have become second nature to Macintosh users. The Producer manuals assume a certain level of familiarity with the Macintosh and its basic operation. If you are a first-time Macintosh user, we recommend spending a few minutes familiarizing yourself with the basic operation of the Macintosh before working with Producer.

This chapter is designed to give you a fast overview of Producer's tools and working environment before you start the tutorial. It will also provide you with information about setting up your system for optimum performance with Producer.

BASIC TOUR

Producer offers a simple, easy to understand working environment. The components are the Cues, Cue Sheet, Cue Palette, Stage, Transport, Counter, and Editors. Here's an overview of how they work together:

▌ Cues: Cues determine how the actual media files are played back.

▌ Cue Sheet: The Cue Sheet determines when the Cues are played.

▌ Cue Palette: The Cue Palette is used to place new Cues on the Cue Sheet.

▌ Transport: The Transport is used to navigate and play the production.

▌ Counter: The Counter displays the current position in the Cue Sheet.

▌ Stage: The portion of the screen on which the production is actually presented.

▌ Editors: Built-in tools for altering the media files associated with various Cues.

Media Files and Cues

Producer uses standard media files created by a wide variety of Macintosh applications. (Some media files can also be created directly within Producer.)

Producer can use the following types of media files:

▌ PICT files for still images (up to 24-bit)

▌ PICS files for animations

▌ QuickTime Movies for digital video and audio

▌ Digital audio files in AIFF and Sound Designer II formats

▌ MIDI Type 0 and Type 1 files for sequenced virtual music tracks (MIDI hardware required)

||| CD-DA (Red Book) tracks from standard audio CDs (CD-ROM drive required)
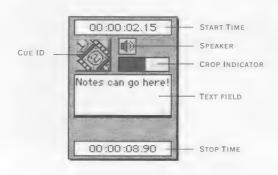
||| TEXT files to create Passport Producer Slide Shows

How these files are presented is determined by individual events within the production called Cues. Each kind of media file has its own type of Cue. Each Cue determines which media file is played, when it starts, when it stops, what portion of the media file is played, how fast or how loud it is presented, and much more. In other words, a Cue doesn't have any content, but simply points to and controls how the source material in the media file is presented. This provides much greater control and flexibility than simply using the media file as is.

The controls that are available on a Cue vary depending upon their type. Here's a look at the possibilities:

||| Start Time: All Cues have a Start Time display at the top indicating the time at which they will begin playing back relative to the beginning of the production.

||| Stop Time: All Cues that have a length associated with them have a Stop Time display showing the exact time at which the Cue will stop playing. This display can also be toggled to show Duration—the length between the start and stop times.

CUE ID ——

START TIME
00:00:02.15

SPEAKER

CROP INDICATOR

Notes can go here!

TEXT FIELD

STOP TIME
00:00:08.90
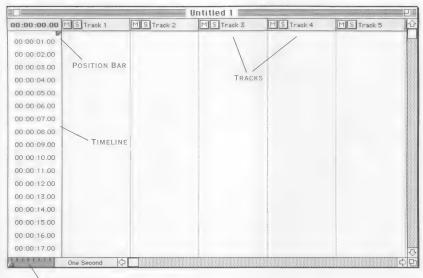
||| Cue ID: The Cue ID button depicts the type of Cue. When your monitor is set to more than 16 colors, the contents of a visual Cue are actually represented. With most types of Cues, double-clicking on the Cue ID button also brings up an associated editor.

‖ Speaker: The Speaker icon accesses a simple pop-up slider that controls the volume of an Audio, MIDI, or Movie Cue.

‖ Transition: The Transition button accesses a list of transitions available for Picture and Slide Show Cues.

‖ Crop Indicator: The Crop Indicator shows the portion of the associated media that is actually played.

‖ Text field: All Cues contain a text field that can be used for notes. Text fields show the name of the associated media file by default.

‖ Background: The areas that have no controls are used to select and drag the Cue on the Cue Sheet.

THE CUE SHEET

Cues are played according to their position on the Cue Sheet. The Cue Sheet is Producer's main worksheet used to dictate the flow of a production. In many ways, the Cue Sheet is a script, storyboard, and edit decision list all rolled into one. The main components of the Cue Sheet are the Timeline, Timeline Resolution control, tracks, and the Position Bar.

‖ Timeline: The vertical axis of the Cue Sheet is a Timeline that can be used as a reference for any of the SMPTE/EBU timing standards in use around the world or for real time. Cues are positioned along the Timeline to control when they will be played back.

‖ Timeline Resolution: The Timeline Resolution control determines the visual resolution of the Cue Sheet. It allows you to zoom in on a specific area at resolutions as small as one second, or zoom out for overviews at resolutions as great as 30 minutes.

Untitled 1

| 00:00:00.00 | M S Track 1 | M S Track 2 | M S Track 3 | M S Track 4 | M S Track 5 |

POSITION BAR

TRACKS

TIMELINE

One Second

TIMELINE RESOLUTION

||| Tracks: The horizontal axis contains a series of tracks that can be thought of in much the same way as the tracks on a video deck or multitrack recorder. Tracks make it simple to organize Cues into logical groups for easy visualization and manipulation. (You can also name tracks anything you want in order to make things even more intuitive.)

||| Position Bar: The Position Bar indicates the current position on the Cue Sheet—both during production and playback. On playback, the Position Bar dictates the point on the Cue Sheet at which the presentation will start, and moves down the Cue Sheet to show the current time. During production, the Position Bar can be moved either by dragging its handle or by clicking at the desired position in the Timeline. The Position Bar can also be controlled via the Transport, Counter, or keyboard commands.

THE CUE PALETTE

The Cue Palette contains icons representing all of the supported media types. Cues are created by simply dragging an icon onto the Cue Sheet and specifying the associated media file. Double-clicking on an icon in the Cue Palette also produces the Default Setup dialog for that Cue type, allowing you to specify certain attributes for new Cues. The icons are:
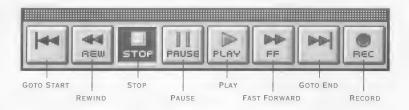
Slide Show Cue: Contains text and graphics in a slide show metaphor. A Slide Show contains one or more Slides of text that share a common background color or PICT image. Slide Show Cues can be created directly in Producer or by importing and editing standard Macintosh TEXT files.

Movie Cue: A series of frames in standard QuickTime Movie format

Picture Cue: Still image in standard PICT format

Animation Cue: A series of frames in standard PICS format.

Marker Cue: A placeholder used to mark important locations within the Cue Sheet.

Pause Cue: A pause that stops playback and waits for a given time or event.

CD Disc Cue: A CD-audio track from a standard audio CD played on a CD-ROM player.

MIDI Cue: A standard MIDI sequence in Type 0 or Type 1 format.

Audio Cue: A digital audio file in standard AIFF or Sound Designer II format.

THE STAGE

All visual Cues are displayed on Producer's Stage. You can define
the size and aspect ratio of the Stage to be anything from a portion
of a monitor to an entire monitor to an area that actually spans
multiple monitors like a videowall. Cues can also be positioned to
play back at any size, aspect ratio, and position on the Stage.

THE TRANSPORT

Producer's Transport works very much like the transport controls
on your audio and video decks. It is used to locate desired areas of
a production, as well as for playback, pause, and record functions.
Goto Start: Moves to the beginning of the Cue Sheet.

GOTO START   STOP   PLAY   GOTO END

REWIND   PAUSE   FAST FORWARD   RECORD
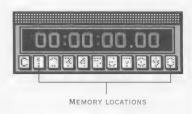
||| Rewind: Moves backward through the production.

||| Play/Stop: Begins and ends playback of the production.

||| Pause: Temporarily halts playback.

||| Fast Forward: Moves forward through the production.

||| Goto End: Moves to the end of the Cue Sheet.

||| Record: Records Marker, Audio, and MIDI Cues

There are keyboard shortcuts for all of these Transport functions.
Please see the *Passport Producer Shortcuts* card.

THE COUNTER

The Counter displays the cur-
rent location of the Position Bar
in the Cue Sheet. Entering a
time into the Counter will also
locate the Position Bar to that
point in the production. The
Memory locations allow specific
points along the Timeline to be
memorized so that they can be
jumped to instantly.

MEMORY LOCATIONS

EDITORS

Producer includes built-in editors that provide common editing
functions for most types of media files. Producer can also main-
tain links between Cues and your favorite applications, allowing
media creation and advanced editing without leaving the
Producer environment.

SYSTEM CONFIGURATION

Producer is designed to be intuitive and easy to use. There are
only a few things to be aware of before you start working through
the tutorial. First, while Producer can handle 24-bit color, your
productions will run more smoothly in 8-bit color. Use the stan-
dard Macintosh Monitors Control Panel to set the monitor color
depth. If you do wish to use 24-bit color, a minimum of 8 MB of
RAM is recommended.

In general, we require a minimum of 5 MB of RAM and an
application memory setting for Producer of 2500 KB. We recom-
mend running an 8 MB system with a 4 to 5 MB partition for
Producer. If you wish to run Producer with less RAM or if you
have more RAM and would like allocate more memory for your
production, please refer to Chapter 5: Tips and Hints in the
Reference Guide.

LAUNCHING PRODUCER

Please follow the instructions on the Installation card included with your Producer package. We also recommend viewing the Read Me file included on the Program disk so that you are aware of any changes or improvements made to the program just before shipping. Then you're ready to create your first Producer presentation. Launching Producer is simple.

To launch Producer:

▌Double-click on the Producer icon.

The best way to learn Passport Producer is to use it. This chapter provides a tour of many of Producers' features by helping you build an actual production. The production is a 60-second public service announcement promoting recycling.

SETTING UP THE TUTORIAL

Most of the media files you will need are supplied on disk with your Producer package. You will also have the opportunity to create Cues on your own. You will need a total of 4 MB of free hard disk space to install the tutorial files.

To install the tutorial files:

▌ Make certain that you have a Passport Producer folder on your hard drive as a result of the installation process.

▌ Place Tutorial Disk #1 into your floppy drive.

▌ If the disk is not already open, double-click on the Tutorial Disk #1 icon that appears on your desktop to reveal the contents of the disk.

▌ Double-click on the icon for the file labeled Tutorial Files #1. A standard file dialog will appear.

▌ Navigate to the Passport Producer folder on your hard drive, then click on the OPEN button to access the folder.

▌ Click on the EXTRACT button. A new folder will be created called Passport Tutorial and the contents of the floppy will be decompressed and installed in that folder.

Eject Tutorial Disk #1 when the installation is complete and place Tutorial Disk #2 in the floppy drive.

If the disk is not already open, double-click on the Tutorial Disk #2 icon that appears on the desktop to reveal the contents of the disk.

Double-click on the Tutorial Files #2 icon. Another file dialog will appear.

If necessary navigate and open the Passport Tutorial folder created by the first installation process.

Click on the EXTRACT button. The files from the second disk will be extracted and installed.

Eject Tutorial Disk #2 when the installation is complete. The installation process is complete and you are ready to begin the tutorial.

STARTING PRODUCER

To launch Producer:

Double-click on the Producer icon.
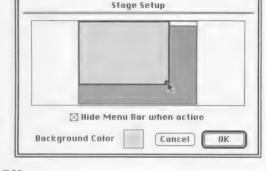
SETTING THE STAGE

The first thing most people do at the beginning of the production is set up the Stage to the proper size and color for the playback monitor.

Select STAGE SETUP from the STAGE menu or press [⌘]-[/]. The Stage Setup dialog will appear displaying a representation of your monitor area. The Stage area defaults to the size of a 13" monitor, and is displayed on the system's primary monitor.

If you have a large primary monitor and a standard 13" screen as a secondary monitor, click on the smaller area representing the 13" screen. The Stage will fill the corresponding area.

The Stage can be made any size. Drag the handle at the lower-right corner of the Stage in a direction toward the upper-left and release it when the bounding box is approximately half the original size. The colored area representing the Stage will be adjusted accordingly.

The Stage can also be placed at any position on the monitor. Place the pointer over the colored area representing the Stage, then drag it until it is roughly centered in the gray background.

Stage Setup

☒ Hide Menu Bar when active

Background Color ☐   (Cancel)   (OK)

The Stage can also take on any background color. Click on the BACKGROUND COLOR box. The standard Apple Color Picker will appear. Select a color you like, then click on OK.

Click on HIDE MENU BAR WHEN ACTIVE if you wish the menu bar to disappear when the Stage is being viewed. This will probably be desirable if you are using a single monitor for both Cue Sheet and Stage. It is usually not necessary when using separate monitors for each function.

Click on OK. You will be returned to the Cue Sheet.

Now it's time to see what your Stage configuration looks like. Select STAGE from the WINDOWS menu or press [⌘]-[;]. The Stage will be displayed with the size, position, and color you specified.

Note: You can also display the Stage by pressing [⌘]-[;] or clicking on any area of the Stage that is visible behind the Cue Sheet.

Click a visible portion of the Cue Sheet or press the [space bar]. Either action will return you to the Cue Sheet.

Select STAGE SETUP again from the STAGE menu. The Stage Setup dialog will appear again.

The tutorial is designed for a Stage that fills a standard 13" monitor. If you have such a monitor, click on the gray background of the corresponding area to force the Stage to fill that screen. If you are using a different monitor for the Stage, adjust the Stage size to approximately the area corresponding to a 13" monitor.

Our public service announcement is also designed to be presented on a black stage. Select the BACKGROUND COLOR button. The Apple Color Picker will appear again. Drag the vertical slider all the way down so that the color becomes black, then click on OK. You will be returned to the Stage Setup dialog.

Click on OK. You will be returned to the Cue Sheet.

SETTING UP THE TIMELINE AND CUE SHEET

Before starting to build the production, let's set up the rest the Producer work environment. The vertical Timeline along the left side of the Cue Sheet provides the timing reference for all events in the production. We'll change the default from 30 fps drop frame to real-time since we're not synchronizing to time code. We'll also shorten the Cue Sheet to a make it easier to navigate during production.

Cue Sheet Setup

Time Format
- ⦿ Real Time
- ○ 24 fps
- ○ 25 fps
- ○ 30 drop
- ○ 30 fps

Start Time `00:00:00.00`
Duration `00:01:15.00`
End Time `00:01:15.00`

[Cancel] [OK]

Select CUE SHEET SETUP from the GOODIES menu. The Cue Sheet Setup dialog will appear.

Select the REAL TIME button to change the Timeline reference.

Click in the first numeric field in the DURATION box to change the Cue Sheet's length. The pair of digits you selected will become highlighted. Enter a new duration of 00:01:15:00, using the [tab] key to move between fields. Click OK or press [return] when you've finished. You will be returned to the Cue Sheet.

▌The Timeline Resolution bar at the bottom-left of the Cue Sheet determines the resolution at which you view the Cue Sheet. Experiment by clicking or dragging in the Timeline Resolution bar and observe the effects on the Timeline and portion of the Cue Sheet displayed. You will find different resolutions to be advantageous at different points in the production process. For now, click all the way to the left to select a resolution of one second.

▌Drag the standard Macintosh window Size Box to make the Cue Sheet larger as desired.

SAVING YOUR PREFERENCES

The parameters you just set for the Stage and Cue Sheet can be saved as a user preference so that they become the default each time you begin a new production.

▌Select SAVE PREFERENCES from the FILE menu. The current Stage and Cue Sheets will become the default.
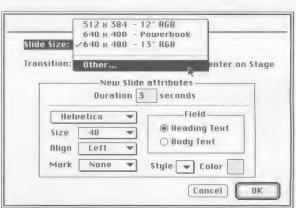
Note: Other parameters can be saved as preferences as well. See "Saving Preferences" in the *Reference Guide.*

CREATING A SLIDE SHOW CUE

The first thing we need to do is create a title to introduce the subject. We'll use Producer's Slide Show Editor. Most Cue types can be given default attributes that affect Cues that are subsequently added to the Cue Sheet.
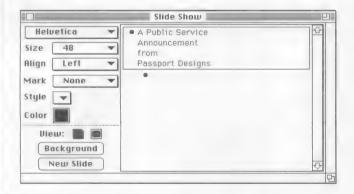
▌Double-click on the Slide Show icon in the Cue Palette. The Slide Show Default Setup box will appear.
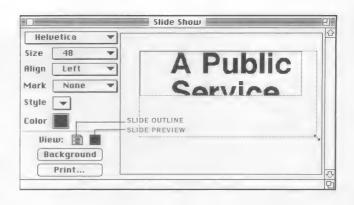
Slides default to 640 x 480 unless changed. We only want the title to take up a small portion of the screen. Click and hold the SLIDE SIZE pop-up at the top of the dialog and select OTHER. Enter a width of 320 pixels and a height of 220 pixels, then click OK.

Enter the number "5" in the NEW SLIDE DURATION box.

The other parameters in the dialog box can also affect future Slide Show Cues. For now, just press OK to exit.

Drag the Slide Show icon from the Cue Palette onto the top of Track 1. As you drag, the Counter will show you the exact point in time where the Cue will start. Watch the Counter and release the mouse button when the Counter displays 00:00:00:00 (the top of the Cue Sheet). A standard file dialog will appear.

Select NEW. The Slide Show Editor will open. The left side of the window is used to change slide attributes; the right side is used to enter text.

The cursor will be flashing in the first heading text box. Enter the following text, using the [return] key for line breaks.

A Public Service Announcement from Passport Designs

The Slide Show Editor has two display modes. You're currently in Slide Outline mode, used primarily to enter text. Slide Preview mode shows how the Slide Show will appear. Press the SLIDE PREVIEW button to render the Slide.

Slide Show window showing Helvetica, Size 48, Align Left, Mark None, Style, Color, View, Background, New Slide buttons and text: "A Public Service Announcement from Passport Designs"

The first thing you probably notice is that the text is cut off. That's because the text area is larger than the default size of the heading text display box. Move the pointer to a position at the bottom-right of the heading text box where the pointer turns to a pair of diagonal arrows. Drag the bounding box as large as you can.

The font itself is obviously too large for the Slide area. Press the Size pop-up in the left side of the window and select 24. The text should fit in the window.

Press the ALIGN pop-up and select CENTER. The title is now center-justified.

Let's also center the text in the Slide area. Move the pointer to a position in the heading text box where the pointer turns to a quad of arrows. Drag the bounding box so that it is roughly centered in the Slide area.

The default font is Helvetica. Feel free to use the Font pop-up to try any other fonts that are accessible in your System.

The text can be displayed in any color. Click in the COLOR box. The standard Apple Color Picker will appear. Select a deep green color, then click on OK. The text will be rendered in the color you selected.

As it stands, the entire Slide background will take the form of a white box over the black Stage. Let's change it to black so that the letters appear to be displayed directly on the Stage. Click on the BACKGROUND button. A file dialog appears. Select COLOR. The standard Apple Color Picker appears. Drag the vertical

slider all the way down to create black, then click on OK. The green text will be rendered on a black background.

This dialog also allows a PICT file to be loaded as a Slide background rather than choosing a solid color.

❚ Click on the Slider Editor's Close Box to exit. You will be prompted to save your work. Select SAVE. The Cue Sheet now displays the Slide Show Cue.

SAVING A CUE SHEET

Now would be a great time to save your Cue Sheet.

❚ Select SAVE from the File menu or press [⌘]-[S]. A standard file dialog will appear.

❚ Name the file "Recycling PSA", then press [return]. The file will be saved and you will be returned to the Cue Sheet.

Note: Continue to save your Cue Sheet at any point you feel appropriate during this tutorial.

PLAYING THE PRODUCTION

Now for the big moment—let's audition the Cue on the Stage.

❚ Click on the Play button in the Transport or press the [space bar]. The Stage will fill your monitor and the Slide Show title you created will be displayed in the center of the Stage. After five seconds, the Cue will disappear. The production is still playing, but since there are no other Cues the Stage remains black.

▌ Press the [space bar] to end playback and return to the Cue Sheet.

Pretty exciting stuff, huh? Not to worry… it gets a lot better!

The Stage took priority during playback because the STAGE TO FRONT option was checked in the STAGE menu. With this option turned off, the Cue Sheet takes visual priority during playback. Try this if you want, but be sure to leave this option turned on (checked) when you finish.

CHANGING CUE START TIMES

Notice that the Slide Show Cue shows two boxes with numbers. The top one indicates the start time—the time at which the Cue will begin playing back. The bottom one indicates the stop time—the time at which the Cue will end. During playback the Cue started immediately at the beginning (00:00:00:00) and stopped five seconds later (00:00:05:00). That's because we set a value of 5 seconds in the Slide Show Default Setup.

There are several different ways to adjust the start time. One is to simply drag the Cue to start at a new time.

▌ Move the pointer over the background area of the Cue, press the mouse button, and begin dragging the Cue down to a lower point on the Cue Sheet. The Counter will display the current time.

▌ Release the mouse button when the Counter reads 00:00:02:00. The Cue will move so that the start time now reads 00:00:02:00.
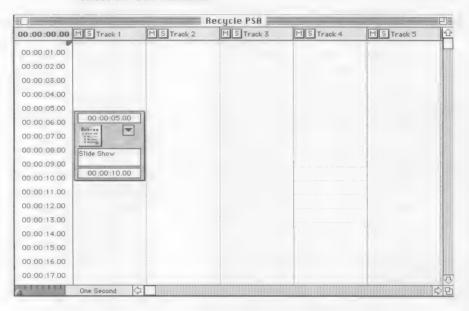
You can also change the start time numerically.

▌ Click on the digits representing seconds (:02) in the Start Time display. The numbers will become highlighted.

▌Type in "03" and press [return]. The Cue will be moved to start at 00:00:03:00.

CHANGING CUE STOP TIMES

The stop time can also be changed numerically. This has no effect on Cue duration.

▌Click in the seconds field of the Stop Time display. The number will become highlighted.

▌Type in "10" and press [return]. The Cue will now start at 00:00:05:00 and stop at 00:00:10:00.
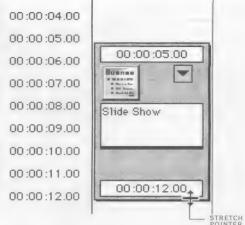
CHANGING CUE DURATION

So far the Cue duration has remained constant at 5 seconds. This can be easily changed as well.

▌Move the pointer to a position at the bottom of the Cue where it turns from an arrow to a stretch pointer.

▌Drag the bottom of the Cue up or down to the desired stop time. The Counter will display the current time. Drag until the Counter reads 00:00:12:00 and release. The Cue's start time remains unchanged, however the stop time is now 00:00:12:00.

Duration can also be viewed and changed numerically for greater accuracy. Producer can show either Cue stop time or duration in the lower numeric field. So far we've been viewing stop times.

```
00:00:04.00
00:00:05.00
00:00:06.00         00:00:05.00
00:00:07.00
00:00:08.00      Slide Show
00:00:09.00
00:00:10.00
00:00:11.00
00:00:12.00         00:00:12.00
```

STRETCH
POINTER
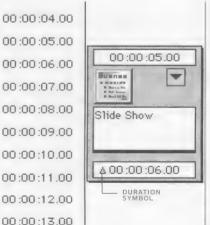
▌Select SHOW CUE DURATIONS from the GOODIES menu or press [⌘]-[D]. A Δ symbol will appear in the lower numeric display indicating that durations are being displayed. The number now reads 00:00:07:00 indicating that the Cue is seven seconds long—the difference between five seconds and twelve seconds.

▌Click on the seconds field (07) in the Duration display. The numbers will be highlighted.

▌Enter "06" and press [return]. The Cue will be shortened to fill six seconds on the Cue Sheet.

```
00:00:04.00
00:00:05.00
00:00:06.00         00:00:05.00
00:00:07.00
00:00:08.00      Slide Show
00:00:09.00
00:00:10.00
00:00:11.00       Δ 00:00:06.00
00:00:12.00
00:00:13.00
```

DURATION
SYMBOL

▌Select SHOW CUE STOP TIMES in the GOODIES menu. The lower numeric window will now display the current stop time again—now 00:00:11:00.
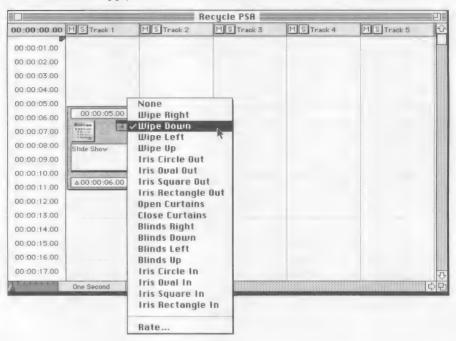
▌Click on the Play button in the Transport or press the [space bar] to play the production. The Slide Show Cue will now start five seconds into the production and last six seconds before disappearing.

▌Press the [space bar] to stop playback.

ADDING A TRANSITION

Slide and Picture Cues can be made to appear using transitions.
Let's apply a transition to the Slide Cue.

	Recycle PSA			
00:00:00.00 M S Track 1	M S Track 2	M S Track 3	M S Track 4	M S Track 5

```
00:00:01.00
00:00:02.00
00:00:03.00
00:00:04.00
00:00:05.00          None
          00:00:05.00    Wipe Right
                       ✓Wipe Down
00:00:06.00          Wipe Left
00:00:07.00          Wipe Up
          Slide Show    Iris Circle Out
00:00:08.00          Iris Oval Out
00:00:09.00          Iris Square Out
00:00:10.00          Iris Rectangle Out
00:00:11.00   △00:00:06.00   Open Curtains
00:00:12.00          Close Curtains
00:00:13.00          Blinds Right
00:00:14.00          Blinds Down
00:00:15.00          Blinds Left
00:00:16.00          Blinds Up
00:00:17.00          Iris Circle In
                     Iris Oval In
          One Second    Iris Square In
                     Iris Rectangle In

                     Rate...
```

▌Click and hold the Transition button on the Slide Cue. A pop-
up menu will appear with the list of available transitions.

▌Select WIPE DOWN and release.

▌Click and hold the Transition button again. This time select
the RATE option. The Rate dialog will appear. Enter "5" to dic-
tate a transition time of five seconds, then click OK.

▌Play the production again. The Slide Cue should now wipe on
from the top down over a period of five seconds.

MORE ABOUT SLIDE SHOW CUES

Text from any word processor, outliner, or presentation package that exports standard Macintosh TEXT files can be turned into a Slide Show Cue. We'll use a short existing TEXT file to create another title and a set of bullet points.

▌ Drag the Slide Show icon onto Track 1 at a start time of 00:00:12:00. A standard file dialog will appear.

▌ Select and open the file called "Recycling tips" in the Passport Tutorial folder. The Slide Show Editor will appear showing the contents of the file. The top line "Recycling tips:" is the heading text. The next three lines take the form of body text because they were preceded by [tab] characters in the original TEXT file. This system provides an easy way to create Slide Shows from text outlines.

▌ Click on the SLIDE PREVIEW button to view the Slide. Obviously, we have a few tweaks to make here!

▌ With the heading text still selected, change the font to 30-point Helvetica in green.

▌ Select the body text, and change the attributes to 18-point Helvetica in yellow.

▌ Click on the bounding box of the heading text to reselect it, then stretch the box so that it is only large enough to contain the letters.
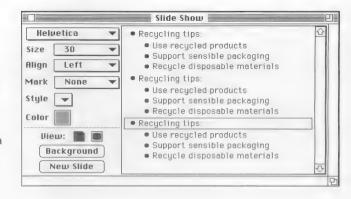
Click on the bounding box of the body text, then stretch it so that it is large enough to accommodate all three lines of body text. Then drag the body text up so that it is directly underneath the heading text.

Click on the BACKGROUND button. A standard file dialog will appear.

Select COLOR in the subsequent dialog, set the color to black in the Apple Color Picker, then click on OK to exit. The green and yellow letters should now be displayed over a black background.

Click on the Slide Editor's Close Box and select SAVE when prompted.

Audition the production. The new Slide Show Cue will now follow the first.

CREATING A SLIDE BUILD

One of the common needs in a Slide Show is to build up bullet points one at a time. This is easily accomplished by editing Slide Show elements.

Double-click on the Cue ID button in the second Slide Show Cue to open Producer's Slide Show Editor. (This is the same as selecting OPEN EDITOR from the CUE menu.)

Click in the heading text.

Hold down the [option] key, position the pointer to the left of the text where it turns to an arrow pointer, drag the heading text box to a position after the existing body text, and release. A copy of the first Slide will appear.

Repeat this same process to create another copy of the original text. You now have three identical Slides within the Slide Show Cue that will play back sequentially.

Drag through all of the text in the third line of body text in the middle Slide, then select CUT from the EDIT menu or press [⌘]-[X]. The line will disappear.

Drag through all of the text in the second and third lines of body text in the first Slide, then select CUT from the EDIT menu or press [⌘]-[X]. Those lines will also disappear.

Click on the SLIDE PREVIEW mode button to view the Slides.

Use the scroll bar at the right of the window to view the Slides in sequence. The bullet points should now build up one at a time.

Click on the Slide Editor's Close Box to exit the Slide Editor and click on SAVE when prompted.

Audition the production. The three Slides in the Slide Show Cue will build as intended.

ANNOTATING CUES

Each Cue has a text field that can be used to make notes. (The contents of these fields default to the file name.) Since Slide Shows are saved with the Cue Sheet and not as separate media files, they just say "Slide Show." We can use the text field to give them more intuitive names.
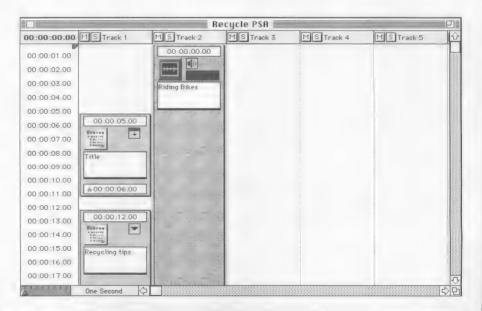
 Position the pointer over the text field of the first Slide Show Cue until it changes to an "I-beam" text pointer. Drag through all of the existing text, then release. All of the text should be selected.

 Type in the word "Title" then click anywhere outside the text field to deselect it. The Cue should now be labeled "Title".

 Repeat this process for the second Slide Show Cue, naming it "Recycling tips".

ADDING A SOUNDTRACK

Music can make all the difference in creating effective productions, so let's add a soundtrack. Producer can use AIFF digital audio files, MIDI files, or CD audio for music. We'll use a digital audio file since it is native to all Macintoshes.

 Drag the Audio icon from the Cue Palette to 00:00:00:00 on Track 2. The standard file dialog will appear.
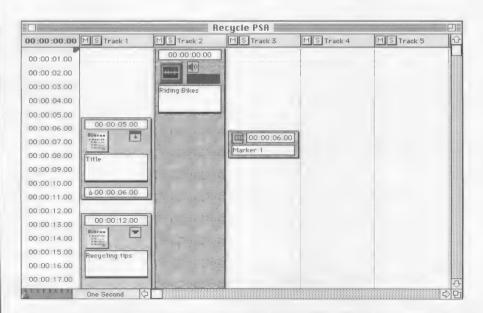
▌Select the file called "Riding Bikes". Hold the LISTEN button if you wish to audition the track first, then click on OPEN. The Cue will appear on the Cue Sheet.

▌Audition the production.

PLACING MARKERS

Listen carefully to the beginning of the Riding Bikes Cue. There are four measures of basic introduction, four similar measures in which snare and strings are added, followed by four measures of build-up before the main theme comes in. In a moment, we'll need to know just exactly where the second set of four measures (measure 5) begins. We can tell where the soundtrack begins and ends by just looking at the Cue, but nothing in between.

We can help visualize points within in a Cue through the use of Marker Cues. You could simply drag the Marker icon to the appropriate positions on the Cue Sheet, however there's a much more intuitive way to place Markers while auditioning the production.
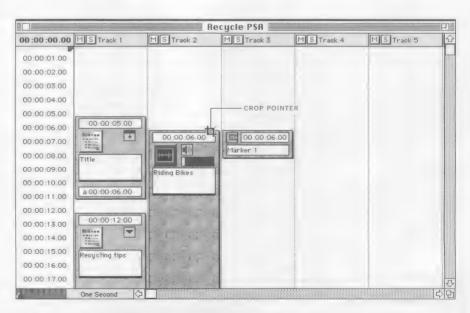
■ Click on the Record button in the Transport or press the [enter] key. The production will begin playing back.

■ Press the [tab] key at the exact point where you hear measure 5 come in with the snare and strings.

■ Press the [space bar] to stop playback. A Marker will appear in the first empty track showing the exact time you pressed the [tab] key (at about 00:00:06:00).

We'll use this Marker in our next step.

CROPPING A CUE
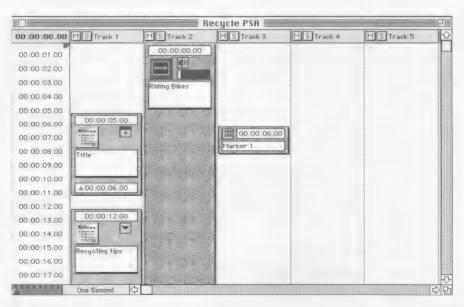
The soundtrack is just a bit too long for a 60-second spot. The audio introduction also seems to build too long before getting to the main theme. Let's reconcile both of these issues by losing the first four measures. One way to do this would be to edit the audio file. The approach we'll use is to crop part of the Cue so that playback begins somewhat later than the beginning of the actual media file. (This same approach can be used to crop an

unwanted portion of a media file at the end of Cue. See the section called "Cropping a Cue" in the *Reference Guide*.) Cropping Cues in Producer does not alter the associated media files.

▌ Hold down the [option] key and move the pointer to a position at the top of the "Riding Bikes" Cue where the arrow pointer changes to a crop pointer.

▌ Note the time associated with the first Marker Cue. Drag the top of the Cue down until the Counter shows that same time, then release. The top of the "Riding Bikes" Cue will be moved to that position. Notice that the cropping indicator shows that the first portion of the media file is not being played.

▌ Audition the production. Playback will be delayed and will start very close to the beginning of measure 5.

Marker placement and cropping takes a little experimentation—especially with an Audio Cue. If the crop point doesn't sound like it starts at the right place, experiment with the cropping process a bit. (00:00:06:00 worked for us.)

Cropping the beginning of a Cue also alters the start time of the Cue. We need to move the "Riding Bikes" Cue back up to start at the beginning of the production.

▌Drag the Riding Bikes Cue to the top of the Cue Sheet. (You could also select the Start Time display and enter 00:00:00:00.)
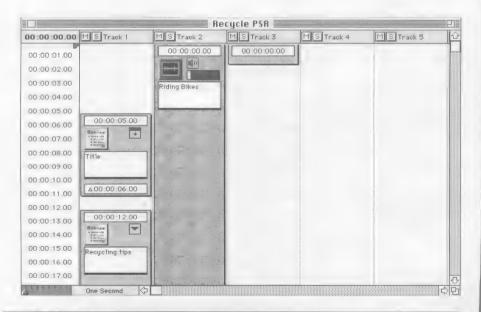
DELETING A CUE

The Marker Cue no longer serves a purpose, so let's delete it.

▌Click on the background area of the Marker Cue. It will turn dark to indication that it is selected.

▌Press the [delete] key. The Cue will be removed from the Cue Sheet.

ADDING AN ANIMATION CUE

Now it's time to add another cue—an animated "Recycle" logo.
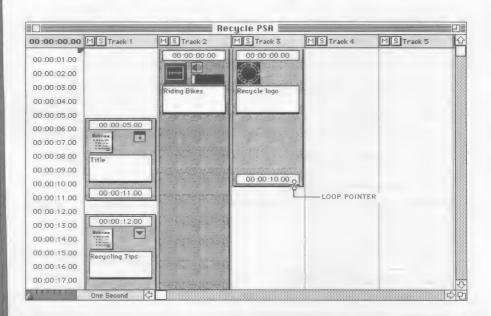
▌ Drag the Animation icon from the Cue Palette to a position at 00:00:00:00 on Track 3 on the Cue Sheet. A standard file dialog will appear.

▌ Select the file named "Recycle logo" and click on the OPEN button. An Animation Cue containing the associated file will appear on the Cue Sheet.

▌ Audition the production. The Cue will appear in the middle of the Stage, however, playback will be very short.

LOOPING A CUE

One reason the logo playback was short is that the spinning logo only turns a total of 180° and is designed to be looped. Various dynamic Cues can be looped to fill a required amount of time.

▌ Hold down the [⌘] key and move the pointer to a position at the bottom of the Cue where the arrow pointer turns to a loop pointer.

While continuing to hold the [⌘] key, drag the bottom of the Cue until the Counter reads 00:00:10:00, then release. The Cue will be redisplayed at the new length.

Audition the production. The Cue should play much longer now—long enough that it collides with the first Slide Show. As you might suspect, we can remedy that.

SOLOING TRACKS

One thing that we can do to see just the animation is to play only Track 3 using Producer's Solo buttons. The Solo buttons allow a given track to be played alone.

Click on the Solo button at the top of Track 3. The button will turn red.

Audition the production. You'll see only the logo animation.

Click on the red Solo button to return to normal playback mode. The button will return to white.

ARRANGING CUES ON THE STAGE

Soloing a track is a useful feature during production, but obviously isn't the right answer in the long run. What we really want to do is have the "Recycle logo" Animation and "Title" Slide Show Cues playing side by side. One or more Cues can be viewed on the Stage at any time during the production process by selecting them and viewing the Stage.

Click on the background area of "Title" Slide Show Cue, then hold the [shift] key and click on the background of the "Recycle logo" Animation Cue. (Another method of selecting multiple Cues is to drag a marquee through them.)

View the Stage, either by selecting STAGE from the WINDOWS

menu, pressing [⌘]-[;], or clicking on a visible portion of the Stage. The Cues overlap because Default Setup for both Cue types was CENTER ON STAGE. Both Cues are there—it's just that one is obscured by the other.

The front-to-back visual order of the Cues on the Stage during production can be cycled by pressing the [esc] key.

▌ Press the [esc] key. The Recycle logo will be displayed in front.

Cues can be moved on the Stage by simply dragging them to the desired position.

▌ Move the pointer to a position over the Recycle logo where the arrow pointer turns to a quad of arrows. Drag the logo toward the upper-left to a position approximately one inch from the top and left side of the Stage, then release.

▌ Now use the same technique to drag the Slide title to a position approximately one inch from the right side of the screen and vertically centered in relation to the Recycle logo's height.

▌ Press the [space bar] to return to the Cue Sheet.

▌ Audition the production. The logo and title will appear in the positions you specified.

We also need to place the "Recycling tips" Slide Show Cue in its proper position on the Stage.

▌ Click on the "Recycling tips" Slide Show Cue to select it.

▌ Select STAGE from the WINDOWS menu or click on a visible portion of the Stage. The Stage will appear with the Cue in the center.
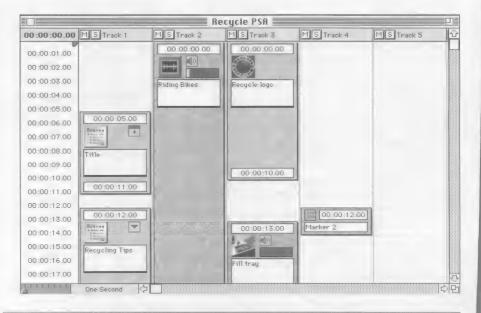
▌Drag the Cue so that the upper-left corner of the heading text "Recycling tips:" is positioned approximately one inch from the top and one inch from the left edge of the Stage.

▌Press the [space bar] to return to the Cue Sheet.
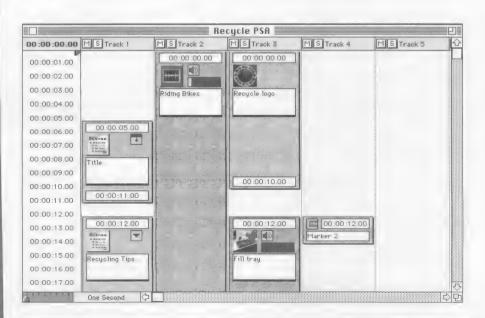
ALIGNING TO MARKERS

The middle section of the presentation is going to present three different QuickTime clips to match the three bullet points in the "Recycling tips" Slide Show we created.

We'll place the first Movie with the aid of Producer's Align feature. This allows one or more Cues to be aligned to a Marker. We'll record a Marker Cue on the fly while listening to the soundtrack as before. This time we'll mark the beginning of the main musical theme that begins at around 00:00:12:00.

❚ Select STAGE TO FRONT in the STAGE menu so that you can view the Cue Sheet while recording the Marker.

❚ Click on the Record button in the Transport or press the [enter] key. Playback will begin.

❚ Press the [tab] key when you hear the beginning of the main theme (approximately 00:00:12:00.) A new Marker will appear on the Cue Sheet.

❚ Press the [space bar] to stop.

❚ Drag the Movie icon from the Cue Palette into Track 3 at approximately 00:00:13:00. (Accuracy is not important this time.) The standard file dialog will appear.

❚ Choose the file called "Fill tray" in the Passport Tutorial folder. The Cue will appear on the Cue Sheet.

❚ Select both the "Fill tray" Movie Cue and the Marker.
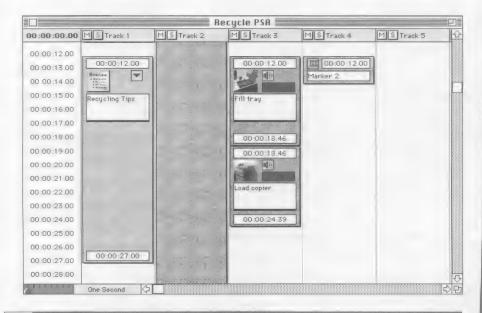
▌Select Align Heads from the Edit menu or press the [A] key. The Movie Cue will jump to the same start time as the Marker.

ALIGNING SEQUENTIAL PLAYBACK

The first Movie is actually two separate segments. We'll need to change the view to see more of the Cue Sheet before we continue.

▌Scroll the Cue Sheet vertically so that you can see the bottom of the "Fill tray" Movie Cue.

▌Drag the Movie icon from the Cue Palette onto Track 3, this time at a start time just after the "Fill tray" Movie ends. The standard file dialog will appear.

▌Choose the file called "Load copier" in the Passport Tutorial folder. The Cue will appear on the Cue Sheet.

We want the two Movies we just added to play back as seamlessly as possible—as if they were a single Movie. One way to do this is
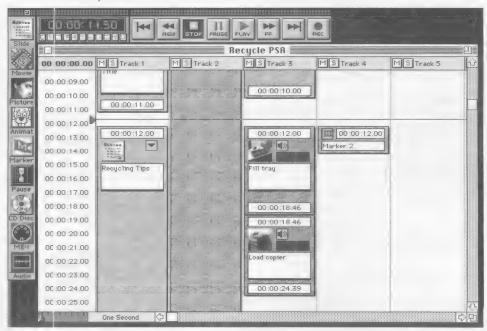
to drag the second Cue up until it touches the bottom of the first. There's also an even simpler way.

▌Select the "Load copier" Movie Cue, then press the [up arrow] key to nudge the Cue up. Holding the [up arrow] key will repeat the process continuously.

PLAYING BACK PART OF A PRODUCTION

There's no need to start playback at the beginning each time you audition the production. Right now we only want to see the Movie Cues that we just added. Playback begins at whatever time the Position Bar indicates. The Position Bar is easily moved to specify the point at which playback will begin.

▌Select STAGE TO FRONT from the STAGE menu to ensure normal playback.

▌Click in the Timeline at approximately 00:00:11:50 before the "Fill tray" Cue.

Start playback as usual via the Play button or [space bar]. The production will begin playing at the time associated with the Position Bar. You should see the Movies play in succession.

There are actually many other ways to move the Position Bar. One is to enter the exact time into the Counter. Another is to press the Rewind or Fast Forward buttons in the Transport. Pressing the [left arrow] and [right arrow] keys are respective shortcuts for these Transport controls.

EDITING MOVIE CUES
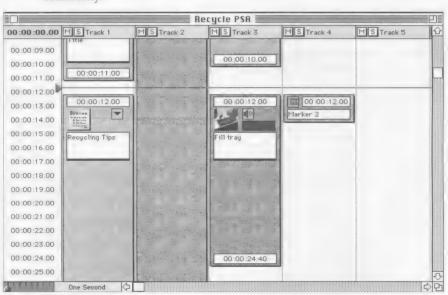
There is a slight glitch between the two Movie Cues, even though they are as close as possible on the Cue Sheet. This can be avoided by using Producer's QuickTime Editor to turn them into a single Movie.

Click on the Cue ID button in the "Load copier" Cue to open Producer's Movie Editor. (You can also open an editor by selecting a Cue, then choosing OPEN EDITOR from the Cue menu or pressing [⌘]-[E].

FRAME
SELECTION
SLIDER

Hold down the [shift] key, drag the slider at the bottom of the editor all the way to the right, then release. The entire slider should turn black, indicating that all frames have been selected.

Select COPY from the EDIT menu or press [⌘]-[C]. A copy of the entire Movie will be placed on the Clipboard.

Click on the editor's Close Box to exit.

Select the "Load copier" Movie, then press the [delete] key to remove the Cue from the Cue Sheet.

Click on the "Fill tray" Cue to select it, then select OPEN EDITOR from the CUE menu or press [⌘]-[E]. Producer's QuickTime Editor will open displaying the first frame of the Movie.

Fill tray

▌ Drag the slider all the way to the right to move to the end of the Movie (or simply play the Movie).

▌ Select PASTE from the EDIT menu or press [⌘]-[V]. The QuickTime Movie frames from the Clipboard will be pasted onto the end of the current Movie.

▌ Press the Play/Pause button to play the entire Movie.

▌ Click on the editor's Close Box to exit.

▌ A dialog will prompt you to save changes. Select SAVE. You will be returned to the Cue Sheet.

▌ Play the production again. The single Movie should now play seamlessly.

ADDING MORE MOVIE CUES
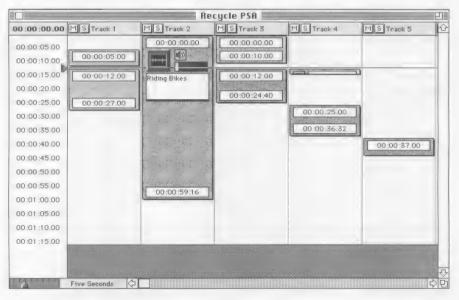
Let's zoom out so that we can see the entire Cue Sheet.

Click on the Timeline Resolution control until the display reads 5 seconds. You should be able to see the entire production now.

Now let's add the other two Movies for the middle section of the production.

Use the same technique as before to place the Movie called "Packing box" on Track 4 starting at 00:00:25:00.

Use the same technique to place the Movie called "Garbage cans" on Track 5 starting at 00:00:37:00.

Audition the production. The Movie Cues will all appear in the center of the Stage.

MORE ABOUT POSITIONING

To make things more interesting, let's place each of these three Movies at different positions on the Stage.

▌Select the "Recycling tips" Slide Show Cue and all three Movie Cues, then click on the Stage. The Cues will all be displayed, but Movie Cues will stacked on top of each other at the same size and position.

▌Drag the "Garbage cans" Cue to a position about one inch from the lower-right corner of the screen.

▌Drag the "Packing box" Cue to a position about one inch from the lower-left corner of the screen.

▌Drag the "Fill tray" Cue to a position about one inch from the upper-right corner of the screen.

▌If necessary, go back and adjust the position of any and all of these images to attain a pleasing and symmetrical balance.

▌Press the [space bar] to return to the Cue Sheet.

Reminder: Now would be a good time to save your Cue Sheet!

CONVERTING QUICKTIME FRAMES TO PICT FILES

Our next goal is to have the final frame of each Movie Cue in the middle section stay on the screen while the remaining ones play. We'll use the Clipboard to convert the last frame of each Movie into a Picture Cue that can be displayed indefinitely.

▌Select the "Fill tray" Movie Cue, then chose OPEN EDITOR from the CUE menu or press [⌘]-[E]. Producer's Movie Editor will appear.

▌Drag the slider all the way to the right to display the last frame.

Fill tray

Select COPY from the EDIT menu or press [⌘]-[C]. The frame will be copied to the Clipboard.

Click on the Close Box to close the editor.

Drag the Picture Cue icon from the Cue Palette onto Track 3 just after the "Fill tray" Cue ends. A file dialog will appear.

Click on the IMPORT button. Another file dialog will appear prompting you for a name for the new Picture Cue. Enter the name "Fill tray.still" and press [return]. The new Picture Cue will appear on the Cue Sheet.

Now select the "Fill tray" Movie Cue and the "Fill tray.still" Picture Cue and switch to viewing the Stage.

Hold down the [option] key and drag the Picture Cue from the center of the Stage to a position over the Movie Cue. (The [option] key ensures that the upper-left corners of all currently displayed images on the Stage are aligned.)
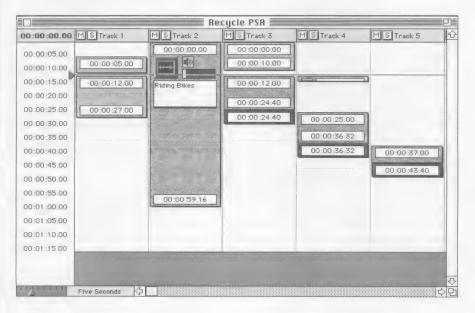
Press the [space bar] to return to the Cue Sheet.

Use the same techniques to make stills from the final frames of the "Packing box" and "Garbage cans" Movie Cues. Name them "Packing box.still" and "Garbage cans.still", respectively. Then align them with their Movie Cues on the Stage as previously described.

MORE ABOUT CUE TIMING
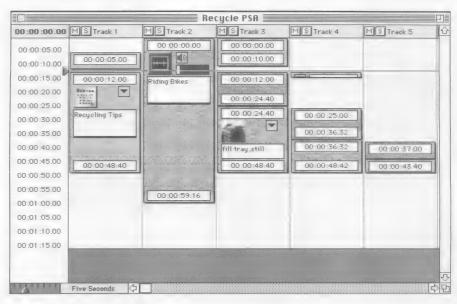
Now we need to ensure that the Picture Cues play immediately after their respective Movie Cues.

Select all three new Picture Cues, then hold down the [up arrow] key until the Cues will no longer move. The start time of the Picture Cues will match the stop times of the associated Movie Cues.

Now we want to stretch the first and second Picture Cues so that they all end at the same time as third. (You'll probably want to zoom in and scroll to focus on this area of the Cue Sheet. The [-] key zooms out; the [+] key zooms in.)

Stretch the bottom of the "Fill tray.still" Picture Cue until the stop time matches that of the "Garbage cans.still" Picture Cue.

Repeat this process to stretch the "Packing box.still" Picture Cue to end at the same time.

Also stretch the bottom of the "Recycling tips" Slide Show Cue in Track 1 to end at the same time as the Picture Cues. (All of the these Cues should now end at about 00:00:48.40.)

MUTING A TRACK

Listening to an audio track over and over again can become annoying during the production process. Producer's Mute function provides an easy way to prevent any type of track from being used during playback.

▌Click on the Mute button at the top of Track 2. The button will turn green, indicating that the track will not play back. (Click on the green Mute button when you want the track to play back normally.)

▌Audition the production. You will see the results of your work with the Movie Cues without hearing the soundtrack.

VIEWING CUE CONTENTS

While the overall Slide Show started and ended at approximately the right time, the timing of the individual Slides isn't quite right. Producer lets you adjust that timing. The first step is to be able to visualize the individual Slides on the Cue Sheet. So far all Cues have been displayed in the default Show Cue Elements mode.
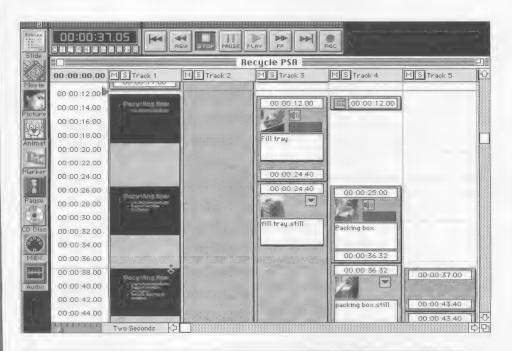
The Show Cue Contents mode displays a representation of the associated media file. (This feature can also be used to visualize the contents of other Cue types as well. Check it out.)

▌ Select the "Recycling Tips" Slide Show Cue.

▌ Select SHOW CUE CONTENTS from the CUE menu or press the [C] key. The individual Slides should now be visible.

ADJUSTING THE TIMING OF INDIVIDUAL SLIDES

Now that we can see the individual Slides within the Slide Show Cue, adjusting their timing is simple.

▌ Hold down the [control] key and move the pointer to a position at the boundary of the first and second Slides where the pointer changes from an arrow to a stretch pointer.

▌ Drag the boundary so that the Counter displays the same

time as the start time of the "Packing box" Movie Cue in Track 4, then release.

▌ Repeat this process to drag the boundary between the second and third Slides to be even with the start time of the "Garbage cans" Movie Cue in Track 5.

▌ Make sure the "Recycling tips" Cue is selected, then choose SHOW CUE ELEMENTS from the CUE menu or press the [E] key. The Slide Show Cue returns to normal display mode.

▌ Play the production. The Slides should now be displayed at the same time as their appropriate Movie Cues.

Note: Always switch to Show Cue Elements mode or Show Cue Tools mode for optimum playback performance. Show Cue Contents requires extra processor cycles for Cue Sheet redraw.
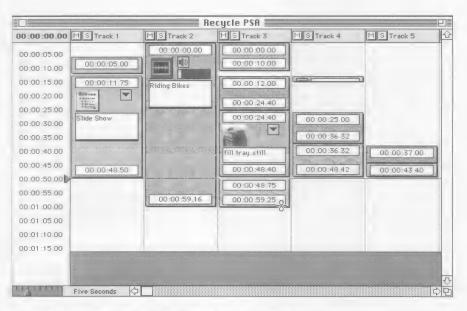
COPYING CUES

The production will end with the animated logo playing again, this time alone in the middle of the screen. While we could create a new Cue, there's no reason why we can't just copy the existing "Recycle logo" Animation Cue.

You'll probably want to zoom out to about five seconds Timeline Resolution for this next step. Identifying Cue at this kind of resolution can sometimes be difficult. Holding down the [option] key causes the arrow pointer to change to the appropriate Cue type icon for any Cue the pointer passes over.

▌ Select the "Recycle logo" Animation Cue on the Cue Sheet, then select COPY from the EDIT menu or press [⌘]-[C]. The Cue will be copied to the Clipboard.

▌ Drag the Position Bar to a point on the Timeline just after where the "Garbage cans.still" Cue stops.

▌ Select PASTE from the EDIT menu or press [⌘]-[V]. A dialog will
appear with the time you selected displayed. Specify Track 3.

▌ Click on OK. A copy of the original Cue will be placed at the
specified position.

▌ Use the [⌘] key to drag the bottom of the new Animation Cue
so that it loops to the same time as the end of the "Riding
Bikes" Audio Cue on Track 2.

CENTERING A CUE ON THE STAGE

In copying a Cue, we've also copied its position on the Stage.
While the logo was originally positioned toward the upper-left
corner of the screen, we'd like it to take center Stage at the end.
While you could just drag the Cue to the approximate center,
there's a simpler and more accurate method.
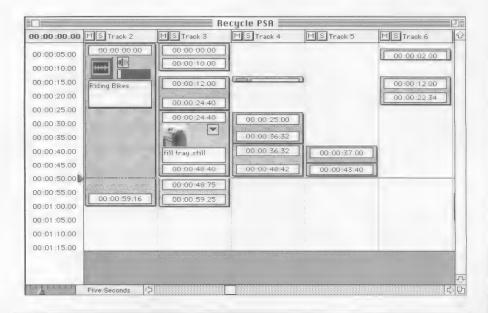
▌ Select the second "Recycle logo" Animation Cue at the end of
the Cue Sheet.

┃ Select CUE SETUP from the CUE menu or press [⌘]-[U]. The Cue Setup dialog will appear.

┃ Click on CENTER ON STAGE, then click on OK.

┃ Now make the Stage active. You will now see the logo positioned exactly in the center of the Stage.

┃ Press the [space bar] to return to the Cue Sheet.
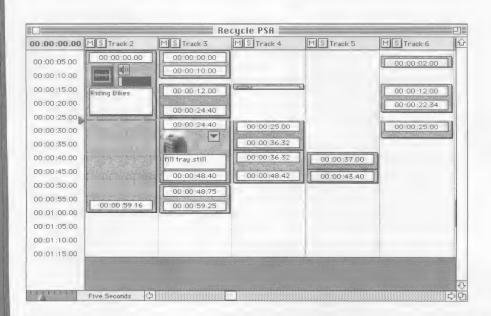
ADDING NARRATION

The only major component missing from our production is narration. The Passport Tutorials folder has several different digital audio files that supply the appropriate speech. (A series of short files makes it easier to align audio with visuals at various points in the production and does not waste disk space for silent passages.)
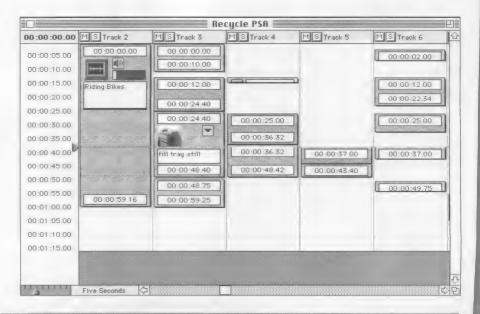
┃ Drag the Audio icon from the Cue Palette to a position on Track 6 of 00:00:02:00. A standard file dialog will appear.

Recycle PSA					
00:00:00.00	M S Track 2	M S Track 3	M S Track 4	M S Track 5	M S Track 6
00:00:05.00	00:00:00.00	00:00:00.00			00:00:02.00
00:00:10.00		00:00:10.00			
00:00:15.00	Riding Bikes	00:00:12.00			00:00:12.00
00:00:20.00					00:00:22.34
00:00:25.00		00:00:24.40			
00:00:30.00		00:00:24.40	00:00:25.00		
00:00:35.00			00:00:36.32		
00:00:40.00		fill tray.still	00:00:36.32	00:00:37.00	
00:00:45.00					
00:00:50.00		00:00:48.40	00:00:48.42	00:00:43.40	
00:00:55.00		00:00:48.75			
00:01:00.00	00:00:59.16	00:00:59.25			
00:01:05.00					
00:01:10.00					
00:01:15.00					

Five Seconds

Select the file called "Passport recycles". (Hold down the LISTEN button if you wish to audition the Cue first.) Then click on the Open button. The new Audio Cue will appear on the Cue Sheet.

Use the same technique to place the "Use recycled" audio file on Track 6 at approximately 00:00:12:00.

Select the "Use recycled" Cue, then hold the [shift] key and click on the Marker in Track 4 to select it as well.

Select ALIGN HEADS from the EDIT menu or press the [A] key. The Audio Cue will be moved to start at the same time as the Marker (which is also the same time as the first Movie Cue).

Drag the Position Bar to match the start time of the "Packing box" Movie Cue.

Drag the Audio icon from the Cue Palette to a later point on Track 6 and open the "Use sensible" audio file.

| | Select the "Use sensible" Audio cue.

| | Select ALIGN HEADS from the EDIT menu or press the [A] key. The Cue will be aligned to the Marker and the start time of the "Packing box" Movie Cue. (Selected Cues will be aligned to the Position Bar when the Align Heads and Align Tails features are used unless a Marker is also selected.)

| | Repeat the process to place the "What you use" audio file on Track 6 and align it with the start time of the "Garbage cans" Movie Cue.

| | Drag the "So please" audio file onto Track 6 approximately one second after the start time of the "Recycle logo" Animation Cue.

| | Click on the green Mute button at the top of Track 2 to return the soundtrack to normal mode.

| | Move the Position Bar to the top of the Cue Sheet.

❚ Audition the production.

❚ Now is a good time to do a save.

ADJUSTING VOLUME ENVELOPES
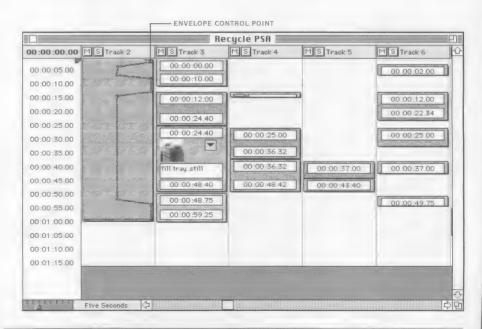
Both audio tracks should play back simultaneously, however the soundtrack obscures some of the narration. Traditional audio and video productions bring the level of the soundtrack down during narration so that the speech is perceived with clarity—this process is called "ducking". Producer provides volume envelopes on most aural Cues that control the volume level over time. These envelopes can be used for fading sound in and out. We'll use them here to ensure that the narration clips are not obscured by the soundtrack.

❚ Select the "Riding Bikes" Audio Cue.

❚ Select SHOW CUE TOOLS from the CUE menu or press the [T] key. The Cue will be displayed with only the volume envelope.

Points on the volume envelope are depicted as small grab boxes. Initially there are two moveable points—one in the upper-right of the Cue and one in the lower-right. (Actually, you can't see the top one now because we've cropped the beginning of the Cue.) Points positioned all the way to the right represent full volume; those positioned all the way to left represent silence. The volume envelope can have as many points as you need. To add a point, simply click on one of the lines of the volume envelope. To move a point, move the pointer over a grab box until the pointer turns from an arrow to a set of crosshairs.

❚ Click on the vertical line to create a point in the volume envelope at a time that corresponds to the beginning of the first narration Audio Cue on Track 6.

❚ Click and drag a new point on the volume envelope just below the first point. Drag it so that it represents about 60% volume.
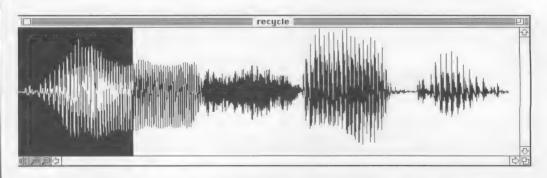
Click and drag a third point on the volume envelope below the second so the line between points 2 and 3 is vertical. This creates the "bottom" of the volume envelope.

Click and drag a fourth point on the volume envelope below the third to bring the level back up to maximum. (See diagram.)

Repeat this process to reduce the level between the beginning of the "Use recycled" Audio Cue and the end of the "So please" Audio Cue. (See diagram.)

Select the "Riding Bikes" Audio Cue if it is not currently selected. Then select SHOW CUE ELEMENTS from the CUE menu to switch back to normal display mode.

Audition the production.

ENVELOPE CONTROL POINT

Recycle PSA

00:00:00.00	M S Track 2	M S Track 3	M S Track 4	M S Track 5	M S Track 6

00:00:05.00
00:00:10.00
00:00:15.00
00:00:20.00
00:00:25.00
00:00:30.00
00:00:35.00
00:00:40.00
00:00:45.00
00:00:50.00
00:00:55.00
00:01:00.00
00:01:05.00
00:01:10.00
00:01:15.00

Track 3:
00:00:00.00
00:00:10.00
00:00:12.00
00:00:24.40
00:00:24.40
fill tray .still
00:00:48.40
00:00:48.75
00:00:59.25

Track 4:
00:00:25.00
00:00:36.32
00:00:36.32
00:00:48.42

Track 5:
00:00:37.00
00:00:43.40

Track 6:
00:00:02.00
00:00:12.00
00:00:22.34
00:00:25.00
00:00:37.00
00:00:49.75

Five Seconds

EDITING AN AUDIO CUE

Producer's Audio Editor can be used to alter the contents of the media file associated with an Audio Cue. We'll use it to add a special effect to end the production.

▍Drag the Audio icon from the Cue Palette into Track 6 at a time immediately following the stop time of the last Cue on the Cue Sheet. The standard file dialog appears.

▍Select and open the file called "Recycle". The new Cue will appear on the Cue Sheet.

▍Select the "Recycle" Audio Cue, then select OPEN EDITOR from the CUE menu or press [⌘]-[E]. The Producer Audio Editor will open displaying the waveform of the media file.

▍Click on the Speaker icon to play the file. Notice how various portions of the displayed waveform correspond to the sound.

▍Position the pointer at the far left of the waveform display, then drag until the first quarter or so of the waveform is highlighted. (Please refer to the diagram.)

▍Click on the Speaker icon. The highlighted area alone will play.

▍The goal is to select only the syllable "re" in the word "recycle". If necessary go back and repeat the last two steps until you've selected just that syllable. (Again, refer to the diagram.)

▌Select COPY from the EDIT menu or press [⌘]-[C]. The selected portion of the waveform will be copied to the Clipboard.

▌Position the pointer all the way at the left of the waveform display (the beginning of the file), then press the mouse button. A flashing line will appear indicating an insert point.

▌Select PASTE from the EDIT menu or press [⌘]-[V]. The audio from the Clipboard will be pasted into the beginning of the audio file.

▌Select PASTE again from the EDIT menu or press [⌘]-[V]. The Clipboard contents will again be pasted into the beginning of the file.

▌Now click on the Speaker icon. You should hear a stuttering effect that sounds like "Re-re-recycle".

▌Click on the editor's Close Box to exit and return to the Cue Sheet.

▌Move the Position Bar so that you can audition the last two Audio Cues (about 00:00:48:00).

▌Audition the last part of the production.

ADJUSTING OVERALL CUE VOLUME

The "Recycle" Audio Cue is louder than the other narration Cues. In Show Cue Elements mode, most Cues containing sound have a volume control. The only trick is here is that the "Recycle" Audio Cue is so short that we can't see the controls—even at one second resolution on the Timeline. Not a problem.

▌Select the "Recycle" Audio Cue.

▌Select GET CUE INFO from the CUE menu or press [⌘]-[I]. A

dialog will appear showing the details of the
Cue, along with the normal controls.

Cue Information

```
┌─────────────────┐   File : recycle
│  00:01:00.00    │  Where : Warp Drive :Producer :Producer
│                 │          Tutorial.original :
│                 │   Size : 32.7 K
│ recu            │ Created : Thu, Oct 29, 1992, 4:14 PM
│                 │ Modified : Thu, Nov 5, 1992, 1:21 PM
│  00:01:01.46    │ Creator : ALCH
└─────────────────┘   Type : AIFF
                              ( Cancel )  ( OK )
```
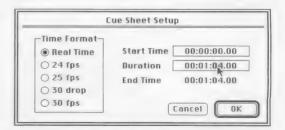
▌ Click and hold the Speaker icon. A volume
slider will pop up.

▌ Drag the slider so that the volume is at about
70%, then release.

▌ Click on OK to return to the Cue Sheet.

▌ Play the first part of the production. The audio level of the
"Recycle" Audio Cue should more closely match that of the
other narration Cues.

LOOPING THE PRODUCTION

Before we wrap things up, let's have the production loop with a
pause between each loop. The first step is to trim any excess time
that remains on the Cue Sheet after the last Cue finishes.

▌ Move to the bottom of the Cue Sheet. You can do this using
the scroll bars, pressing the [down arrow] key if no Cues are
selected, pressing [end] on an extended keyboard, or clicking
on the far right button in the Transport.

▌ Look at the stop time of the "Recycle" Audio Cue and make a
mental note.

▌ Select CUE SHEET SETUP from the GOODIES menu or press [⌘]-
[U]. The Cue Sheet Setup dialog will appear.

▌ Enter the time in the DURATION field that
is three seconds after the stop time of the
last Cues(s).

Cue Sheet Setup

```
┌─Time Format─┐
│ ⦿ Real Time │   Start Time  [ 00:00:00.00 ]
│ ○ 24 fps    │   Duration    [ 00:01:04.00 ]
│ ○ 25 fps    │   End Time      00:01:04.00
│ ○ 30 drop   │
│ ○ 30 fps    │              ( Cancel )  ( OK )
└─────────────┘
```

▌ Click on OK to exit. The Cue Sheet will
be shortened.

❚ Select LOOP CUE SHEET from the GOODIES menu. A check mark will appear next to the menu item to indicate that it is active.

❚ Play the production if you desire to verify that it is looping.

❚ Save your finished production. It's a wrap.

FINAL THOUGHTS
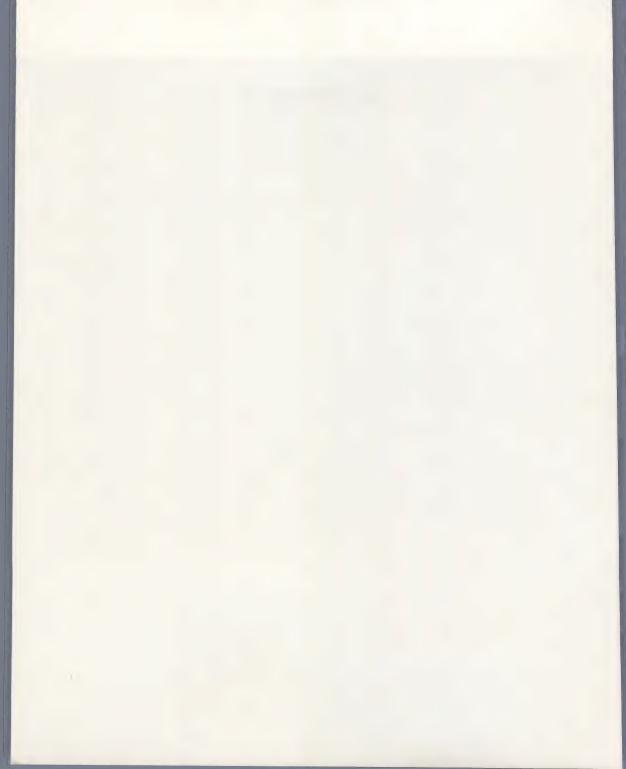
Congratulations! You've just created your first production with Passport Producer. You may want to go back in to tighten up any timing issues that bother you. On some slower computers, for example, it is advisable to leave more time between Cues so that they do not collide on the Stage.

Also feel free to add a Picture Cue in the background of any of the Slides or other scenes. Experiment with rearranging the order of the segments or the position and size of the Movie Cues on the Stage. Record your own narration or QuickTime Movies. Use a different soundtrack from a CD-ROM. If you have a MIDI sound module, try using a MIDI soundtrack. (A MIDI version of the "Riding Bikes" soundtrack is included on the QuickTunes sampler disk.

We've tried to show you as many of Producer's features as possible in a short generic tutorial. There's still more! Different people will use Producer in various ways and we highly recommend that you read the accompanying Passport Producer *Reference Guide* to get the most out of your production efforts. Have fun!

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HALF MOON BAY, CA 94019
(415) 726-0280

PASSPORT PRODUCER

CUE SHEET

NEW CUE SHEET	[⌘]-[N]
OPEN CUE SHEET	[⌘]-[O]
CLOSE	[⌘]-[W]
SAVE CUE SHEET	[⌘]-[S]
PRINT	[⌘]-[P]
QUIT	[⌘]-[Q]
UNDO	[⌘]-[Z]
CUT	[⌘]-[X]
COPY	[⌘]-[C]
PASTE	[⌘]-[V]
CLEAR	[delete]
SELECT ALL	[⌘]-[A]
FIND CUE	[⌘]-[F]
FIND AGAIN	[⌘]-[G]
ALIGN HEADS	[A]
ALIGN TAILS	[option]-[A]
GET CUE INFO	[⌘]-[I]
SHOW CUE ELEMENTS	[E]
SHOW CUE CONTENTS	[C]
SHOW CUE TOOLS	[T]
CUE SETUP	[⌘]-[U]
OPEN EDITOR	[⌘]-[E]
STAGE	[⌘]-[;]
EXTERNAL SYNC	[⌘]-[Y]
LOOP CUE SHEET	[⌘]-[L]
SHOW CUE DURATION	[⌘]-[D]
SHOW CUE STOP TIMES	[⌘]-[T]
ZOOM IN	[⌘]-[+]
ZOOM OUT	[⌘]-[-]
STAGE TO FRONT	[⌘]-[/]

Nudge selected Cue(s) up	[up arrow]
Nudge selected Cue(s) down	[down arrow]
Nudge selected Cue(s) up by single frame	[option]-[up arrow]
Nudge selected Cue(s) down by single frame	[option]-[down arrow]
Stretch Cue duration	[control]-drag
Crop top or bottom of Cue	[option]-drag
Loop Animation and Movie Cues	[command]-drag
Show Cue Type while pointer is positioned over Cue	[option]
To add Cues to a selection	[shift]-click
Default Cue Setup	double-click on Cue icon in palette

WHILE DRAGGING CUES

Constrain start time	[shift]-drag
Display stop time in Counter	[option]-drag

IN NUMERIC DISPLAYS

Select first numeric field	[.]
Move through numeric fields	[tab] and [.]
Exit numeric entry	[return] or [enter]

TRANSPORT CONTROLS

Start and stop playback	[space bar]
Pause on/off	[return]
Record	[enter]
To place Markers while recording	[tab]
Select a Memory location	[numeric keys]
Clear a selected Memory location	[clear]

Capture Preview during playback .... [P]
Move to top of Cue Sheet
   if no Cues are selected .... [up arrow]
Move to bottom of Cue Sheet
   if no Cues are selected .... [down arrow]
Move to top of Cue Sheet
   even if Cues are selected .... [home]*
Move to bottom of Cue Sheet
   even if Cues are selected .... [end]*
                *Extended keyboard only

IN SAVE DIALOGS

DON'T SAVE .... [⌘]-[D]
SAVE .... [⌘]-[S]
CANCEL .... [esc] OR [⌘]-[.]

WORKING ON THE STAGE

Change pointer to eyedropper .... [⌘]
Cycle visual priority of overlapping Cues ...... [esc]
Move all displayed Cues
   to location of dragged Cue .... [option]-drag
Constrain Cue size to
   even increments when scaling .... [option]

QUICKTIME EDITOR

Select frames for editing
   while dragging slider .... [shift]-drag
CLOSE EDITOR .... [⌘]-[W]
UNDO .... [⌘]-[Z]
CUT .... [⌘]-[X]
COPY .... [⌘]-[C]

PASTE .... [⌘]-[V]
CLEAR .... [delete]
SELECT ALL .... [⌘]-[A]

AUDIO EDITOR

To select a region for editing when
   clicking in an unselected area .... [shift]-click

To deselect a region for editing
   when clicking in a selected area .... [shift]-click
CLOSE EDITOR .... [⌘]-[W]
UNDO .... [⌘]-[Z]
CUT .... [⌘]-[X]

COPY .... [⌘]-[C]
PASTE .... [⌘]-[V]
CLEAR .... [delete]
SELECT ALL .... [⌘]-[A] or double-click
                       in data window
Play audio file (or selected portion) ...... [space bar]

MIDI EDITOR

Set all tracks to the
   chosen MIDI device ...... [option]-choose device
"Un-mute" all muted tracks ..... [option]-click any
                    active Mute button
"Un-solo" all soloed tracks .... [option]-click any
                    active Solo button
Start/Stop playback .... [space bar]

SLIDE SHOW EDITOR

Delete current Slide .... [clear]
Copy Slide while
   dragging heading text
   in Slide Preview mode .... [option]-drag
Copy text box while
   dragging body text
   in Slide Preview mode .... [option]-drag
Switch to Slide Preview mode .... [⌘]-[right arrow]
Switch to Slide Outline mode ...... [⌘]-[left arrow]

Move to previous Slide
   in Slide Preview mode .... [⌘]-[up arrow]
Move to next Slide
   in Slide Preview mode .... [⌘]-[right arrow]

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Published by
Passport Designs, Inc.
100 Stone Pine Rd.
Half Moon Bay, CA 94019
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C ue Sheets are, in essence, the scripts for productions created in Producer. All operations that control the occurrence and timing of events during the course of a production involve Cues and their placement on the Cue Sheet. This section covers how Cue Sheets are created, edited and played back.

CUSTOMIZING THE CUE SHEET

Producer allows the Cue Sheet and overall work environment to be customized to the needs of the individual producer and/or production.

CUSTOMIZING THE SCREEN ENVIRONMENT

The way that the various palettes and windows are displayed together with the Cue Sheet can be changed to suit your work and environment. Much of the arrangement of these visual components will be dictated by the size and number of monitors you are working with, as well as the size of your Stage. Display of the Transport, Cue Palette, Counter, and Stage can be toggled on or off individually.

To hide one of the windows or palettes:

▌ Select the corresponding HIDE ... item in the Windows menu. The selected window will disappear from the screen. The corresponding menu item will now say SHOW ...

To show a hidden window or palette:

▌ Select the corresponding SHOW... item in the WINDOWS menu. The selected window will reappear on the screen. The corresponding menu item will now say HIDE ... again.

TIP:
Selecting HIDE
STAGE *can be useful to improve screen redraw time when working with the Cue Sheet.*

MOVING A WINDOW

The Cue Sheet window can be resized and repositioned at any time just like any other Macintosh window. Any of the windows containing the Cue Palette, Transport, and Counter can be moved to any position that suits your working environment.

To move the Cue Palette, Transport, or Counter:

▌ Drag the patterned bar at the top of the desired window to the new position and release. The window will be redisplayed at that position.

ORIENTATION BUTTON

CHANGING THE ORIENTATION OF THE CUE PALETTE

The Cue Palette is normally displayed vertically along the left side of the screen. It can also be toggled to be displayed horizontally.

To change the orientation of the Cue Palette:

▌ Click the small box in the top bar of the Cue Palette. Vertical orientation will be switched to horizontal; horizontal orientation will be switched to vertical.

SETTING UP THE CUE SHEET TIME REFERENCE

Producer can measure time according to several different reference standards. All displays that relate to time—the Counter, the Timeline, as well as the Start Times, End Times, Durations of Cues—will be displayed according to the current measurement system.

To specify a timing reference:

▌ Select CUE SHEET SETUP from the GOODIES menu.

▌ Click the radio button next to the desired measurement system.

▌ Click OK. The Timeline will now be displayed in the new timing reference.

Selecting REAL TIME will simply display the hours: minutes:seconds:hundredths of seconds. This may be the most intuitive reference for those not using Producer in conjunction with external media such as videotape. If you are using Producer in a video or film environment that requires exact timing references, you'll want to select one of the standard SMPTE/EBU time code formats. (See Appendix D for more information on SMPTE time code.)
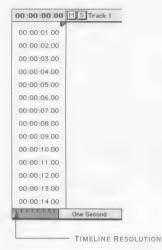
VIEWING THE CUE SHEET AT DIFFERENT RESOLUTIONS

The horizontal lines on the Cue Sheet represent timing increments at the current resolution of the Timeline. The default resolution is two seconds. It is often advantageous to view the Cue Sheet at different resolutions. Viewing the Cue Sheet at large time increments allows you to view more of the Cue Sheet at once; larger increments of resolution require less screen refresh time and can therefore speed up the display. Higher resolutions are better suited for fine adjustments. The resolution of the Timeline can be altered at any time without affecting the actual content of the Cue Sheet.

To change the resolution of the Timeline:

▌ Click or drag the Timeline Resolution bar at the bottom of the Timeline. The current resolution is displayed in the bar.

00:00:00.00	M	S	Track 1
00:00:01.00			
00:00:02.00			
00:00:03.00			
00:00:04.00			
00:00:05.00			
00:00:06.00			
00:00:07.00			
00:00:08.00			
00:00:09.00			
00:00:10.00			
00:00:11.00			
00:00:12.00			
00:00:13.00			
00:00:14.00			
		One Second	

TIMELINE RESOLUTION

or:

▌ Select ZOOM IN from the GOODIES menu to increase the resolution; select ZOOM OUT from the GOODIES menu to decrease the resolution.

CHANGING THE LENGTH OF A CUE SHEET

The Cue Sheet normally has a length of 01:00:00:00. This length can be changed to accommodate longer productions, or to make working with shorter productions a bit more focused.

To change the length of the Cue Sheet:

Cue Sheet Setup

Time Format
- ○ Real Time
- ○ 24 fps
- ○ 25 fps
- ○ 30 drop
- ● 30 fps

Start Time   00:00:00.00
Duration   01:00:00.00
End Time   01:00:00.00

Cancel   OK

▌ Select CUE SHEET SETUP from the GOODIES menu. The CUE SHEET SETUP dialog will appear.

▌ Click in the DURATION display and enter a value that will shorten or lengthen the Cue Sheet appropriately, then click OK. The Cue Sheet will be displayed with its new length and the End Time display will be altered accordingly in the CUE SHEET SETUP dialog.

USING UNDO

Most functions in Producer will take advantage of the standard Macintosh Undo feature. In most cases, this will undo the last editing function. This can be used not only to recover from mistakes, but to test the effects of various operations without committing.

To undo the last edit function:

▌ Select UNDO from the EDIT menu. The effects of the last change will be reversed.

ADDING CUES TO THE CUE SHEET

All productions in Passport Producer are created by placing Cue Palette icons representing different media events into the appropriate position on the Cue Sheet. The vertical axis of the Cue Sheet is the Timeline—sort of a time ruler that can measure in SMPTE or real time. The horizontal axis represents tracks. (If you're familiar with audio-visual gear, these tracks are similar to those on a video deck or multitrack tape recorder. Otherwise, just think of them like the lanes on one side of a freeway—different things can be going on in various lanes at the same time.)

Adding a Cue is easy. Simply click and hold on an icon in the Cue Palette representing the desired media type, and drag it to the Cue Sheet. A standard Macintosh file dialog will appear allowing you to select and open the appropriate media file. The Counter always shows the exact position of a Cue as you move it along the Timeline on the Cue Sheet. (An indicator also appears in the Timeline and the current track name is highlighted.) Cues are normally placed exactly at the position where the mouse button is released. Producer allows the Cue placement to be adjusted automatically to the closest increment set on the Timeline. This is useful for exact timing and alignment of multiple Cues.

To force any cue to be placed at the closest Timeline increment:

▌ Turn on SNAP TO GRID in the GOODIES menu before dragging the Cue.

ADDING A PRODUCER SLIDE SHOW CUE

Producer can display text slides that have been created for use as titles, bullet points, labels, and other purposes. Slide Show Cues can be created automatically from any formatted Mac TEXT file or ASCII file. Tab characters in these files determine the hierarchical levels of text in the Slides. (See Chapter 4: Creating Media Files for more information on creating and editing Slide Cues directly within Producer.)

To place a Slide Show Cue on the Cue Sheet:

▌ Drag the Slide Show icon from the Cue Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌ Use the file dialog to select and open the desired file on your hard disk. (The dialog will show only TEXT and ASCII files.) The Slide Editor will open displaying the imported text.
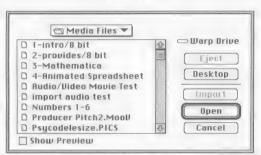
▌Click on the Close Box to exit and save changes when prompted.

ADDING A MOVIE CUE

Producer can play any digital video clip that has been saved as a standard QuickTime Movie. Producer can also convert PICT, PICS, and AIFF files into Movie Cues. (The benefits of converting other Cues to QuickTime format are discussed in Chapter 5: Tips and Hints.)

To place a Movie Cue on the Cue Sheet:

▌Drag the Movie icon from the Cue Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌Use the file dialog to locate the desired file on your hard disk. (The dialog will show only QuickTime, PICS, and AIFF files.) If the highlighted button in the file dialog says OPEN, the selected file is a Movie; if the button says CONVERT, the selected file is not a QuickTime Movie.

▌Select OPEN or CONVERT to add the Movie Cue. (If you choose to convert a file to a Movie Cue, a second file dialog will prompt you to save the QuickTime version with a new file name.) The Movie Cue will appear on the Cue Sheet.

Note: The IMPORT button in the file dialog will convert the contents of the Clipboard into a Movie. You will be prompted for a file name to be associated with the resulting media file.

QuickTime Movies can contain a thumbnail or Movie Poster depicting the first frame of a file. Producer provides the option of displaying this thumbnail representation within the file dialog. (This feature is implemented as a toggle since displaying these thumbnails can slow file system access.)

To enable the previewing of thumbnails in a QuickTime file:

▌ Click on the SHOW PREVIEW check box in the QuickTime file
dialog. The left portion of the file dialog will expand to dis-
play thumbnails.

Thumbnails are not always
created or updated when a
QuickTime file is saved in
a program that creates
QuickTime Movies.
Producer can create a
thumbnail for a file from
within the file dialog.

To create a thumbnail in the QuickTime file dialog:

▌ Make sure that SHOW PREVIEW is checked.

▌ Select the desired QuickTime file in the file dialog.

▌ Click on the CREATE button. A new thumbnail will be created
and displayed.

When SHOW PREVIEW is active, sound from AIFF audio files can
also be previewed before being converted.

To preview an AIFF file in the QuickTime file dialog:

▌ Select an AIFF file.

▌ Press the PLAY SOUND
button to begin audi-
tioning the sound. The
button will change to
display STOP SOUND.

▌ Press the STOP SOUND
button to terminate
playback. The button will change to display PLAY SOUND.

ADDING A PICTURE CUE

Producer can display any still graphic saved as a standard PICT file. Producer also has provisions for creating a Picture Cue from the Clipboard contents.

To place a Picture Cue on the Cue Sheet:

▌ Drag the Picture icon from the Cue Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌ Use the file dialog to locate and open the desired graphic file on your hard disk. (The dialog will show only PICT files.) If the SHOW PREVIEW box is checked, thumbnail representations of the selected files will be displayed.

To create a Picture Cue from the contents of the Clipboard:

▌ Drag the Picture icon from the Cue Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌ Click the IMPORT button. A standard file dialog will appear.

▌ Locate the desired directory and specify a file name. The contents of the Clipboard will be saved to disk as a PICT file and the associated Picture Cue will appear on the Cue Sheet.

Note: The ADD ALL button allows all PICT files in the current directory to be added alphabetically in sequence to a Cue Sheet track. (See Chapter 5: Tips and Hints for more information on how to use this feature to import from your favorite presentation software package.)

TIP:
Selecting KEEP IMAGE IN MEMORY *in* CUE SETUP *for a Picture Cue will insure faster display. (See Chapter 5: Tips and Hints for more details.)*
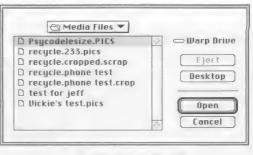
ADDING AN ANIMATION CUE

Producer can display any animation saved as a standard PICS file. Note that PICS files are the only types of cues whose frame

rate or playback speed is dependent upon the speed of different Macintosh processors.

To place an Animation Cue on the Cue Sheet:

▌Drag the Animate icon from the Cue Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌Use the file dialog to locate and open the desired animation file on your hard disk. (The dialog will show only PICS files.)

Note: PICS animations can be converted into QuickTime Movies to insure uniform timing when played back on any Macintosh. (See Chapter 5: Tips and Hints for more information.)

ADDING A CD DISC CUE

Producer can play a selected track from a standard audio CD in CD-DA Red Book format. (A CD-ROM drive must be connected to the Macintosh via SCSI, and the proper software driver(s) must be installed. See Appendix C.)

To place a CD Disc Cue on the Cue Sheet:

▌Make certain the desired audio CD is in the CD-ROM drive.

▌Drag the CD Disc icon from the Cue Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌Use the file dialog to locate and open the desired audio track on your CD. (The dialog will show only CD audio tracks by number.)

Media Files ▼	
▢ Psycodelesize.PICS	◯ Warp Drive
▢ recycle.233.pics	Eject
▢ recycle.cropped.scrap	Desktop
▢ recycle.phone test	
▢ recycle.phone test.crop	
▢ test for jeff	Open
▢ Vickie's test.pics	Cancel

00:02:16.15

Animation Cue

00:02:18.03

Audio CD 1 ▼	
▢ Track 1	◯ Audio CD 1
▢ Track 2	Eject
▢ Track 3	Desktop
▢ Track 4	
▢ Track 5	Open
▢ Track 6	Cancel
▢ Track 7	Listen
▢ Track 8	
▢ Track 9	

00:04:12.00

CD Disc Cue

00:08:41.14

To audition a CD Disc Cue before opening it:

▌Highlight the desired file in the file dialog.

▌Click and hold down the LISTEN button. The desired track will be auditioned until the mouse button is released.

ADDING A MIDI CUE

Producer can play any standard MIDI sequence file that has been saved in Type 0 or Type 1 format. (See Chapter 4: Creating Media Files for more information on creating MIDI Cues.) These files control the performance of one or more attached MIDI devices. (See Appendix B for more information on connecting MIDI devices.)
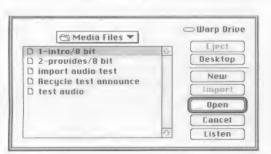
To place a MIDI Cue on the Cue Sheet:

▌Drag the MIDI icon from the Cue Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌Use the file dialog to locate and open the desired MIDI file on your hard disk. (The dialog will show only Type 0 and Type 1 MIDI files.)

ADDING AN AUDIO CUE

Producer can play any digital audio file that has been saved in 8-bit or 16-bit AIFF format or as Sound Designer II files. (See Chapter 4: Creating Media Files for more information on creating digital audio Cues.) 8-bit and 16-bit AIFF files will play through the internal Macintosh speaker unless an external sound system is connected. Sound Designer II files will play through a Digidesign Sound Tools II or AudioMedia sound board, the output of which is routed to an external sound system.

(See Appendix C for more information on digital audio and hardware connections.)

To place an Audio Cue on the Cue Sheet:

▌ Drag the Sound icon from the Cue Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌ Use the file dialog to locate and open the desired sound file on your hard disk. (The dialog will show only AIFF and Sound Designer II files.)

To audition an audio Cue before opening it:

▌ Highlight the desired file in the file dialog.

▌ Click and hold down the LISTEN button. The desired file will be auditioned until the mouse button is released.

The IMPORT button in the file dialog will convert the contents of Producer's internal Clipboard into a new Audio Cue. You will be prompted for a file name to be associated with the new media file.

ADDING A MARKER CUE

Marker Cues can be used as flags that help visualize the events and sections of a production. Markers have no associated media files or stop time. Their only attribute is the standard text field for comments. The contents of this field can be searched to locate a marker on a long Cue Sheet. Markers can also be used to align other Cues to a specific time. They can also be converted to any other type of cue. (Using Markers for these functions is discussed later in this chapter.)

To add a Marker to the Cue Sheet:

▌ Simply drag the Marker icon from the Cue Palette to the desired position on the Cue Sheet.

Markers can also be created on the fly by placing the Transport in record mode and pressing the [tab] key. See "Placing Markers during playback" later in this chapter for more information.

ADDING A PAUSE CUE

It is often desirable for a production to pause automatically at a predetermined point. Producer provides Pause Cues specifically for this purpose. (Pause Cues have no associated media files or stop times.) Pause Cues can be set for one of three attributes:

‖ WAIT FOR __ SECONDS: Pauses playback for a specified number of seconds. This preprogrammed time delay can be used to hold on a given portion of the production for effect.

‖ MOUSE/KEY DOWN: Pauses playback until the mouse button or any key is depressed. This might be used to provide time for a presenter to make a verbal point or field questions before continuing with the presentation.

‖ MIDI EVENT: Pauses playback until any MIDI event appears via the MIDI interface. When placed at the beginning of the file this could be used to trigger playback when a musical performance begins.

To add a programmed pause:

▋ Drag the Pause icon from the Cue Palette onto the Cue Sheet. The Pause dialog will appear.

▋ Select the desired type of pause, along with the appropriate delay time if it is a timed pause.

▋ Click on OK. The Pause Cue will be placed on the Cue Sheet.

ABOUT TRACKS

Any type of Cue can be placed in any track. Dedicating specific tracks to specific Cue types usually makes things easier to visualize and manage. Entire tracks can also be muted and soloed on playback—another good reason for organizing similar Cues in the same track.

MOVING A CUE TO A DIFFERENT TRACK

Any Cue on the Cue Sheet can be moved to a different track with one exception—Cues cannot overlap on the same track.

To move a Cue to a new track on the Cue Sheet:

▌Position the arrow pointer over the background of the Cue to be moved.

▌Drag the Cue horizontally to the desired track.

NAMING A TRACK

Tracks are initially distinguished by numbers along the top of the Cue Sheet. Tracks can be named so that their contents or purpose is intuitive and immediately recognizable.

To name a track:

▌Hold down the [option] key and click on the Track Name field at the top of the desired track. A dialog will appear.

▌Enter a new name for the track and click on OK. The new name will appear at the top of the track.

CHANGING THE WIDTH OF A TRACK ON THE CUE SHEET

The Cue Sheet defaults to a uniform default width for each track. The width of a track can be changed at any time. Wider tracks allow the contents of Cues to appear larger when SHOW CUE CONTENTS is selected in the CUE menu.

TIP:
Hold the [shift] *key while dragging a Cue to a new track to maintain the same Cue start time.*

| M | S | Track 1 | ↔M | S | Track 2 |

To change the width of a track:

▎Move the arrow pointer to the dividing line between the name of the track to be changed and the track to its right. The arrow pointer will change to a pair of horizontal arrows.

▎Drag the track to the desired width and release. The track will be displayed at its new width, and all tracks to the right will be moved to compensate.

TIP:
[option]*-clicking on a lighted (green) Mute button will return all muted tracks to normal status.*

MUTING TRACKS

Like a professional recording console, Producer has mute and solo buttons that provide the ability to audition tracks individually or in any combination.

| M | S | Track 1 |

Muting a track temporarily disables playback of that track. A common example would be to mute the audio tracks of the Cue Sheet while editing the visual portion of a production so you don't have to hear the same thing over and over again. Another would be muting the visual tracks while editing sound so that you don't have to wait for images to load from the hard disk. Multiple tracks can be muted simultaneously.

To mute a track:

▎Click the Mute [M] button at the top of the track to be muted. The button will turn green to indicate that it is muted and the track will not play back.

To return a muted track to normal status:

▎Click the green Mute button at the top of the track to be affected. The button will turn gray and the track will play back normally.

SOLOING TRACKS

Soloing a track mutes all other tracks that are not also in solo mode. This is convenient when you want to audition only one

track, such as hearing a digital audio track without an accompanying MIDI track. This provides a much more elegant approach than manually muting a series of other tracks. Multiple tracks can be soloed simultaneously if desired.

To solo a track:

▌ Click the Solo [S] button at the top of the track to be soloed. The button will turn red to indicate that it is in solo mode. Other tracks that are not in solo mode will not play back and their Mute buttons will turn green.

To return a track to normal status:

▌ Click the red Solo button at the top of the track to exit solo mode. The button will turn gray and the track will play back normally as long as no other tracks are in solo mode.

TIP:
[option]-*clicking on a lighted (red) Solo button will return all soloed tracks to normal status.*

SELECTING CUES

Many operations in Producer involve selecting one or more Cues on the Cue Sheet for various manipulations. Several methods are available for selecting Cues individually or in groups.

To select one or more Cues:

▌ Click on the background area of the desired Cue to highlight it, then hold down the [shift] key and click on the background areas of any additional Cues. Those Cues will also become highlighted.

To select all Cues in a given area:

▌ Click and hold down the mouse button anyplace on the Cue Sheet that does not contain a Cue, drag a marquee in so it touches all the desired Cues, and release the mouse button. The Cues touched by the marquee will be highlighted.

or:

▌ Hold down the [shift] key and drag through the desired range

TIP:
To deselect one Cue when multiple Cues are selected, hold down the [shift] key and click on the background of the Cue to be deselected.

of time in the Timeline. All Cues that occur (even partially) during that time will be selected.

To select all Cues in a given track:

▌ Click on the track name. All Cues in the related track will be highlighted.

To select all Cues on the Cue sheet:

▌ Choose SELECT ALL from the EDIT menu. All Cues will be highlighted.

METHODS OF DISPLAYING CUES

Information pertaining to Cues can be displayed in several ways. The overall representation of individual Cues can be made to show their elements (attributes), their content and tools, or their tools alone. The numeric display at the bottom of any Cues showing elements can be made to display either the stop time or the duration.

VIEWING CUE ELEMENTS

Producer's default mode for displaying Cue information shows start time, end time or duration, iconic representation of the Cue type or content, file name, and so forth.

```
00:01:07.00

1-intro/8 bit

00:01:36.00
```

To show the basic information about a Cue:
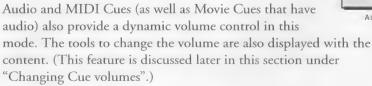
▌ Select the desired Cue(s).

▌ Select SHOW CUE ELEMENTS from the CUE menu.

Note: The Cue ID button of a visual Cue will display a thumbnail of the Cue's contents on any monitor that uses 16 or more shades of gray or color.

VIEWING CUE CONTENTS

Most types of Cues can also be viewed by their contents. There are several variations, depending upon the Cue type. Visual Cues are filled with representations of the associated images. Audio Cues are filled with a representation of the audio waveform. MIDI Cues display any markers that are embedded in the file. (Markers, Pauses, and CD Disc Cues are unaffected.)

AUDIO CUE CONTENT

Audio and MIDI Cues (as well as Movie Cues that have audio) also provide a dynamic volume control in this mode. The tools to change the volume are also displayed with the content. (This feature is discussed later in this section under "Changing Cue volumes".)

To show a representation of the file's contents:

▌ Select the desired Cues.

▌ Select SHOW CUE CONTENTS from the CUE menu. The selected Cues will now display their contents. (The first time the contents of an Audio Cue are displayed, a message will alert you that an overview or graphic display is being created. This is normal since AIFF files have no inherent graphic display.)
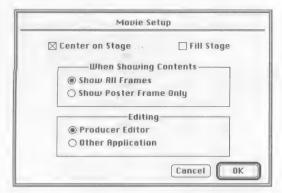
Note: SHOW CUE CONTENTS requires additional processor time to render the visual elements. This display mode is best reserved for times when visualization is required. SHOW CUE ELEMENTS or SHOW CUE TOOLS should always be used if any of the Cue Sheet is visible during playback of a production (such as on a separate monitor).

TIP:
Pressing the [C] *key is a shortcut for* SHOW CUE CONTENTS.

DISPLAYING THE CONTENTS OF MOVIE CUES

When SHOW CUE CONTENTS is active, Producer provides you with the option of viewing a Movie Cue as the associated Movie Poster or as multiple frames.

To change the displayed contents of a Movie Cue:

▌ Make certain that SHOW CUE CONTENTS is active in the CUE menu.

Movie Setup

☒ Center on Stage   ☐ Fill Stage

┌─── When Showing Contents ───┐
  ◉ Show All Frames
  ○ Show Poster Frame Only

┌─── Editing ───┐
  ◉ Producer Editor
  ○ Other Application

[Cancel]   [OK]

▌Select the desired Movie Cue on the Cue Sheet.

▌Select CUE SETUP from the CUE menu. The Cue Setup dialog will appear.

▌Select SHOW ALL FRAMES to fill the Cue with multiple frames; alternately, select SHOW POSTER FRAME ONLY to fill the Cue with a repetition of the Movie Poster.

▌Click OK. The selected Cue will be displayed in the manner specified, as will all Movie Cues subsequently added to the Cue Sheet until this setting is changed.

To set the default for display of Movie contents:

▌Select MOVIE from the DEFAULT SETUP item in the CUE menu. The Movie Setup dialog will appear.

▌Select SHOW ALL FRAMES to fill the Cue with multiple frames; alternately, select SHOW POSTER FRAME ONLY to fill the Cue with a repetition of the Movie Poster.

▌Click OK. Movie Cues placed on the Cue Sheet will default to the selected display mode when SHOW CUE CONTENTS is active.

VIEWING CUE TOOLS

Some types of Cues have special tools available. Audio and MIDI Cues, as well as Movie Cues that have sound, have volume envelope tools, for example. Slide Show Cues also have tools that allow the duration of individual Slides to be altered. Cues that have tools can be displayed with tools only. This allows access to the tools without the screen redraw time for visuals associated with Show Content mode. (Individual Tool functions are discussed later in this chapter.)

To show a Cue's tools:

▌Select the desired Cues.

▌Select SHOW CUE TOOLS from the CUE menu. The selected Cues will now be displayed with only their tools.

DISPLAYING CUE STOP TIMES VS. DURATIONS

Producer normally uses the bottom numeric display of each Cue to show the stop time—the exact time at which the Cue will terminate playback. This numeric display can also be toggled to show Cue durations. (Duration displays are preceded by a Δ symbol.) Displaying the stop times is most useful when aligning Cues in tandem or in sequence. Displaying durations is more appropriate when you know that you want a Cue to play for a specific length of time, or when you simply wish to establish a Cue's length without having to calculate the difference between the start and end time. This toggle globally affects all Cues that are displaying their elements.

To display the Cue durations:

▌Select SHOW CUE DURATIONS from the GOODIES menu. The numeric display at the bottom of the Cues will change to show durations. The number will be preceded with a Δ symbol to signify duration.

To display Cue stop times:

▌Select SHOW CUE STOP TIMES from the GOODIES menu. The numeric display at the bottom of the Cues will change to show the stop times.

ANNOTATING CUES

It is often helpful to make notes about Cues during the course of a production. This practice not only helps to keep things organized, but will provide a valuable refresher if you ever have to come back to a production months later. Producer's ability to find a Cue according to the contents of the text window provides another use for Cue annotation.

TIP:
Press the [T] key as a shortcut for SHOW TOOLS.

00:00:36.00

This field can be used for notes!

Δ 00:00:05.01

—— DURATION SYMBOL

TIP:
Pressing [⌘]-[D] is a shortcut for Show Cue Durations; [⌘]-[T] *is a shortcut for* SHOW CUE STOP TIMES.

00:00:20.00

00:01:21.00

To annotate a Cue:
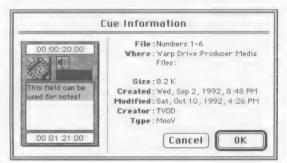
▌Click in the text window in the middle of a Cue, then type your note.

The text window of Cues that reference media files from the disk default to showing the associated file name. This can be deleted or retained as desired. Text entries that are longer than the visible text window will scroll. The length of the text window can be changed to accommodate longer notation.

To change the length of the text window:

▌Move the pointer to a position at the bottom of a Cue's text window where the arrow pointer changes to a window stretch pointer.

▌Drag the bottom of the text window up or down as desired.

STRETCH POINTER

GETTING DETAILED INFORMATION ABOUT A CUE

Producer allows you to get detailed information about each Cue with the GET CUE INFO command. The subsequently displayed window includes most of the same file information found in the standard Macintosh Get Info window. (This is particularly helpful in identifying the media file associated with the Cue, as well as its size and location.) It also includes a representation of the Cue with active Start Time and Stop Time fields (or Duration field if SHOW CUE DURATIONS is set). Cues that allow cropping display the associated status. (See "Cropping a Cue" later in this section.) Volume controls are also functional in Movie, MIDI, and Audio Cues; transitions are also accessible on Picture and Slide Cues.

To get information about a Cue:

▌Select the desired Cue.

▌Select GET CUE INFO from the Cue menu. The Cue

Information window will appear showing relevant information for the selected Cue.

CHANGING CUE TIMING

Aside from altering the start time of a Cue, there are three basic ways to change the timing of Cues. The first is to change the overall duration of the Cue. The second is to alter the portion of the media file that is played. The third is to loop the playback of a dynamic media file. All of these methods reinforce the concept that Cues and media files are two distinct things: media files are the original files on disk, while Cues determine how those files are played.

CHANGING THE START TIME OF A CUE

A Cue can be made to play back at any desired time by simply moving it to the desired time in reference to the Timeline. The only restriction is that two Cues cannot overlap on the same track. The most common way to reference when a Cue plays back is according to the start time. Visually, this is the top of the Cue as displayed on the Cue Sheet. The exact start time is also shown in the numeric display at the top of the Cue.

To change the start time of a Cue:

▌ Move the pointer over any area of the desired Cue where the pointer appears as the standard arrow, then drag the Cue up or down the track to change the time at which it will play back. An indicator will appear in the Timeline showing the exact start time for the Cue. The Counter will also show the start time as you drag the Cue.

or:

▌ Select the Start Time display at the top of the Cue, type in the desired time, then press the [return] key. (Press the [tab] or [.] key to move between numeric fields.) The Cue will be repositioned on the Cue Sheet.

Selected Cues can be nudged up and down on the Cue Sheet using the [up arrow] and [down arrow] keys, respectively. The increment will normally correspond to the current Timeline resolution setting; holding the [option] key while nudging restricts the increments to single frames.

BACKTIMING A CUE

In the traditional audio-video world, "backtiming" is the process of determining when a Cue of fixed duration starts by establishing when you want it to end. In Producer, backtiming is easily facilitated by specifying an exact stop time. This process simply moves the Cue with no effect on duration. (See the next section for information on altering Cue duration.)

To backtime a Cue:

▌ Make sure that SHOW CUE STOP TIMES is selected in the GOODIES menu. (No Δ symbol should be displayed.)

▌ Select the Stop Time display at the bottom of the Cue, type in the desired time, then press the [return] key. (Press the [tab] or [.] key to move between numbers.) The Cue will be repositioned on the Cue Sheet.

CHANGING THE DURATION OF A CUE

The duration of most Cue types can be increased or decreased to suit the needs of a production. The effects are slightly different for the various Cue types:

‖ Slide Show Cues can be shortened or lengthened. Timing of the individual slides within the Cue will be scaled accordingly.

‖ Picture Cues can be shortened or lengthened without consequence since they have no inherent timing.

‖ The duration of Movie Cues can be altered without affecting playback rate. They are terminated before the end of the files if

shortened, and cannot be stretched past their original length. (They can be made to fill more time via looping, however. See "Looping cues" later in this section for more information.)

||| Audio and MIDI Cues are stretched or compressed so that the entire file plays back for the specified duration. This process alters the pitch and tempo of an Audio Cue, and only the tempo of a MIDI Cue.

||| CD Disc Cues cannot be stretched.

||| Animation Cues change frame rate when stretched.

To change the duration of a Cue:

▌ Move the pointer to a position at the bottom of the desired Cue at which it changes from an arrow to the stretch pointer.

▌ Drag the bottom of the Cue to change the Cue length. An indicator will appear in the Timeline showing the exact stop time for the Cue. The Counter will also show the stop time or duration—depending upon the SHOW... setting in the GOODIES menu.

▌ Release the mouse button. The Cue will be redisplayed at its new length, along with its new stop time or duration—depending upon the SHOW... setting in the GOODIES menu.

00:00:02.27

Slide Show

00:00:07.28

STRETCH POINTER

CHANGING THE DURATION OF INDIVIDUAL SLIDES

Slide Show Cues can contain multiple Slides that are presented in sequence, each with its own timing. The default duration for the component Slides is established by the setting of the DEFAULT SETUP > SLIDE SHOW dialog at the time the Slide Show Cue is added to the Cue Sheet. The initial duration of the overall Slide Show Cue is then derived from the number of component Slides and their default durations.

TIP:
To restore a Cue to its original duration, double-click on the bottom of the Cue while the stretch pointer is displayed.
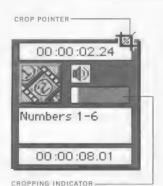
The duration of the Slides will be altered uniformly and accordingly by changing the duration of the Slide Show Cue. The timing of the component Slides can also be changed individually.

To change the timing of the component Slides of a Slide Cue:

```
┌─────────────────────────┐
│   Welcome to the        │
│        Show!            │
├─────────────────────────┤
│   This is the next      │
│        slide.           │
│              ↕          │
├─────────────────────────┤
│   This is the third     │
│        slide.           │
└─────────────────────────┘
```
STRETCH POINTER

▌ Select the desired Slide Show Cue.

▌ Make sure that SHOW CUE CONTENT or SHOW CUE TOOLS for that Cue is selected in the CUE menu. The component slides will be displayed and delineated by lines.

▌ Hold down the [control] key and position the pointer over the line at the bottom of the component Slide to be stretched. The pointer will change to a pair of arrows.

▌ Drag the bottom of the component Slide to the desired length. The current stop time for that Slide will be displayed in the Counter and indicated in the Timeline.

▌ Release the mouse button. The component Slide will be stretched and the time will be subtracted from the subsequent Slide.

CROPPING A CUE

CROP POINTER ──────
```
┌─────────────────────────┐
│              ⌗          │
│   00:00:02.24           │
│  ┌──┐  ┌──┐             │
│  │◎ │  │◀))│            │
│  └──┘  └──┘             │
│                         │
│  Numbers 1-6            │
│                         │
│   00:00:08.01           │
└─────────────────────────┘
```
CROPPING INDICATOR ──────

Dynamic media files are those in which the contents change over time—Movie, Animation, Audio, MIDI, and CD Disc. With the exception of Animation Cues, Producer allows you to choose which portion of the associated media file will be played by a dynamic Cue—a process we call cropping. A CD Disc Cue, for example, could be made to play from a point one minute into a track. (Animation files are excluded because of the nature of the PICS file standard. See Chapter 5: Tips and Hints for information on converting PICS files to QuickTime movies.)
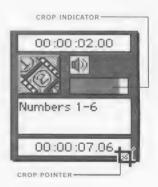
To crop the beginning of a dynamic Cue:

▌ Hold down the [option] key.

▌Move the pointer to a position at the top of the desired Cue at which it changes from an arrow to the crop pointer.

▌Drag the top of the Cue down to the new time. An indicator will appear in the Timeline showing the exact start time for the Cue. The Counter will also show the start time as you drag.

▌Release the mouse button. The Cue will be redisplayed at a new start time. If SHOW CUE ELEMENTS is selected in the CUE menu, the cropping indicator will show the relationship of the beginning of the Cue to that of the actual media file.

▌If you still wish the cropped Cue to start playing back at the original start time, drag the entire Cue back to that location.

To crop the end of a dynamic Cue:

▌Hold down the [option] key.

▌Move the pointer to a position at the bottom of the desired Cue at which the pointer changes from an arrow to a crop pointer.

▌Drag the bottom of the Cue up to the new time. An indicator will appear in the Timeline showing the exact stop time for the Cue. The Counter will also show the stop time or duration—depending on the SHOW... setting in the GOODIES menu.

▌Release the mouse button. The Cue will be redisplayed with a new length. If SHOW CUE ELEMENTS is selected in the CUE menu, the cropping indicator will show the relationship of the end of the Cue to that of the actual media file.

CROP INDICATOR

00 :00 :02.00

Numbers 1-6

00 :00 :07.06

CROP POINTER

Cue duration and cropping can both be used simultaneously on dynamic Cues. For example, you can loop only a portion of an animation that has been converted to QuickTime while a longer

Audio Cue plays. If you wish to play only a portion of a Cue, use cropping at the beginning and/or end of the Cue first to determine the exact portion of the Cue to be played. Then alter the start time, stop time, and duration of the cropped Cue to align the Cue's playback appropriately with the rest of the production elements.

LOOPING ANIMATION AND MOVIE CUES

LOOP POINTER
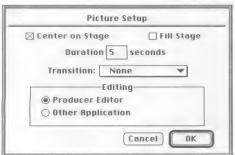
While Animation and Movie Cues cannot be stretched beyond their inherent length, their playback can be looped to fill a given period of time. In the case of Movie Cues, looping can be used in conjunction with cropping to loop any portion of a QuickTime Movie.

To loop an Animation or Movie cue:

▌ Hold down the [⌘] key.

▌ Move the pointer to a position at the bottom of the desired Cue at which it changes from an arrow to the loop pointer.

TIP:
Stretching an Animation Cue will alter the frame rate.

▌ Drag the bottom of the Cue to reflect the desired duration. An indicator will appear in the Timeline showing the exact stop time for the Cue. The Counter will also show the stop time or duration—depending on the SHOW... setting in the GOODIES menu.

▌ Release the mouse button. The Cue will be redisplayed with a new length.

CHANGING THE DEFAULT DURATION FOR PICTURE AND SLIDE CUES

Graphic and Slide Cues are placed on the Cue Sheet with a default duration specified in the Default Setup for that Cue type. This default can be changed for each Cue type and will affect all Cues placed thereafter. (Existing Cues will not be affected.) If, for example, you know that you wish to place a series of graphics that should be displayed for 10 seconds each, this

can be accommodated by changing
the default duration for Graphics
Cues before adding those Cues.

The default durations for Cue types
are saved with the SAVE PREFERENCES
command.

To change the default duration for a Cue type:
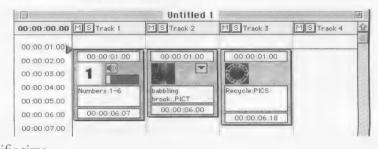
▌ Select and hold DEFAULT SETUP in
the CUE menu. A series of sub-
menu choices will appear showing each type of Cue.

▌ Select the type of Cue to be affected. The Setup window for
that Cue type will be displayed.

▌ Change the value in the DURATION box to the desired number
of seconds.

▌ Click on OK to exit. Subsequently-placed Cues of this type
will default to the specified duration.

ALIGNING CUES TO THE SAME START TIME

It is often advantageous
for multiple Cues on dif-
ferent tracks to begin
playing at the same time.
While this can be
accomplished manually,
Producer can automati-
cally align the start times
of multiple Cues to a specific time.

To align one or more Cues to start at a specific time:
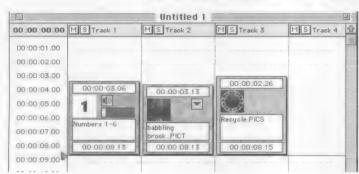
▌ Move the Position Bar to the start time where the Cue(s) start
times should be aligned.

❚ Select the Cues to be aligned.

❚ Select ALIGN HEADS from the Cue menu. The start times of the selected Cues will be aligned to the Position Bar.

Note: If a Marker is also selected, the Cues will be aligned with the start time of the Marker instead. This is useful after placing Markers during playback.

ALIGNING CUES TO STOP AT THE SAME TIME

Just as there are cases where it is desirable for Cues to start at the same time, some productions require that Cues end at the same time. Producer provides an equally easy method of backtiming multiple Cues from the same point on the Cue Sheet.

To align one or more Cues to end at a specific time:

❚ Move the Position Bar to the stop time at which the Cue stop times should be aligned.

❚ Select the Cues to be aligned.

❚ Select ALIGN TAILS from the Cue menu. The selected Cues will be aligned to the Position Bar.

Note: If a Marker is also selected, the Cues will be aligned with the start time of the Marker instead. This is useful after placing Markers during playback.

ALIGNING CUES TO PLAY BACK SEQUENTIALLY

Producer also provides an easy way to align sequential Cues in a track to close the timing gap between two Cues.

To align Cues in a track to be perfectly sequential:

▌ Select one or more Cues.

▌ Press and hold the [up arrow] key. Each selected Cue will move upward until it bumps into the bottom of the Cue before it in the track.

MANIPULATING CUES

Once a Cue has been placed on the Cue Sheet, many of the standard Macintosh EDIT menu options can be used to manipulate it. These functions can be helpful in copying entire portions of productions to repeat or to include portions of one production in another.

DELETING A CUE

Cues can be deleted from the Cue Sheet at any time.

To delete Cues from the Cue Sheet:

▌ Select one or more Cues on the Cue Sheet.

▌ Select CLEAR in the EDIT menu or press the [delete] key.

MOVING CUES

Cues can be moved on the Cue Sheet at any time. Moved Cues retain their original Cue Sheet attributes such as duration. The position and scale of the Cue(s) on the Stage does not change.

To move Cues on the Cue Sheet:

▌ Select one or more Cues you wish to move.

▌ Select CUT from the EDIT menu, or press [⌘]-[X]. The selected Cues will be removed from the Cue Sheet and placed on the Macintosh Clipboard.

> **TIP:**
> *Choosing* CUT *from the* EDIT *menu will also delete the Cue and place a copy on the Clipboard.*

> **Paste Cues At**
>
> Time [00:00:00.00]
> Track [I]
>
> (Cancel) (OK)

> **TIP:**
> *A single Cue can be moved by simply selecting and dragging.*

■ Move the Position Bar to the insert location.

■ Select PASTE from the EDIT menu, or press [⌘]-[V]. A dialog will appear with a default time and track.

■ Enter a different start time and track if desired. (When moving multiple Cues, specify the time and track for the Cue in the top-left position.)

If another Cue already resides in the specified position, a message to that effect will appear. Selecting MOVE TO NEXT AVAILABLE TRACK will paste the Cue(s) starting with the next track that does not cause a positioning conflict with existing Cues.

DUPLICATING CUES

Cues or groups of Cues can be duplicated and the copies can be placed at other positions on the Cue Sheet. This is useful, for example, in placing a recurring segment at several positions along the Timeline without having to reconstruct each one from scratch. Duplicated Cues contain all of the original information from the source Cue(s) such as cropping, volume, and transitions, as well as size and position on the Stage.

To duplicate Cues on the Cue Sheet:

■ Select one or more Cues you wish to duplicate.

■ Select COPY from the EDIT menu, or press [⌘]-[C]. The selected Cues will be copied to the Macintosh Clipboard.

■ Select another Cue Sheet if desired.

■ Move the Position Bar to the insert location.

■ Select PASTE from the EDIT menu, or press [⌘]-[V]. A dialog will appear requesting the new time and track.

■ Enter the start time and appropriate track. (When copying
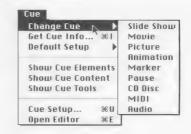
multiple Cues, specify the time and track for the Cue in the top-left position.) The copied Cues will be placed on the Cue Sheet at the specified position.

If another Cue already resides in the specified position, a message to that effect will appear. Selecting MOVE TO NEXT AVAILABLE TRACK will paste the Cue(s) starting with the next track that does not cause a positioning conflict with existing Cues.

CHANGING A CUE FROM ONE TYPE TO ANOTHER

An existing Cue can be changed to another type of Cue if desired. The most common use would be recording a Marker Cue during playback to mark a start time for a new Cue in relation to a point within an existing dynamic Cue. The Marker Cue can then be changed to a Cue of the desired type. (See "Placing Markers during play-back" later in this section.)

Cue	
Change Cue ▶	Slide Show
Get Cue Info... ⌘I	Movie
Default Setup ▶	Picture
	Animation
Show Cue Elements	Marker
Show Cue Content	Pause
Show Cue Tools	CD Disc
	MIDI
Cue Setup... ⌘U	Audio
Open Editor ⌘E	

To change a Cue from one type to another:

▌Select the desired Cue.

▌Click and hold on CHANGE CUE from the CUE menu. A pop-up menu will appear displaying the various Cue types.

▌Choose the type of Cue you wish to change to. The standard file dialog for that Cue type will appear.

▌Follow the normal procedure for selecting the proper media file for the Cue.

FINDING A CUE ON THE CUE SHEET

Sometimes productions get so large that locating a Cue on the Cue Sheet becomes tedious. Producer allows you to find any Cue by the contents of its text window.

To find a Cue on the Cue Sheet:

▌ Select FIND in the EDIT menu or press [⌘]-[F]. A dialog will appear requesting the search criteria.

Find Text

[   ]

[Cancel]   [OK]
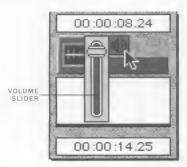
> ▌ Enter the word or words contained in the Cue you wish to find, then click OK. The first Cue in the Cue Sheet that contains the same text will be highlighted.

▌ To find the next Cue containing the same text, select FIND AGAIN from the EDIT menu or press [⌘]-[G]. The next matching Cue will be displayed.

CHANGING PLAYBACK VOLUME

Playback volume is determined by several factors. Global volume of the entire Cue Sheet is determined by the Sound Control Panel in the Macintosh System folder. With the exception of CD Disc, Cues that contain sound have both global volumes for the Cues as well as the ability to control volume dynamically over the duration of the Cue.

CHANGING THE OVERALL VOLUME OF A CUE

Audio, MIDI, and Movie Cues each have global volume settings that determine the overall volume of the audio.

VOLUME
SLIDER
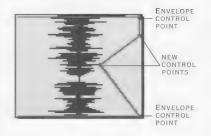
To change the global volume of a Cue:

▌ Make sure SHOW CUE ELEMENTS in the CUE menu is active for the desired Cue.

▌ Click and hold the speaker icon in the desired Cue. A volume slider will pop up.

▌ Drag the slider to the desired level. All the way up represents full volume, all the way down represents silence.

CHANGING THE VOLUME OF A CUE DYNAMICALLY

The volume of each Audio, MIDI, and Movie Cue can also be made to change over time. This provides for fade ins at the beginning of Cues, fade outs at the end of Cues, and "ducking" or lowering the volume of a music Cue while an Audio Cue is playing spoken narration. The controls take the form of a volume envelope displayed in the Cue when SHOW CUE CONTENTS or SHOW CUE TOOLS is active.

ENVELOPE CONTROL POINT

NEW CONTROL POINTS

ENVELOPE CONTROL POINT

To adjust the volume of a Cue dynamically:

▌ Make certain that SHOW CUE CONTENTS or SHOW CUE TOOLS in the CUE menu is active for the desired Cue. An envelope will be displayed in the Cue. Producer defaults to showing two envelope control points in the upper- and lower-right corners of the Cue.

▌ Move the pointer to one of the envelope control points until it changes from an arrow to crosshairs.

▌ Drag the envelope control point to alter the volume envelope. Envelope points positioned all the way to the right represent full volume; those positioned all the way to the left represent no volume.

TIP:
To add a point to the volume envelope, click anywhere along an envelope line.

TIP:
To delete an envelope point, double click on that point. To delete all points hold the [option] key and double click on a point.

USING TRANSITIONS

Picture and Slide Show Cues have the option of being brought onto the screen via one of eighteen visual transitions:

▐ NONE pops the Cue onto the stage without a transition.

▐ WIPE UP wipes the Cue onto the Stage from bottom to top.

▐ WIPE DOWN wipes the Cue onto the Stage from top to bottom.

▐ WIPE RIGHT wipes the Cue onto the Stage from left to right.

||| WIPE LEFT wipes the Cue onto the Stage from right to left.

||| IRIS CIRCLE OUT wipes the Cue onto the Stage from the center out in a circular pattern.

||| IRIS OVAL OUT wipes the Cue onto the Stage from the center out in an oval pattern.

||| IRIS SQUARE OUT wipes the Cue onto the Stage from the center out in a square pattern.

||| IRIS RECTANGLE OUT wipes the Cue onto the Stage from the center out in a rectangular pattern in the aspect ratio of a standard Apple monitor.

||| IRIS CIRCLE IN wipes the Cue onto the Stage from the outside to the center in a circular pattern.

||| IRIS OVAL IN wipes the Cue onto the Stage from the outside to the center in an oval pattern.

||| IRIS SQUARE IN wipes the Cue onto the Stage from the outside to the center in a square pattern.

||| IRIS RECTANGLE IN wipes the Cue onto the Stage from the outside to the center in a rectangular pattern in the aspect ratio of a standard Apple monitor.

||| BLINDS UP wipes the Cue onto the Stage in horizontal slats from bottom to top.

||| BLINDS DOWN wipes the Cue onto the Stage in horizontal slats from top to bottom.

||| BLINDS RIGHT wipes the Cue onto the Stage in vertical slats from left to right.

||| BLINDS LEFT wipes the Cue onto the Stage in vertical slats from right to left.

||| OPEN CURTAIN wipes the Cue onto the Stage from the center out in two horizontal planes.

||| CLOSE CURTAIN wipes the Cue onto the Stage from the outside toward the center in two horizontal planes.

ADDING A TRANSITION

The transition for a Picture or Slide Show Cue can be added or changed at any time. Transitions have a default time or duration associated with the visual effect. Unless modified, this default is two seconds.

To specify a transition for a Picture or Slide Show Cue:

| Click and hold the Transition button on the desired Cue. A pop-up menu will display the transition choices.

| Select the desired transition and release the mouse button. The Transition button will change to display the current transition pattern.

To change the transition rate for a Picture or Slide Cue:

| Click and hold the Transition button on the desired Cue. A pop-up menu will display the transition choices.

| Select the RATE... item and release the mouse button. The TRANSITION RATE dialog box will appear displaying the current setting.

| Enter the desired transition time, then click on OK to exit.

TRANSITION BUTTON

```
00:00:06.0[
         ✓None
         Wipe Right
         Wipe Down
babbling  Wipe Left
00:00:14.27  Wipe Up
         Iris Circle Out
         Iris Oval Out
         Iris Square Out
         Iris Rectangle Out
         Open Curtains
         Close Curtains
         Blinds Right
         Blinds Down
         Blinds Left
         Blinds Up
         Iris Circle In
         Iris Oval In
         Iris Square In
         Iris Rectangle In

         Rate...
```

CHANGING THE TRANSITION DEFAULTS
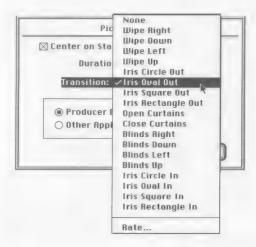
Producer defaults to the NONE setting for transitions. In addition, other transition types are given a default transition rate of 2

seconds. The default for both the transition type and rate of a Picture Cue can be changed. These changes will affect only those Cues that are subsequently placed on the Cue Sheet; existing Cues are unaffected.

To change the default transition type and time:

▌Select the DEFAULT SETUP > PICTURE or DEFAULT SETUP > SLIDE SHOW item from the CUE menu—depending upon the Cue type. The matching SETUP dialog will appear.

Pic	None
☒ Center on Sta	Wipe Right
	Wipe Down
Duratio	Wipe Left
	Wipe Up
	Iris Circle Out
Transition:	✓ Iris Oval Out
	Iris Square Out
	Iris Rectangle Out
◉ Producer	Open Curtains
○ Other Appl	Close Curtains
	Blinds Right
	Blinds Down
	Blinds Left
	Blinds Up
	Iris Circle In
	Iris Oval In
	Iris Square In
	Iris Rectangle In
	Rate...

▌Click and hold the TRANSITIONS field. The Transitions will be listed.

▌Select the desired transition type and release the mouse button. The selected transition will be displayed in the transition field of all Slide Cues created subsequently.

▌Click and hold the TRANSITIONS field again, then select the RATE... item. The TRANSITION RATE dialog will be displayed.

▌Enter the desired transition rate and click on OK.

▌Click on OK in the SETUP dialog to exit to the Cue sheet.

AUDITIONING AND PLAYING A PRODUCTION

Productions or parts thereof can be played back at any time during the production process. Most of Producers controls for auditioning and playing back productions are found on the Transport Palette. These controls operate almost exactly like their counterparts on audio and video decks.

PLAYING A PRODUCTION FROM THE BEGINNING

The production can be played from the beginning at any time during production and stopped at any time during playback.

To play a production:

▐ Click on the Play button in the Transport Palette or press the [space bar]. Playback will begin from the previous start point.

To stop playback:

▐ Click on the Stop button in the Transport Palette or press the [space bar] again. The Counter and Position Bar will be reset to the top of the Cue Sheet.

CONTROLLING CUE SHEET VISIBILITY DURING PLAYBACK

When the STAGE TO FRONT command is checked in the STAGE menu, the Stage will automatically be moved to the front layer, obscuring any parts of the Cue Sheet that overlap. This mode is best when you wish to see only the production during playback. When STAGE TO FRONT is not checked in the Stage menu, the Cue Sheet will take display priority over the Stage. This mode is sometimes helpful when recording Cues and fine-tuning a production.

To toggle the playback display priority between Cue Sheet and Stage:

▐ Select STAGE TO FRONT in the STAGE menu. A check beside the menu item indicates that the Stage has display priority; no check indicates that the Cue Sheet has display priority.

TIP:
Pressing [⌘]-[/] is a shortcut for toggling STAGE TO FRONT. This toggle is also active during playback, but only for the current playback action.

AUDITIONING PART OF A PRODUCTION

Productions normally play from the top of the Cue Sheet. Playback can also be made to start from any point on the Cue Sheet. This is a handy time-saver when auditioning and fine-tuning parts of a production. There are several ways to accomplish this, all of which involve moving the Position Bar to the desired time before starting playback. After playback is stopped, the

Counter Display and Position Bar will be returned to that position. This facilitates repeated testing of a section of the production.

To change the playback start position:

▌ Click and hold the Fast Forward button or the Rewind button in the Transport to relocate the Position Pointer.

or:

▌ Drag the Position Bar to the desired point in the Timeline.

or:

▌ Click the desired point directly in the Timeline.

or:

▌ Click on the Counter and type in the desired location, then press the [return] key. The Position Pointer will move to the new Counter location.

PAUSING A PRODUCTION MANUALLY

The production can be manually paused and resumed at any time during playback.

To pause playback:

▌ Click on the Pause button in the Transport Palette.

To resume playback:

▌ Click on the Pause or Play button in the Transport Palette or press the [space bar].

MOVING TO THE BEGINNING OF A PRODUCTION

Since the transport returns to the start point when playback stops, it is often useful to be able to move instantly to the top of the Cue Sheet to play the entire production from the beginning.

To set playback to start at the beginning of a production:

▌Click on the [goto start] button in the Transport. The Counter and Pointer Bar will move to the beginning of the production.

Note: Pressing the [up arrow] key will move to the top of the Cue Sheet as long as no Cues are selected. Pressing the [HOME] key on extended Macintosh keyboards will move to the top of the Cue Sheet even if a cue is selected.

MOVING TO THE END OF A PRODUCTION

You can also move to the end of the production (the bottom of the Cue Sheet) at any time.

To move to the end of the production:

▌Click on the [goto end] key. The Counter and Pointer Bar will locate to the end of the Cue Sheet.

Note: Pressing the [down arrow] key will move to the bottom of the Cue Sheet as long as no Cues are selected. Pressing the [END] key on extended Macintosh keyboards will move to the bottom of the Cue Sheet even if a cue is selected.

PLACING MARKERS DURING PLAYBACK

While Markers can be placed on the Cue Sheet like any other Cue type, it is also possible to enter Markers "on the fly" while a production is playing back. This feature is especially useful in establishing critical timing points within dynamic Cues. If, for example, a QuickTime Movie contains a visual event or "hit point" that requires an accompanying Audio Cue for a sound effect, the proper start time for the Audio Cue can be established by placing a Marker during play back of the QuickTime Movie. It is then an easy matter to use the ALIGN HEADS or ALIGN TAILS feature to force the Audio Cue to playback at that time. Alternately, the CHANGE CUE command can change the marker to any other type of Cue. (See "Changing a Cue from one type to another" earlier in this chapter.)

To place a Marker during playback:

❚ Locate the transport to the desired section of the production if necessary.

❚ Click on the Record button in the Transport Palette. The production will begin playing back while recording.

❚ Press the [tab] key each time you want a Marker to be created. The Markers will be numbered sequentially in the order the [tab] key was pressed.

❚ Stop the transport. Markers will appear in the Cue Sheet at the times the [tab] key was pressed.

SETTING MEMORY LOCATIONS

Producer's Transport Palette has the ability to set and recall up to ten Memory locations that can act as autolocate points. Once set, recalling a Memory location causes the Position Bar to jump to that point on the Cue Sheet. Memory locations make it easy to move between often used areas of the Cue Sheet during production. Memory locations can also be recalled during playback to add interactivity to a presentation. (See Chapter 5: Tips and Hints for more information on interactivity.)

The status of the ten Memory locations is displayed in the Counter. A solid number indicates that a time is already associated with the Memory location; a ghosted number indicates that the corresponding location is not currently set.

TIP:
Memory locations can also be accessed during playback, except when the transport is paused.

To set a memory location:

❚ Move the Position Bar to the desired location, either manually or by playing the appropriate portion of the production.

❚ Click on the desired memory location in the Counter or press the corresponding number key on the keyboard. The Memory location number will be displayed as solid and a correspondingly-numbered Memory pointer will appear in the Timeline.

Note: Attempts to set a Memory location that has already been set will recall the previously set location.

To recall a Memory location that has been set:

▌ Click on the appropriate Memory location in the Counter or press the corresponding number key. The Position Bar will jump to that location.

To clear a Memory location:

▌ Select the Memory location you wish to clear.

▌ Press the Clear [C] button in the Counter. The memory location will be cleared.

SYNCHRONIZING PLAYBACK TO EXTERNAL DEVICES

Producer can synchronize playback of the Cue Sheet to SMPTE Time Code. This is useful, for example, in synchronizing Producer to play back in perfect time to a master device such as an audio tape deck, video deck, or MIDI sequencer. This process requires that a SMPTE-to-MTC converter be connected to your Macintosh. (See Appendix B for more information on configuring your Macintosh for MIDI.)

To synchronize playback to SMPTE time code:

▌ Make sure that your hardware is connected properly and the Patch Bay utility is set to route time code signal from the appropriate MIDI driver port to Producer.

▌ Select the CUE SHEET SETUP menu item. The Cue Sheet Setup dialog will appear.

▌ Select the appropriate SMPTE format.

▌ Enter the time code location where you wish Cue Sheet playback to begin into the Start box, then click OK. The new Cue Sheet start time will be displayed at the top of the time line.

TIP:
Pressing the [clear] *key is a shortcut for clicking the* [C] *button.*

TIP:
All Memory locations can be cleared at once by double-clicking on the Clear [C] *button or by pressing* [option] *-* [clear].

TIP:
Select EXTERNAL SYNC *again from the* GOODIES *menu to return to normal operation.*

TIP:
Press the [tab] *or* [.] *key to move between pairs of digits.*

Goodies

Goodies	
Cue Sheet Setup...	
✓ External Sync	⌘Y
Loop Cue Sheet	⌘L
Snap To Grid	
Show Cue Durations	⌘D
✓ Show Cue Stop Times	⌘T
Zoom In	⌘+
Zoom Out	⌘−

▌ Select EXTERNAL SYNC from the GOODIES menu. The menu item will be checked.

▌ Start playback of the SMPTE master. Producer will start playback at the Cue Sheet start time set in the Cue Sheet Setup dialog.

LOOPING A PRODUCTION

Productions normally stop when the end of the Cue Sheet is reached. Some productions such as self-running demos often require that playback be looped continually. A production can easily be made to loop. The length of the production may have to be shortened to eliminate excess time between the end of the last Cue and the actual end of the Cue Sheet.

To loop a Producer presentation:

▌ Select LOOP CUE SHEET in the GOODIES menu. A check mark will appear next to the menu item, and the production will repeat from the beginning each time the bottom of the Cue Sheet is reached.

To trim excess time from the end of the Cue sheet:

▌ SELECT CUE SETUP from the GOODIES menu. The Cue Setup dialog will appear.

▌ Click in the DURATION display and enter a value that will shorten the Cue Sheet appropriately (usually one frame after the end of the final Cue).

FILE OPERATIONS

Cue Sheets can be saved and loaded as needed. All aspects of the production are included in the file, including user preferences. The actual media files that are associated with each Cue are not included in the Cue Sheet file, however.

CREATING A NEW CUE SHEET

A new Cue Sheet can be created at any time. Multiple Cue Sheets can also be open simultaneously.

To create a new Cue Sheet:

▌ Select NEW CUE SHEET from the FILE menu. A blank Cue Sheet will appear on the screen.

OPENING A PREVIOUSLY-SAVED CUE SHEET

Once saved to disk, a Cue Sheet can be opened at any time. Multiple Cue Sheets can also be open simultaneously.

To open an existing Cue Sheet:

▌ Select OPEN CUE SHEET from the FILE menu. Use the standard Macintosh file dialog to locate and open the desired file. The Cue Sheet will appear on the screen in the form in which it was saved.

When a previously-saved Cue Sheet is opened, Producer looks for the associated media files in the disk locations from which they were loaded when the Cue Sheet was created. If a media file is not found, a standard Macintosh file dialog will appear prompting you to locate the missing file. Pressing the REMOVE button will cause the associated Cue to be removed from the Cue Sheet.

Producer provides the option of displaying a preview icon depicting its contents. Previews are only available for files in which they have been purposefully created and saved. (See "Saving a Cue Sheet" later in this section.) The Preview feature is implemented as a toggle since displaying these thumbnails can slow file system access.

To view the previews while browsing files:

❚ Click on the SHOW PREVIEW check box in the OPEN CUE Sheet file dialog. The left portion of the file dialog will expand to display previews.

CLOSING AN OPEN CUE SHEET

An open Cue Sheet can be closed at any time.
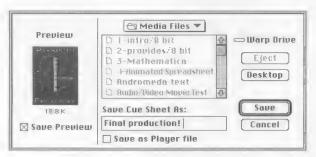
To close an open Cue Sheet:

❚ Select CLOSE from the FILE menu or click on the Cue Sheet's standard Close Box. The Cue Sheet will be removed from memory.

If the file has not been saved, you will be prompted to save the file if desired. If changes are not saved in any way before exiting an editor, a dialog will appear prompting SAVE, CANCEL, and DON'T SAVE CHANGES. SAVE will save the edits to the original file name. DON'T SAVE CHANGES will exit without saving the edits. CANCEL will return you to the editor.

SAVING A CUE SHEET

A Cue Sheet can be saved at any time. This practice is recommended throughout the production process to insure that your work is not lost. It is also desirable to save a file under a different name in order to have two or more versions of the file.

To save an open Cue Sheet:

❚ Select SAVE from the FILE menu. If the file has not been saved previously, a standard Macintosh file dialog will appear and ask you to specify a location and name for the file. (If the file has been saved previously, the current changes will simply be saved to the same file without prompting.)

▌Choose the desired location and enter a name for the file.

▌Check the SAVE PREVIEW box if you wish to save a preview with the file. (Previews are described subsequently.)

▌Click on SAVE. The Cue Sheet will be stored on disk.

To save an open Cue Sheet under a different name:

▌Select SAVE AS from the FILE menu. A standard Macintosh file dialog appears.

▌Enter the new location and/or name for the file, then click SAVE. The current Cue Sheet will be stored, leaving any previous version of the file unaltered.

Producer Cue Sheet files can be saved with a preview or thumbnail depicting the contents of the file. These previews can then be viewed in the OPEN CUE SHEET file dialog while browsing. (Previews support the Aldus Fetch format, allowing them to be viewed via any application compatible with that format.) The preview contents can represent a "snapshot" of the Stage and/or Cue Sheet at any point in the production.

To create a Cue Sheet preview:

▌Play the production, then press the [P] key at the desired point to capture the current view—either the Stage, Cue Sheet, or both. The production will pause momentarily while the screen is captured.

▌Stop playback. The preview will now be available in the SAVE and SAVE AS FILE dialogs.

TIP:
Saving previews with a Cue Sheet may increase the file size by as much as 40 KB.
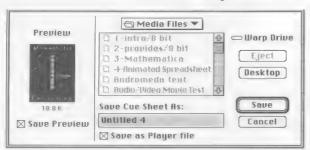
SAVING A CUE SHEET TO BE RUN BY PASSPORT PRODUCER PLAYER

The Passport Producer Player allows your productions to be played without having to use Passport Producer itself. The Passport Producer Player is not only smaller, but it is freely dis-

tributable up to one hundred units. Please read the Passport Producer Player license agreement.

To save a production that can be played by Passport Producer Player:

| Select SAVE AS from the FILE menu. A standard Macintosh file dialog will appear.

| Click on SAVE AS PLAYER FILE. The box will be checked.

| Enter the new location and/or name for the file, then click SAVE. The current Cue Sheet will be saved as a Passport Producer Player file, leaving any previous version of the file unaltered.

ASSEMBLING A PRODUCTION

When Producer saves a Cue Sheet, all directory paths to the media files used by the associated Cues are saved. When that Cue Sheet is later reopened, Producer searches for those media files in the original locations. If the files are not where they are expected, Producer will look in the folder(s) containing the Cue Sheet and Producer application. If the files still cannot be located, Producer will prompt you to locate those files.

Producer or Producer Player must obviously be able to find the associated media files for a Cue Sheet when a production is being transferred for presentation on another computer, or for mass distribution. Producer automates the process of organizing the media files associated with a Cue Sheet. Three options are available—MOVE FILES, COPY FILES, and MAKE ALIAS OF FILES.

MOVE FILES relocates the associated media files to a specified drive and folder. This would typically be used when creating a disk that will be used to transport the production to another

Macintosh. The Cue Sheet will now reference the files in their new locations. The original files are only deleted if the operation moves files to a different volume.

COPY FILES copies the associated media files to the specified drive and folder, leaving the originals in their place. This would typically be used when saving your Cue Sheet for use with Producer Player or backing up a production. The Cue Sheet still references the original file locations.

```
┌─────────────────────────────────────┐
│        Assemble Cue Sheet Files      │
│  ┌───────────Method───────────────┐  │
│  │  ◉ Move Files                   │  │
│  │  ○ Copy Files                   │  │
│  │  ○ Make Alias of Files          │  │
│  └─────────────────────────────────┘  │
│   Estimated disk space required: 311.3 K │
│   No space required if moving to same volume │
│                                        │
│  ☐ Save as Player file  (Cancel) ( OK ) │
└─────────────────────────────────────┘
```

MAKE ALIAS OF FILES makes aliases of the associated media files and places them in a specified drive and folder. This stores only references to the files in the designated production directory—useful when drawing from a centralized media library.

To organize the media files associated with a Cue Sheet:

▌ Select ASSEMBLE from the FILE menu. A dialog will appear displaying the options MOVE FILES, COPY FILES, and MAKE ALIAS OF FILES.

▌ Click on SAVE AS PLAYER FILE if you also wish to save the Cue Sheet as a Producer Player file in the associated folder. The Producer Player will also be copied if it is located in the same folder as Producer.

▌ Click on the radio button associated with the desired option.

▌ Click OK. A standard file dialog will appear.

▌ Select the drive and folder where the resulting files are to be stored.

▌ Click on SELECT FOLDER. The selected assembly operation will be performed.

Reverting to the last saved version of a Cue Sheet

In the course of modifying a production, there are times when the easiest way to recover from mistakes is to go back to the last saved version of the file.

To revert to the last saved version of the current file:

▌ Select Revert To Saved from the File menu. A prompt will appear asking you to verify the request.

▌ Click on OK. Changes to the current version of the file will be discarded and the version of the file that was last saved will take its place.

Saving Cue Sheet preferences

The basic working environment can be saved as user preferences. The Producer environment will default to the saved setting every time you start the program subsequently. This allows future productions to be created much faster. The parameters saved include:

▎ Cue Sheet Setup

▎ Stage Setup

▎ Default Setup for each Cue type

▎ Cue Sheet size and placement

▎ Placement and status of the Cue Palette, Counter, and Transport Controls

To save your preferences:

▌ Select Save Preferences in the File menu. The settings will be saved in the Producer Prefs file in the same folder as the Producer application.

PRINTING THE CUE SHEET

The Cue Sheet can be printed at any time using any Macintosh-compatible printer. (Connecting a printer and using the printer drivers are documented in your Apple documentation.) Pages are printed in such a way that they create tiles of the Cue Sheet—left to right, top to bottom. A setting of 100% in Page Setup will print four tracks per page. A setting of 60% will print eight tracks per page at the default track width.

To print the Cue Sheet:

▌Select PAGE SETUP from the FILE menu if you wish to make any changes to the printing parameters. We suggest selecting COLOR/GRAYSCALE and a scale factor of 60%.

▌Select PRINT from the FILE menu or press [⌘]-[P]. The Cue Sheet will be output on your printer. (Printing will stop after the last Cue.)

RECORDING YOUR PRODUCTION ON VIDEOTAPE

Producer provides an easy way to record your productions onto videotape. (A video card or composite video encoder is required to convert the Macintosh's RGB signal to NTSC or PAL video format.) Producer's Print to Video function automatically brings the Stage to the front regardless of the STAGE TO FRONT setting in the STAGE menu. Print to Video also hides the pointer during playback so that it is not recorded. (The mouse is left active during normal playback to serve as a spokesperson's pointer.)

To record your production on video:

▌Use STAGE SETUP in the STAGE menu to fill your production monitor with the Stage. (If you are working with a single monitor, double-clicking on the gray background will automatically fill the monitor area with the Stage.)

▌Select PRINT TO VIDEO from the FILE menu. The Stage will be brought to the front and the Print to Video dialog box will appear with instructions.

▌ Locate the point on the videotape at which recording is to begin.

▌ Start recording on the video deck immediately.

▌ Press PLAY in the Print to Video dialog box. The production will begin playing back after about 4 seconds.

▌ Stop the video deck after the desired segment is recorded.

▌ Press the [space bar] to stop playback.

CHAPTER TWO

Producer's Stage is the area where all productions are displayed. The Stage can be any size and aspect you desire and can even span multiple monitors or be recorded to videotape. Similarly, visual Cues can appear at just about any size and position on the Stage. This section covers how to set up the Stage and control how Cues will be displayed on it.

SETTING UP THE STAGE

The size, location and background color of the Stage can be changed for each production. These settings can also be saved as defaults that will be in effect when new productions are begun.

SIZING AND POSITIONING THE STAGE

The Stage defaults to the full area of your primary monitor with the menu bar displayed. The Stage area can easily be changed to occupy all or part of any monitor used with the Macintosh. If multiple monitors are being used, the Stage can be positioned on any of the monitors or across several monitors.

To change the size and position of the Stage:
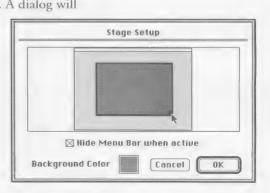
▌Select STAGE SETUP... from the STAGE menu. A dialog will appear showing the full area of your monitor(s) in gray and the Stage area in the current color.

▌Drag the small black square at the lower-right corner of the stage representation to crop the stage size. (The stage area is reduced, but the scale is not altered.)

▌Drag anywhere else in the stage representation to move the entire stage.

TIP:
Clicking in the gray portion of the Stage Setup display will instantly make the stage as large as the selected monitor.

TIP:
Select SAVE PREFERENCES *from the* FILE *menu to make future productions default to these settings.*

CHANGING THE COLOR OF THE STAGE

The Stage is displayed with a background color throughout a production. The background color can be changed to any color that can be displayed on the Macintosh.

To change the background color of the Stage:

▌SELECT STAGE SETUP… from the STAGE menu. A dialog will appear showing the full area of your monitor(s) in gray and the Stage area in the current color.

▌Click on the BACKGROUND COLOR button. The standard Apple Color Picker will appear.

▌Use the color picker to select the desired background color. The STAGE SETUP… dialog will reappear showing the new color.

▌Click OK. You will be returned to the main Producer screen. Visible areas of the Stage will now be displayed in the new color.

The background color of the Stage can be set to any color within a visual Cue. This can be useful when choosing a background color that complements the Cue.

To set the Stage to a color contained within a visual Cue:

▌Select the desired visual Cue on the Cue Sheet.

▌Click on the Stage or select STAGE from the WINDOWS menu. The Stage will appear with the Cue displayed.

▌Hold down the [⌘] key. The pointer will change to an eye dropper.

▌Position the eye dropper pointer over the desired color of the Cue and click. The Stage background will change to the corresponding color.

▌Repeat this process if desired until the right Stage color is obtained.

APPEARANCE OF CUES ON THE STAGE

The way in which Cues appear on the Stage is initially deter-
mined by the Default Setup for that Cue type in the Cues menu.
Their size and position, as well as the defaults themselves, can be
changed to accommodate the needs of a production.

VIEWING CUES ON THE STAGE

You can view one or more Cues on the Stage at any time with-
out actually playing the production. This simple shortcut can
not only save a great deal of time during the production
process, but also enables you to alter the way in which Cues
will appear.

To view the position and scale of Cues on the Stage:

▌ Select the desired Cues on the Cue Sheet. The Cues will
become highlighted.

▌ Click on the Stage or press [⌘]-[;] to bring the Stage to
the front. The Cues will appear in their current position
and size.

CHANGING VISUAL PRIORITY OF OVERLAPPING CUES ON THE STAGE DURING PRODUCTION

When creating a production, it is often desirable to arrange
Cues in such a way that they overlap. An equally common need
is that of positioning a Cue so that it appears in exactly the same
position, thereby replacing a previously displayed Cue. (An
example would be displaying a QuickTime Movie, followed by
another one in the same position.) When multiple Cues overlap
on the Stage, they are shown in a front-to-back priority like a
stack. While building your presentation, the Cue in front can be
shuffled to the back in order to visually prioritize the next Cue
in the "stack".

To change the visual priority of Cues while working with the Stage:

▌ Press the [esc] key. The Cue currently displayed on top will be given the least visual priority and the next Cue will be fully displayed.

▌ Repeat this process as needed until the desired Cue is prioritized.

UNDERSTANDING VISUAL PRIORITY OF OVERLAPPING CUES DURING PLAYBACK

Cues can overlap on the Stage in any manner desired during playback. The way they do so exhibits a front-to-back relationship of perceived depth. Producer uses two rules to determine visual priority of overlapping Cues.

Rule 1: Cues that appear later in time are prioritized. A Cue is considered to appear after an opening transition has completed. If Cue A has a start time of 00:00:01:00 and Cue B has a start time of 00:00:02:00, Cue B will have visual priority when it appears— if there are no transitions. If Cue A has a 2-second transition at the beginning, it will appear with visual priority at 00:00:03:00.

Rule 2: If two or more overlapping Cues appear at the same time, the one on the highest track will be given visual priority.

REPOSITIONING A CUE ON THE STAGE

A Cue being displayed on the Stage can be repositioned at any time. This does not affect other occurrences of the Cue during the production. (If a repositioned cue is copied, the copy will take on that same position.)

To reposition a Cue on the Stage:

▌ Move the pointer over the Cue displayed on the Stage until the pointer changes into a quad of arrows.

▌ Drag the Cue to a new position and release. The Cue will now play back at this position.

RESIZING A CUE ON THE STAGE

A Cue being displayed on the Stage can also be resized at any time. This has no effect on the original file or other occurrences of the Cue during the production. (If a resized cue is copied, the copy will take on that same size.)

To resize a Cue on the Stage:

❚ Move the pointer to the bottom-right corner of the Cue displayed on the Stage until the pointer changes into a pair of diagonal arrows. (If the bottom-right portion of the image extends off of the Stage, reposition the Cue until the corner of the Cue can be seen.)

RESIZING POINTER

❚ Drag the corner of the Cue until the bounding box is the desired size and release. The Cue will redraw at its new size.

CHANGING THE DEFAULT POSITION AND SIZE FOR A VISUAL CUE TYPE

Visual Cues—Movies, Pictures, and Animations—default to being positioned in the center of the screen and at their normal size. This can be changed in the DEFAULT SETUP item in the CUE menu.

To change the default position and size for a visual Cue type:

❚ Select and hold DEFAULT SETUP in the CUE menu. A sub-menu will appear showing the various Cue types.

❚ Select either MOVIE, PICTURE, or ANIMATION. A dialog will appear.

❚ Click on the CENTER ON STAGE and FILL STAGE check boxes as desired. An "X" in CENTER ON STAGE indicates that all Cues of this type will default to being positioned in the center of the Stage; no "X" indicates that

TIP:
Holding down the [option] *key while dragging will constrain the Cue to scale increments such as 50% and 200%. When a cue has been resized without constraint, holding down the* [option] *key while dragging will return the image to its original size.*
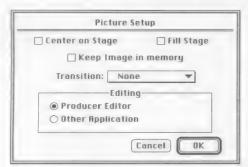
Picture Setup

☒ Center on Stage   ☐ Fill Stage

Duration 5 seconds

Transition: None ▼

Editing
⦿ Producer Editor
◯ Other Application

Cancel   OK

these Cues will be positioned in the upper-left corner of the Stage. An "X" in FILL STAGE indicates that all Cues of this type will default to being automatically scaled as needed to fill the Stage; no "X" indicates that these Cues will be placed on the Stage at their regular size.

▌Click on OK to exit.

OVERRIDING THE DEFAULT POSITION AND SIZE FOR AN EXISTING VISUAL CUE

The DEFAULT SETUP dictates how the Cues of a given type will be positioned and scaled initially. If either the CENTER ON STAGE or FILL STAGE options were disabled globally, they can be enabled for one or more selected Cues after they have been placed on the Cue Sheet and Stage.
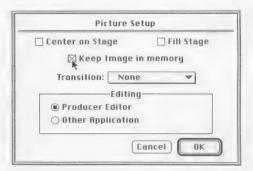
To center an existing Cue or fill the stage with it:

▌Select the Cue(s) to be affected.

▌Select CUE SETUP from the CUE menu. The Cue Setup dialog will appear.

▌Check the CENTER ON STAGE check box if you wish to center the Cue on the stage automatically.

▌Check the FILL STAGE check box if you wish to scale the Cue to fill the entire stage automatically.

▌Click OK to exit. The Cue(s) will be displayed as specified the next time the Stage is displayed.

Note: Once Cue Setup has been used to center a Cue on the Stage or fill the Stage, entering the Cue Setup dialog again and unchecking these attributes will not undo these effects.

Enhancing the display speed of Picture Cues

Picture Cues are normally loaded from disk each time they are used. This can cause a short delay, especially for larger images. Additional delays are also sometimes incurred when an image has been stretched or scaled on the Stage. These delays can be eliminated by specifying that an image be loaded into memory at the beginning of a production for instantaneous access. (Refer to Chapter 5: Tips and Hints for more information on memory management.)

> **Picture Setup**
>
> ☐ Center on Stage   ☐ Fill Stage
>
> ☒ Keep Image in memory
>
> Transition: [None ▼]
>
> ┌─── Editing ───┐
> ● Producer Editor
> ○ Other Application
> └───────────────┘
>
> [Cancel]   [OK]

To specify that the contents of a Picture Cue be kept in memory:

▌ Select the desired Cue.

▌ Select Cue Setup from the Cue menu. The Cue Setup dialog will appear.

▌ Click the Keep Image in Memory check box, then click on OK. The image will be loaded into memory immediately.

WORKING WITH EDITORS

The media files associated with Cues can be edited in a variety of ways without having to quit Producer. Producer has built-in editors for Movie, Picture, Animation, Audio, MIDI, and Slide Show Cues. (The Slide Show editor is described in Chapter 4: Creating Media Files.) Producer can also access your applications to edit most of these Cue types as well. This chapter focuses on the editing process.

SETTING UP THE EDITORS

Producer supports two types of editors—Producer editors and other applications. Producer editors are designed for basic editing of Movie, Picture, Animation, Audio, MIDI, and Slide Cues. Any Macintosh program capable of accepting, modifying, and saving the associated file type for a given Cue can also be used as an editor without leaving the Producer environment.

Editors are associated with Producer at two levels. First, Default Setup for a Cue type allows a Producer editor or a specific application to be associated with all Cues of a given type that are subsequently placed on the Cue Sheet. Second, these settings can also be overridden for individual Cues by accessing Cue Setup for that Cue.

ASSOCIATING A GLOBAL EDITOR WITH A CUE TYPE

Producer allows each Cue type to have a default editor associated with it. The default editor can be Producer's corresponding internal editor for that Cue type or any compatible application available on your hard disk or network. The default editor for all MIDI Cues, for example, could be Passport's Master Tracks Pro 5; at the same time the default editor for all Audio Cues could be

Passport's Alchemy. (Until you change it, all Cue types default to the corresponding Producer editor.) When the default global editor for a given Cue type is changed, subsequent Cues of that type added to the Cue Sheet will default to that editor. The editors associated with existing Cues will not be affected.

To set up another application to be the global default editor for a type of Cue:

| Select DEFAULT SETUP from the CUE menu and choose the desired Cue type. Alternately, double-click on the appropriate icon in the Cue Palette. The Setup dialog for that Cue type will appear.

| Click on the OTHER APPLICATION radio button. A standard Macintosh file dialog will appear.

| Use the file dialog to locate and select the application you wish to use as an external editor for this Cue type. The label on the OTHER APPLICATION radio button will change to display the name of the application you have selected.

To change the editing software for a Cue type to a different application, hold down the [option] key while selecting the radio button next to the name of the current application. Click on the PRODUCER EDITOR radio button to reset the default for the associated Cue type to Producer's internal editor.

ASSOCIATING AN EDITOR WITH AN INDIVIDUAL CUE

While a default global editor can be set for each Cue type, it may be beneficial to associate a Producer editor with a specific Cue and an external application with another. (The Producer editors are the fastest way to accomplish simple edits on many Cues: the extra steps and memory involved in using an external editor might only be required for a handful of specific Cues.) Producer allows either type of editor to be associated with each individual

Cue to override the global default editor for the associated Cue type. The editor settings for similar Cues are unaffected.

To change the editor associated with an individual Cue:

▎Select the desired Cue.

▎Select CUE SETUP in the CUE menu. The Setup dialog for that Cue will be displayed.

| MIDI Setup |
| Editing |
| ○ Producer Editor |
| ◉ Other Application |
| Cancel | OK |

▎Select either the PRODUCER EDITOR or OTHER APPLICATION button to choose either Producer's internal editor or another application, respectively. (If an application has been set as the default editor for this Cue type, the OTHER APPLICATION option will be replaced with the name of that application.)

▎If no other application has been previously specified for the Cue or Cue type, a file dialog will appear when OTHER APPLICATION is selected. Use the file dialog to locate and select the program you wish to use as an external editor for this Cue. The label on the OTHER APPLICATION radio button will change to display the name of the application you have selected. (This also resets the current default application for all Cues of this type that are set for external editing.)

TIP:
Pressing [⌘]-[U] with a Cue selected is a shortcut for selecting Cue Setup.

Note: To change the external editor for the Cue type from one application to another, hold down the [option] key while selecting the name of the current external editor.

ACCESSING AN EDITOR

While each editor is different, the way they are accessed is the same for all editable Cues and Cue types—Movie, Picture, Animation, Audio, MIDI, and Slide Cues. (See Chapter 5: Tips and Hints for more information about memory management issues associated with running other applications with Producer.)

To begin editing a Cue:

▌ Select the desired Cue.

▌ Choose EDIT CUE from the CUE menu or double-click the Cue's ID button. The associated Producer editor or application will be invoked.

SAVING AN EDITED MEDIA FILE

Cues access the contents of the associated media files. Therefore, any changes made to a Cue via an editor (either internal or external) must be saved to disk in order to be incorporated into the production.

If the edit is saved with the same name from a Producer editor, the updated media file replaces the original file and the Cue is immediately updated on the Cue Sheet to reflect the changes. If the edit is saved with a different name, the associated Cue on the Cue Sheet will be changed to access the edited version. The original version of the file will remain unchanged on the disk. If the edit is not saved at all, the changes are ignored. Audio Cues are the only exception to this rule. Edits to Audio Cues are performed directly to the disk files and there is no option to cancel when exiting the editor.

To save a different version of the file from a Producer editor:

▌ While still in the Producer editor, select SAVE AS from the FILE menu. A standard file dialog will appear.

▌ Enter the name for the new version of the file, then click on SAVE. The edited version will be saved with the new name, and the original file will remain unchanged.

▌ Select CLOSE from the FILE menu. The editor will close and you will be returned to the Cue Sheet. The associated Cue will be updated to access the edited file.

To save edits to the original file:
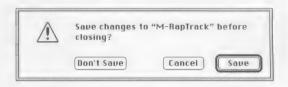
▌While still in the Producer editor, select SAVE from the FILE menu. The original media file on disk will be replaced with the edited version.

▌Select CLOSE from the FILE menu. The editor will close and you will be returned to the Cue Sheet.

If changes are not saved in any way before exiting an editor, a dialog will appear prompting SAVE, CANCEL, and DON'T SAVE CHANGES. SAVE will save the edits to the original file name. DON'T SAVE CHANGES will exit without saving the edits. CANCEL will return you to the editor.

⚠ **Save changes to "M-RapTrack" before closing?**

[Don't Save]   [Cancel]   [Save]

To save while exiting from an editing application:

▌Use the application's normal SAVE and SAVE AS methods.

▌If desired, quit from the application in order to return to Producer. (This step is not necessary unless you are running low on memory.) If you wish to keep the application open, simply use the Finder's Applications List to return to Producer.

USING PRODUCER'S SLIDE SHOW EDITOR

Producer Slide Show Cues are essentially self-contained slide shows consisting of one or more Slides. These Cues are helpful in displaying a sequence of textual information

Producer's Slide Show Editor can be used in two basic ways. The first is to import existing text files from your favorite word processor and convert them into Producer Slide Shows. The second is to edit existing Slides created within Producer. (See Chapter 4: Creating Media Files for more information on creating Slide Show Cues from within Producer.)

The Slide Show Editor divides text into two different categories—heading text and body text. Heading text is typically used for titles and defines a new Slide within the Slide Show. Body text is usually associated with bullet points or subtitles.

FORMATTING YOUR TEXT FILES

Producer will convert any file saved in TEXT or ASCII formats. The way in which your text files are converted to Slide Shows follows several basic guidelines:

|| Lines that follow a [return] and begin without [tab] characters are treated as heading text and begin new slides.

|| Lines that follow a [return] and begin with a single [tab] character are treated as body text. Producer can add bullet marks to the beginning of these lines automatically.

|| Lines that follow a [return] and begin with two [tab] characters will be part of the body, but will not have associated bullets.

To export files from your word processor:

▌ Format your document according to the preceding guidelines.

▌ Save or export the document in TEXT or ASCII file format. These files can now be opened as a Slide Show Cues.
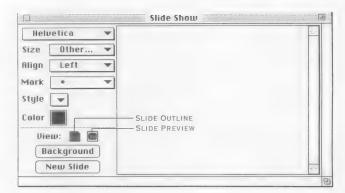
OPENING THE SLIDE SHOW EDITOR

Producer's Slide Show Editor can be used to alter various attributes of the Slide's contents and appearance. These parameters include font, size, style, alignment, color, position, and order for both heading and body text. A background color or PICT image can also be associated with the Slide Show. The Slide Show Editor defaults to Slide Outline mode and is used primarily for the entry and editing of text. Slide Preview mode displays the text as it will appear on the Stage and allows the elements to be arranged.

To open Producer's Slide Show Editor:

▌ Select the desired Slide Cue on the Cue Sheet.

▌ Choose OPEN EDITOR from the CUE menu. Producer's Slide Show Editor will be activated.

Please refer to Chapter 4: Creating Media Files for more-detailed information on creating and editing Slide Show Cues.

To select Slide Preview mode:

▌ Click on the Slide Preview icon in the left portion of the Slide Editor window.

To select Slide Outline mode:

▌ Click on the Slide Outline icon in the left portion of the Slide Editor window.

TIP:
Double-clicking the Cue's ID button or pressing [⌘]-[E] are both shortcuts for selecting OPEN EDITOR.

USING PRODUCER'S MOVIE EDITOR

Producer's Movie Editor can apply the standard Macintosh cut/copy/paste functions to a single frame, range of frames, or an entire movie. QuickTime edits are performed on the audio and video tracks as one. These editing operations can also be applied across multiple QuickTime Movies. The editor displays images in their original format, without regard for changes made in the way they are displayed on the Stage. Producer's Movie Editor employs the standard Apple QuickTime Movie Controller interface. (See Appendix A for more information on QuickTime.)

VOLUME CONTROL — SELECTED FRAMES — STEP BACKWARD

PLAY/PAUSE — PLAY BAR — STEP FORWARD

To open Producer's Movie Editor:

▌Select the desired Cue on the Cue Sheet.

▌If necessary, select CUE SETUP from the CUE menu and click on the PRODUCER EDITOR button.

▌Choose OPEN EDITOR from the CUE menu. Producer's Movie Editor will be activated.

SELECTING FRAMES FOR EDITING

Once the Movie Editor is active, one or more frames can be selected using the following techniques:

To select a single frame for editing:

▌Drag the slider at the bottom of the Movie editor window until the desired frame is displayed.

or:

▌Use the arrows to the right of the slider to locate the desired frame.

To select a range of frames for editing:

▌Hold down the [shift] key while dragging the slider at the bottom of the Movie Editor window or clicking the arrow icons to the right of the slider. The area of the slider corresponding to the selected frames will be highlighted in black.

To select the entire movie for editing:

▌Choose SELECT ALL from the EDIT menu. The entire slider at the bottom of the Movie Editor window will be highlighted in black.

DELETING FRAMES

One or more frames can be deleted from a Movie using the CUT or CLEAR command. CUT places the removed frame(s) on the Macintosh Clipboard replacing whatever frame or frames are there; CLEAR does not.

To remove frames from a QuickTime Movie:

▌ Select the frame(s) to be removed.

▌ Choose CUT or CLEAR from the EDIT menu. The current
frames will be removed. Subsequent frames will be moved for-
ward in time to fill the gap, and any space at the end of the
Movie will be eliminated.

COPYING FRAMES

One or more frames can be copied to another portion of a
Movie. One use for this is to create a visual "stuttering" effect or
to lengthen sections of the Movie. Segments can also be copied
from one Movie to another for a variety of purposes.

*To copy one or more frames to another portion of the Movie or
another Movie:*

▌ Select the frame(s) to be copied.

▌ Choose COPY from the EDIT menu. The current selection will
be copied to the Macintosh Clipboard.

▌ Select the frame immediately after the one where the new seg-
ment is to be inserted in the desired Movie.

▌ Choose PASTE from the EDIT menu. The contents of the
Clipboard will be inserted into that location. Subsequent
frames will be shifted to make way for the inserted frames.

Pasting frames only inserts them into the Movie; any selected
frames will not be replaced by paste operations. To replace
frames, remove the frames from the original segment first, then
paste the new frames from the Clipboard in their place.

Note: Any visual information that is on the Clipboard can be
copied into a QuickTime Movie. As an example, a title created in
a graphics application could be saved to the Clipboard, then past-
ed into the first frame of a QuickTime Movie. Conversely, a

frame of a QuickTime Movie can be copied to the Clipboard, then pasted into a Picture Cue. (See Chapter 5: Tips and Hints for more information on using this feature.)

MOVING FRAMES

One or more frames can also be moved to another portion of the Movie. This is useful in rearranging the segments in a QuickTime Movie. Frames can also be moved from one Movie to another. This is useful in breaking up a large Movie into easily manageable segments.

To move one or more frames:

▎ Select the frame(s) to be moved.

▎ Choose CUT from the EDIT menu. The current frames will be removed and placed on the Clipboard, and subsequent frames will be shifted to fill the gap.

▎ Select the frame immediately after the one where the new segment is to be positioned.

▎ Select PASTE from the EDIT menu. The current contents of the Clipboard will be inserted into the Movie at the current position.

SPECIAL CONSIDERATIONS FOR SAVING EDITED QUICKTIME MOVIES

Basic editing operations on QuickTime Movies fall in the category of non-destructive edits—the contents of the original file(s) aren't altered, but simply accessed in any order desired. The file size after cutting half of a QuickTime Movie remains unchanged, for example. In the case where a portion of Movie B is pasted into the middle of Movie A, Movie A simply references points within Movie B; Movie B must therefore remain accessible. While non-destructive editing has many advantages in the edit decision process, it is often desirable for files intended for final distribution and archiving to be free of unnecessary baggage or dependencies on other files.

Producer normally saves edited QuickTime Movies in non-destructive format. The option is also provided to save Movies in self-contained format.

To save an edited QuickTime Movie in self-contained form:

▌ Check the MAKE MOVIE SELF CONTAINED option in the SAVE AS file dialog when saving the edit.

USING PRODUCER'S PICTURE EDITOR

Producer's Picture editor is the simplest of the internal editors. It provides standard cut/copy/paste editing functions for entire still images associated with Picture Cues. The editor displays images in their original format, without regard for changes made in the way they are displayed on the Stage.

To open Producer's Picture Editor:

▌ Select the desired Cue on the Cue Sheet.

▌ If necessary, select CUE SETUP from the CUE menu and click on the PRODUCER EDITOR button.

▌ Choose OPEN EDITOR from the CUE menu. Producer's Picture Editor will be activated.

TIP:
Double-clicking the Cue's ID button or pressing [⌘]-[E] *are both shortcuts for selecting* EDIT CUE.

COPYING A PICTURE TO THE CLIPBOARD

One use for the Picture Editor is capturing the contents of a PICT file onto the Clipboard. From there it can be pasted into a frame of a QuickTime Movie, not to mention just about any other Macintosh application.

To copy the contents of a Picture Cue to the Clipboard:

▌ Select the desired Cue and open the Picture Editor.

■ Select COPY from the EDIT menu. The associated media file will be copied to the Clipboard.

PASTING THE CLIPBOARD INTO A PICTURE CUE

The Picture Editor can also be used to turn any PICT information currently on the Clipboard into a Picture Cue. This allows visual elements from many different Macintosh applications to be converted into Cues. A frame from a QuickTime Movie that has been placed on the Clipboard can also be turned into a Picture Cue in this manner.
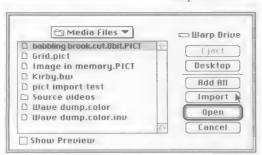
To copy the Clipboard into a Picture Cue:

■ Select the desired Picture Cue and open the Picture editor.

■ Select PASTE from the EDIT menu. The contents of the Clipboard will be pasted into the Picture Cue.

CREATING A NEW PICTURE CUE FROM THE CLIPBOARD CONTENTS

The contents of the Clipboard can be converted into a new Picture Cue at any time. This allows an image to be copied to the Clipboard from the Scrapbook or another application and immediately be pasted into a Producer Cue.

To create a new Picture Cue containing the contents of the Clipboard:
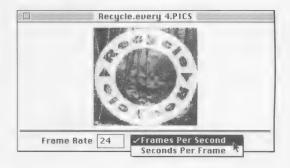
■ Drag the Picture Cue icon onto the Cue Sheet from the Cue Palette. A standard Macintosh file dialog will appear.

■ Select the IMPORT button. (The Clipboard must contain PICT information.) Another standard file dialog will appear prompting for a file name to associate with the new media file. (All Producer audio-visual Cues

with the exception of Slide Show Cues must be associated with media files on disk.)

▌ Enter the desired name. The Clipboard contents will be saved as a PICT file, and an associated Picture Cue will appear on the Cue Sheet.

USING PRODUCER'S ANIMATION EDITOR

The internal Animation editor has one function—editing the frame rate for playback. The relative speed at which PICS files play depends upon the computer's processor speed. The Animation editor can be used to change the playback frame rate to compensate for timing issues on a given model of Macintosh. (Issues relating to processor-dependence of PICS files are discussed in Chapter 5: Tips and Hints.)

To open Producer's Animation Editor:

▌ Select the desired Cue on the Cue Sheet.

▌ If necessary, select CUE SETUP from the CUE menu and click on the PRODUCER EDITOR button.

▌ Choose OPEN EDITOR from the CUE menu. Producer's Animation Editor will be activated.

TIP:
Double-clicking the Cue's ID button or pressing [⌘]-[E] are both shortcuts for selecting OPEN EDITOR.

CHANGING THE FRAME RATE OF AN ANIMATION

The frame rate of an animation can be changed with reference to frames per second or seconds per frame. The frames per second reference is useful for traditional faster animations. The seconds per frames reference is handy when an animation is used more as a series of sequential events with long durations, such as a countdown from 10 to 1.

To change the frame rate of an animation:

▌ Select and hold the pop-up menu in the Animation editor, and choose either FRAMES PER SECOND or SECONDS PER FRAME as appropriate.

▌ Type the desired rate into the FRAME RATE box.

USING PRODUCER'S AUDIO EDITOR

Producer's internal Audio Editor provides standard cut/copy/ paste functions for the digital audio files associated with Audio Cues. The editor works with files in their original format without regard for the effects of stretching, windowing, or volume envelopes made to the Cue in the Cue Sheet.

To open Producer's Audio Editor:

▌ Select the desired Cue on the Cue Sheet.

▌ If necessary, select CUE SETUP from the CUE menu and click on the PRODUCER EDITOR button.

▌ Choose OPEN EDITOR from the CUE menu. Producer's Audio Editor will be activated.

WORKING WITH THE AUDIO EDITOR

The tools in the Audio Editor are simple to operate. The window displays a representation of the digital audio waveform saved in the associated file. Control is provided for magnification, selecting areas of the waveform, and playing the file or selected portions.

To change the view of the waveform:

▌ Click on the Zoom In icon to increase the magnification; click on the Zoom Out icon to decrease the magnification.

To select an area of the waveform:
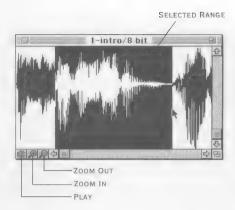
▌ Simply click and drag the pointer through the portion of the

waveform to be selected. The selected area
will become displayed in inverse video.

▌ Hold the [shift] key and click in the white
area to add to the selection. Hold the [shift]
key and click in the black area to subtract
from the selection.

To select the entire waveform:

▌ Choose SELECT ALL from the EDIT menu or
double-click on the waveform display.

SELECTED RANGE

1-intro/8 bit

ZOOM OUT
ZOOM IN
PLAY

To audition part or all of the file:

▌ Click on the Play icon. The icon turns to a Stop icon and the
selected portion of the waveform will be played. (If no area of
the waveform is selected, the entire file will be played.)

▌ Click on the Stop icon if you wish to stop playback.

DELETING A SECTION OF AUDIO

A segment of audio can be deleted from a digital audio file. This
is useful for eliminating unused portions, such as dead space at
the beginning or end of a Cue.

To delete a portion of an Audio Cue:

▌ Select the area to be removed.

▌ Choose CUT from the EDIT menu. The currently selected part
of the audio file will be removed. The gap will be closed and
the overall Cue length will be shortened.

TIP:
Pressing [⌘]-[X] *is
a shortcut for* CUT.

SILENCING A SECTION OF AUDIO

It is sometimes desirable to be able to silence a portion of the
audio waveform without actually deleting it. An example would
be a lull between portions of well-timed dialog in which the back-
ground noise is distracting. The Audio Editor provides a method

of transforming all wave samples in a selected area to zero ampli-
tude—silence. (Note that this does not reduce file size.)

To silence a portion of the audio waveform:

▌ Select the desired section of the waveform.

▌ Select CLEAR from the EDIT menu. The samples will be
changed to zero and the display for that area will change to an
analogous flat line.

COPYING A SECTION OF AUDIO

A section of an audio file can be copied to another portion of the
file. One use for this is to create the "stuttering" effect that is
popular in some of today's music. Sections can also be copied
from one audio file to another for a variety of purposes.

To copy a segment of an Audio Cue:

▌ Select the segment to be copied.

▌ Choose COPY from the EDIT menu. The current selection will
be copied to Producer's internal Clipboard.

▌ Select the point where the new segment is to be positioned in
the desired Audio Cue.

▌ Choose PASTE from the EDIT menu. The contents of the
Clipboard will be inserted into that location. Subsequent por-
tions of the file will be shifted to play later in order to make
way for the inserted segment.

The contents of the Clipboard will always be pasted in their
entirety. If the Clipboard contents are shorter than the selected
area, the subsequent portion of the waveform is moved to close
the gap and file length decreases. If the Clipboard contents are
longer than the selected area of the waveform, the subsequent
portion of the waveform is displaced to make room and file
length increases. If this operation will make the Cue longer

than the Cue Sheet can accommodate, a dialog to that effect
will appear.

MOVING SECTIONS OF AUDIO

A section of audio can also be moved to another portion of the
associated file. This is useful in rearranging sentences in a narra-
tion track, for example. Sections can also be moved from one
Audio Cue to another. This is useful in breaking up a large Audio
Cue into easily manageable segments.

To move a section of an Audio Cue:

▌ Select the section to be moved.

▌ Choose CUT from the EDIT menu. The currently selected sec-
tion will be removed and subsequent audio data will be moved
forward in time to fill the gap.

▌ Select the point where the audio section is to be repositioned.

▌ Select PASTE from the EDIT menu. The current contents of
the Clipboard will be inserted into the AIFF file at the
selected position.

TIP:
Pressing [⌘]-[X] *is
a shortcut for* CUT.
Pressing [⌘]-[V] *is
a shortcut for* PASTE.

CREATING A NEW AUDIO CUE FROM THE
CLIPBOARD CONTENTS

The contents of Producer's internal Clipboard can be converted
into a new Audio Cue at any time. This
allows some or all of a digital audio file to
be placed on the internal Clipboard in the
Audio editor, then converted directly into a
new Cue. (Producer uses a proprietary
Clipboard for audio files; it does not sup-
port audio copied or cut directly from
other applications.)
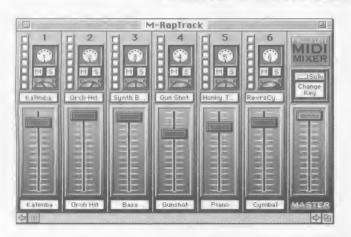
To create a new Audio Cue containing the contents of the Clipboard:

▌Drag the Audio Cue icon onto the Cue Sheet from the Cue Palette. A standard Macintosh file dialog will appear.

▌Select the IMPORT button. Another standard file dialog will appear prompting for a file name to associate with the new media file. (All Producer audio-visual Cues with the exception of Slide Show Cues must be associated with media files on disk.)

▌Enter the desired name. The internal Clipboard contents will be saved as an AIFF file, and an associated Audio Cue will appear on the Cue Sheet.

USING PRODUCER'S MIDI EDITOR

The MIDI Editor allows parameters to be changed within MIDI sequence files. Like other Producer editors, this provides direct access to the media files without having to run other programs. The main panel of the MIDI Editor simulates a standard audio mixing console. Each track of MIDI performance data is given its own control over volume, channel, stereo panning, program change, and more. (For more information on MIDI, see Appendix B.) The same keyboard controls associated with Producer's Transport are also used to control the editor for auditioning edits—such as using the [space bar] to stop and start playback.

To open Producer's MIDI Editor:

▌Select the desired Cue on the Cue Sheet.

If necessary, select CUE SETUP from the CUE menu and click on the PRODUCER EDITOR button.

Choose OPEN EDITOR from the CUE menu. Producer's MIDI Editor will be activated.

CHANGING TRACK VOLUME

The volume of each MIDI sequence track is reflected in the associated LED-style VU meter. The level of each individual track can be altered to yield the proper balance between tracks. (Technically, altering the track level modifies the value of MIDI controller # 7 for that track.)

VU METER
CHANNEL
MUTE
SOLO
PAN
INSTRUMENT
VOLUME FADER
TRACK NAME

Kalimba

To change the volume of a track:

Drag the Volume Fader for the desired track up to increase volume, and down to decrease it.

CHANGING OVERALL SEQUENCE VOLUME

The overall or master volume for the entire sequence can also be altered via the MIDI Editor. This manipulates the level of all Volume Faders simultaneously and has the same effect as the volume control on the actual Cue in the Cue Sheet.

MIDI MIXER
SOLO INDICATOR
Solo
Change Key
TRANSPOSE
MASTER FADER
MASTER

To change the master volume:

Drag the Master Fader up to increase volume, and down to decrease it. All Volume sliders will be moved accordingly.

MUTING AND SOLOING TRACKS

Individual tracks can be muted and soloed to help isolate and audition their individual performances. Muting silences the associated track; soloing silences all other tracks that are not also in solo mode.

To mute a track:

Click on the Mute button for that track. The button will turn green and the track will be silenced.

▌Click on the Mute button again to return the track to normal.

To solo a track:

▌Click on the Solo button for that track. The button will turn
red and all other tracks will be muted (except others that are
also in solo mode). The solo indicator above the Master Fader
will also be illuminated.

▌Click on the Mute button again to return the track to normal.

CHANGING PLAYBACK CHANNELS

Each track in a MIDI sequence file is assigned to transmit or play
back on one or more MIDI channels. The current channel is dis-
played in the Channel button (the MIDI icon) at the top of each
track. These channel assignments can be altered to suit your
MIDI setup or orchestration needs.

To change the transmit channel for a track:

▌Click and hold the Channel button. A pop-up menu displays
a choice of 16 MIDI channels.

▌Move the mouse to the number that corresponds to the
desired channel and release. The track will be reassigned to
play back on the selected channel. The new channel number
will be displayed in the Channel button.

CHANGING A TRACK'S STEREO PANNING

Stereo panning—the aural positioning of each track's perfor-
mance in the stereo listening field—can be adjusted in the MIDI
Editor. (This only works for MIDI instruments that offer stereo
output. Moreover, the effects will only be discernible if the stereo
outputs are properly connected to a stereo sound system.)

To change the stereo panning of a track:

▌Drag the Pan control for the desired track to the appropriate
position and release. (L indicates full left; R indicates full right.)

CHANGING TRACK NAMES

If tracks were named in the original MIDI sequence, those track names are displayed at the bottom of each track. (Some track names are longer than the display field: simply click and hold on the name field to view the full name.) These names can be altered to suit your needs.

To change the name of a track:

▌Double-click on the name field for the desired track. A dialog box will appear with the current name highlighted.

▌Modify the name as desired, then click OK. The track will be renamed.

CHANGING THE KEY OF THE ENTIRE SEQUENCE

The entire MIDI sequence can be transposed to a different key. The transposition range is plus or minus 2 octaves in increments of semi-tones. This is useful, for example, in accommodating the range of a vocalist.

Transpose current song by ⌞0 ⬍⌟ semitones.

[Cancel]　　　　　　(OK)

To transpose the key of a sequence:

▌Click on the Change Key button above the Master Fader. A dialog box will appear.

▌Click on the arrows to set the desired transposition, then click OK. The sequence will now be transposed accordingly during playback.

Note: Any tracks that are designated as drum tracks will not be transposed, as this would alter the instrument assignments within the "drum kit".

REARRANGING TRACK ORDER
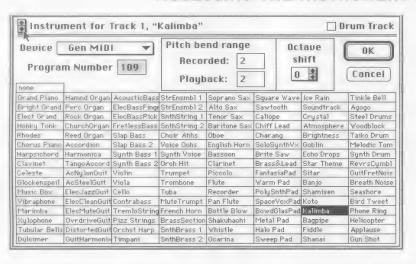
When working with the MIDI Editor, the track displays of a

MIDI file can be rearranged to group them more logically. Changing the display order does not affect playback in any way.

To rearrange the track displays in the MIDI editor:

▌Click and hold the pointer over the track number at the top of a track. The track display will then move with the pointer.

▌Drag the track to the desired position and release. The track will be repositioned and the other tracks will be moved to accommodate it.

ACCESSING THE INSTRUMENT DIALOG

Instrument for Track 1, "Kalimba"						☐ Drum Track	
Device [Gen MIDI ▼]		Pitch bend range			Octave shift	[OK]	
Program Number [109]		Recorded: [2] Playback: [2]			[0 ⬍]	[Cancel]	
none							
Grand Piano	Hamnd Organ	AcousticBass	StrEnsmbl 1	Soprano Sax	Square Wave	Ice Rain	Tinkle Bell
Bright Grand	Perc Organ	ElecBassFingr	StrEnsmbl 2	Alto Sax	Sawtooth	Soundtrack	Agogo
Elect Grand	Rock Organ	ElecBassPick	SnthString 1	Tenor Sax	Caliope	Crystal	Steel Drums
Honky Tonk	ChurchOrgan	FretlessBass	SnthString 2	Baritone Sax	Chiff Lead	Atmosphere	Woodblock
Rhodes	Reed Organ	Slap Bass	Choir Ahhs	Oboe	Charang	Brightness	Taiko Drum
Chorus Piano	Accordion	Slap Bass 2	Voice Oohs	English Horn	SoloSynthVx	Goblin	Melodic Tom
Harpsichord	Harmonica	Synth Bass 1	Synth Voice	Bassoon	Brite Saw	Echo Drops	Synth Drum
Clavinet	TangoAccord	Synth Bass 2	Orch Hit	Clarinet	Brass&Lead	Star Theme	RevrsCymbl
Celeste	AcNylonGuit	Violin	Trumpet	Piccolo	FantasiaPad	Sitar	GuitFretNois
Glockenspeil	AcSteelGuit	Viola	Trombone	Flute	Warm Pad	Banjo	Breath Noise
Music Box	ElecJazzGuit	Cello	Recorder	PolySnthPad	Shamisen	Seashore	
Vibraphone	ElecCleanGuit	Contrabass	MuteTrumpt	Pan Flute	SpaceVoxPad	Koto	Bird Tweet
Marimba	ElecMuteGuit	TremloString	French Horn	Bottle Blow	BowdGlasPad	Kalimba	Phone Ring
Xylophone	OvrdriveGuit	Pizz Strings	BrassSection	Shakuhachi	Metal Pad	Bagpipe	Helicopter
Tubular Bells	DistortedGuit	Orchst Harp	SnthBrass 1	Whistle	Halo Pad	Fiddle	Applause
Dulcimer	GuitHarmonix	Timpani	SnthBrass 2	Ocarina	Sweep Pad	Shanai	Gun Shot

The instrument that is currently designated to respond to a given track is shown in the Instrument button. This button accesses additional controls in the Instrument dialog. The remaining functions pertaining to the internal MIDI editor are found in this dialog.

To access the Instrument dialog:

▌Double-click on the Instrument field in the main screen of the MIDI Editor. The Instrument dialog will appear showing the current track and associated instrument assignment.

▌If desired, use the arrows in the upper-left corner to change the track that the rest of the settings in the dialog pertain to. (This is a shortcut for exiting and selecting the Instrument button for another track.)

▌ Click OK to commit to changes in the Instrument dialog. You will be returned to the main screen of the MIDI editor and any instrument changes will be reflected in the Instrument buttons.

CHANGING THE MIDI DEVICE MAP

The main purpose of the Instrument dialog is to assign a specific sound or instrument to respond to given MIDI sequencer tracks. These sound presets—usually called instruments, programs, or patches—are organized and referenced differently in various MIDI devices. Some have 100 or 128 sequential program locations, others have eight banks of eight programs each, and yet other newer instruments support General MIDI. (See Appendix B for more information on MIDI.) The Instrument dialog displays a map of the these programs. The map can be changed with the DEVICE pop-up menu. The choices are:

‖ GENERAL MIDI: A map of 128 locations with the instrument names standardized in the General MIDI specification.

‖ MT-32: An instrument map displaying the presets of the Roland MT-32.

‖ GENERIC: A sequential list of generic program numbers from 1-128.

‖ GENERIC 8x8: A list of generic program numbers for instruments using eight banks of eight programs. (Roland products use this format.)

To change the device map:

▌ Click on the DEVICE field in the Instrument dialog. A pop-up menu will appear with several choices.

Select the desired map and release. The Instrument dialog will be redisplayed with the selected map.

ASSIGNING AN INSTRUMENT TO A TRACK

An instrument can be assigned to the currently selected track at any time. This allows the orchestration to be changed even while the file is playing back. The specified program number is transmitted on the track's transmit channel both at the time it is changed and each time the Cue is played.

To assign an instrument to a track:

Click on the cell containing the desired program name or number in the Instrument dialog.

or:

Type the program number into the PROGRAM NUMBER field.

Note: The first program on some synthesizers or MIDI playback modules is program # 0 instead of program # 1. In this case, there is an offset of one number in the Instrument dialog. Changing to program # 22, for example, would actually summon program # 21.

SCALING THE PITCH BEND RANGE

MIDI transmits pitch bend information on a fixed scale. For all practical purposes, you could think of it as a scale of -10 to 10, with 0 being normal. The numbers have no specific relationship to pitch. Most MIDI instruments, on the other hand, either have preset pitch bend ranges or provisions for setting it to a musical range that is comfortable for the user—typically anywhere from a whole step to an octave. Pitch bends will not be performed accurately if the pitch bend range on the current playback device is set differently than the pitch bend range on the original instrument used to record the sequence. The MIDI Editor allows the pitch bend data to be scaled to accommodate different MIDI playback devices.

To scale the pitch bend range:

▌ Enter the range for the instrument for which the performance was intended into the RECORDED field.

▌ Enter the range
for the current
instrument into
the PLAYBACK
field.

Here's an example: Let's say that the track was designed for playback with the 12-semitone pitch bend range of a Roland MT-32 and your current instrument is set to bend a maximum of 2 semitones. You would set the RECORDED field for 12 and the PLAYBACK field for 2.

CHANGING TRACK OCTAVES

It is often useful to be able to transpose a track up or down by octave increments. A bass track or string track, for example, may be too high or too low. The MIDI Editor allows each track to be easily transposed by octaves.

To change the octave of a track:

▌ Click on the up
and down
arrows in the
Instrument dia-
log's octave shift
box. The track
will be shifted in the corresponding direction and the associ-
ated numeric readout will display the transposition in octaves.

WORKING WITH DRUM TRACKS

Drum tracks are treated uniquely by most multi-timbral MIDI devices. A drum preset typically has many different percussion instrument sounds associated with the various MIDI note num-bers. In addition, Channel 10 is reserved for drums in the General MIDI specification and by the popular Roland MT-32.

The internal MIDI Editor also treats drums uniquely. Tracks designated as drum tracks appear in the main window of the MIDI Editor with the Channel button displayed as a drum icon rather than the standard MIDI icon. As mentioned earlier, drum tracks are

not transposed when the global Change Key function is used. This insures that the relationship of percussive instrument sounds and MIDI notes remains constant when the melodic portion of the composition is transposed; i.e. a snare drum is always a snare drum. Some MIDI devices also map percussive instrument sounds to different MIDI note numbers than others. The MIDI editor provides an easy method of converting between the two popular maps used by General MIDI and the MT-32.

To designate a track of a MIDI sequence as a drum track:

▌ Click in the DRUM TRACK checkbox in the upper-right corner of the Instrument dialog. The PITCH BEND RANGE fields change to DRUM PITCH MAP fields.

▌ Use the RECORDED field pop-up to select the drum map used to create the sequence—either GENERAL MIDI or MT-32.

▌ Use the PLAYBACK field pop-up menu to select the drum map used by the device playing back the sequence—again either GENERAL MIDI or MT-32.

Producer can be used to create media files during the course of production. These include files associated with Slide Show, Audio, and MIDI Cues.

CREATING SLIDE SHOW CUES
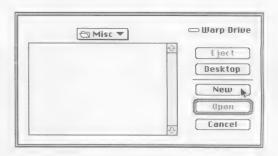
Producer's Slide Show Editor is used both to create and edit Slide Show Cues. A Slide Show Cue can consist of one or more component Slides, each of which can contain heading and body text. (These labels of heading and body text are simply ways to reference these two hierarchical levels. The text at these levels can be used for whatever purpose is desired.) A Slide Show Cue can also contain a background image in the form of a PICT file that is displayed behind all associated Slides. The default attributes for Slide Show Cues can also be set up before creating a Slide Show. (See "Setting up defaults for new Slides" later in this chapter.)

CREATING A SLIDE SHOW CUE IN PRODUCER

The first step in creating one or more Slides is to create a Slide Show Cue. This begins with the same process involved in adding any Cue to the Cue Sheet.
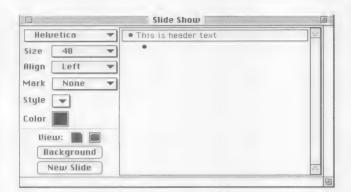
To create a Slide Show Cue in Producer:

▌Drag the Slide Show icon from the Cue Palette to the appropriate position on the Cue Sheet. A standard file dialog will appear.

▌Click on NEW. The Slide Show Editor will appear.

CREATING SLIDES

The Slide Show Editor defaults to Slide Outline mode where you can enter and manipulate the text hierarchically. Lines of text that are flush left in the window are headings or titles that delineate a new component slide. Indented lines are treated as body text. Text of either type will automatically wrap to the next line when it reaches the right edge of the text box.

To create a Slide:

Enter the appropriate text in the heading box that is positioned flush left at the top of the editing window. This is the heading for the first Slide.

Press the [tab] key. The text cursor will be positioned in a new indented text box corresponding to body text. Enter the appropriate line of text as desired.

Press the [return] key to add another line of body text. The text cursor will be positioned in a new indented text box corresponding to the next line of body copy. Enter the appropriate text as desired.

To create another Slide:
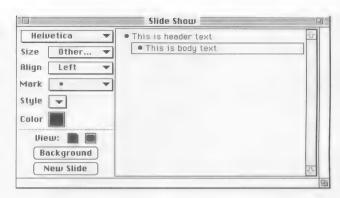
Click on the NEW SLIDE button. The flashing text cursor will appear in a new header.

To insert body text into an existing Slide :

Position the text cursor at the end of a heading text box in which you wish to create body text.

Press the [tab] key. The text cursor will be positioned in a new indented text box corresponding to the next line of body text. Enter the appropriate text as desired.

TIP:
New Slides can be inserted in the middle of an existing outline by positioning the pointer anywhere in the text of the preceding Slide and pressing the [enter] *key or the* NEW SLIDE *button.*

TIP:
Pressing [enter] *is a shortcut for selecting* NEW SLIDE.

▌Press the [return] key to add another line of body text. The text cursor will be positioned in a new indented text box corresponding to the next line of body copy. Enter the appropriate text as desired.

Note: New lines of body text can be inserted in the middle of an existing Slide by positioning the text cursor anywhere in the preceding body text box and pressing the [return] key.

ABOUT BULLET POINTS
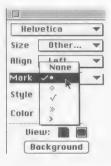
In Slide Outline mode, heading and body text default to displaying a bullet mark [•] at the beginning of the line. Only the bullets for body text are actually displayed on the Stage. These bullets can be changed to other symbols or suppressed selectively when using the Slide editor.

To change the bullet symbol:

▌Select the heading or body copy to be affected.

▌Click and hold the MARK pop-up menu in the Slide Show Editor. The list of available symbols will appear.

▌Drag through the list until the desired style is highlighted and release the mouse button. All new lines separated by carriage returns in the selected heading or body text will be rendered using that style, both in Slide Preview mode and on the Stage during Cue Sheet playback.

To suppress an individual bullet:

▌Press the [space bar] or [tab] key as the first character of a new line, then press the [delete] key to backspace to the original position.

TIP:
Selecting NONE *from the* MARK *pop-up will suppress all bullets in the selected body text box when viewed in Slide Preview mode or when displayed on the Stage.*

▌Add the line of text as desired. The bullet will be suppressed.

DELETING SLIDES FROM A SLIDE SHOW CUE
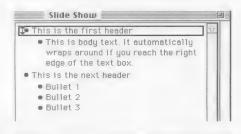
Entire Slides can be deleted from a Slide Show with a single keystroke.
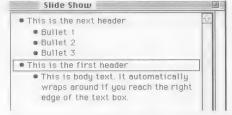
To delete a Slide:
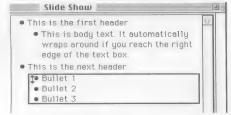
▌Click anywhere in the Slide to be removed.

▌Press the [clear] key or select CLEAR from the EDIT menu.

MOVING AND COPYING SLIDES AND BODY TEXT

The order in which Slides appear within a Slide Show can be changed to suit the needs of the production.

To move a Slide:

▌Position the pointer in the upper-left area of the Slide heading to be moved.

▌Press and hold the mouse button. The heading's bounding box will be highlighted and the pointer will change to a pair of arrows.

▌Drag the bounding box to the new location for the Slide and release. The Slide and all contents will be moved to that position.

Note: Holding down the [option] key while moving a Slide will copy the Slide to the new position rather than move it.
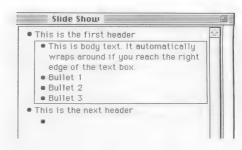
To move the body text of a Slide to another Slide:

▌Position the pointer in the upper-left area of the body text to be moved.

▌Press and hold the mouse button. The body text

Slide Show
- ⊡ This is the first header
  - ● This is body text. It automatically wraps around if you reach the right edge of the text box.
- ● This is the next header
  - ● Bullet 1
  - ● Bullet 2
  - ● Bullet 3

Slide Show
- ● This is the next header
  - ● Bullet 1
  - ● Bullet 2
  - ● Bullet 3
- ● This is the first header
  - ● This is body text. It automatically wraps around if you reach the right edge of the text box.

Slide Show
- ● This is the first header
  - ● This is body text. It automatically wraps around if you reach the right edge of the text box.
- ● This is the next header
  - ⊡ Bullet 1
  - ● Bullet 2
  - ● Bullet 3

bounding box will be highlighted and the
pointer will change to a pair of arrows.

▌Drag the bounding box to another Slide and
release. The body text will be appended to any
existing body text for that slide.

Note: Holding down the [option] key while moving
body text will copy the text to the new position
rather than move it.

CHANGING THE TEXT ATTRIBUTES OF TITLES AND BODY TEXT

The text attributes—such as font, size, style, and color—for the
headings and body text can be changed independently as desired.
Producer supports all fonts that are installed in the current
Macintosh System or accessible via Suitcase or other font man-
agement programs. (See Chapter 5: Tips and Hints for more
information on font usage.) The effects of text attributes are only
visible in Slide Preview mode or on the Stage.
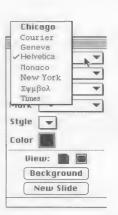
Changes to text attributes can be made to affect all heading or
all body text throughout the Slide Show. This could be used,
for example, to change all titles from one font to another.

*To change an attribute for all text at the same level through-
out the Slide Show:*

▌Select text at either the heading or body level.

▌Hold the [OPTION] key while changing any characteristic.
The change will be applied to either all headings or body
text, depending upon which one is selected.

To change the font:

▌Select the heading or body text to be affected.

▌Click and hold the pop-up menu in the upper-left cor-

ner of the Slide Show Editor. (The default font is typically Helvetica.) The list of installed fonts will appear.
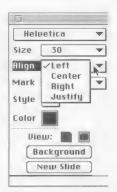
▌ Drag through the font list until the desired font is highlighted and release the mouse button. The selected heading or body text will be rendered using that font, both in Slide Preview mode and on the Stage during Cue Sheet playback.

To change the font size:

▌ Select the heading or body copy to be affected.

▌ Click and hold the SIZE pop-up menu in the Slide Show Editor. The list of available sizes will appear.

▌ Drag through the list until the desired size is highlighted and release the mouse button. The selected heading or body text will be rendered using that size in Slide Preview mode and on the Stage during Cue Sheet playback.

Note: Selecting OTHER from the SIZE pop-up will allow you to enter any point size desired.

To change the font alignment:

▌ Select the heading or body copy to be affected.

▌ Click and hold the ALIGN pop-up menu in the Slide Show Editor. The list of available alignments will appear.

▌ Drag through the list until the desired alignment is highlighted and release the mouse button. The selected heading or body text will be rendered using that alignment, both in Slide Preview mode and on the Stage during Cue Sheet playback.

To change the font style:

▌ Select the heading or body copy to be affected.

▌ Click and hold the STYLE pop-up menu in the Slide Show Editor. The list of available styles will appear.

Drag through the list until the desired style is highlighted and release the mouse button. The selected heading or body text will be rendered using that style, both in Slide Preview mode and on the Stage during Cue Sheet playback.

To change the font color:

Select the heading or body copy to be affected.

Click and hold the COLOR button in the Slide Show Editor. The standard Apple Color Picker will appear.

Select the color to be used for the text. The selected heading or body text will be rendered using that color, both in Slide Preview mode and on the Stage during Cue Sheet playback.

ADDING A BACKGROUND COLOR OR IMAGE TO A SLIDE SHOW CUE
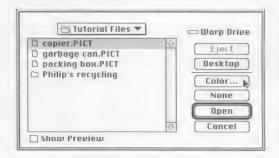
Slide Show Cues default to displaying the associated text on a white background. The background color can be changed for an entire Slide Show Cue. Alternately, any standard PICT file can be used as a background for an entire Slide Show Cue.

To the change the background color of a Slide Show Cue:

Select BACKGROUND in the Slide Show Editor. A standard file dialog will appear.

Click the COLOR button. The standard Apple Color Picker will appear.

Select the color to be used for the background. The background for the entire Slide Show Cue will be rendered using that color, both in Slide Preview mode and on the Stage during Cue Sheet playback.

TIP:
Selecting NONE *in the file dialog will display the Slide Show text directly on the Stage without a background color or image.*

To associate a background image with a Slide Show Cue:

▌ Select BACKGROUND in the Slide Show Editor. A standard file dialog will appear.

▌ Select the desired PICT file and click Open. The selected background will be rendered for the entire Slide Show, both in Slide Preview mode and on the Stage during Cue Sheet playback.

SETTING UP DEFAULTS FOR NEW SLIDES
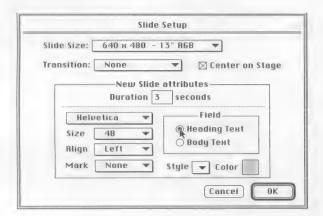
New Slide Show Cues—as well as new Slides within the Slide Show editor—default to the attributes in the DEFAULT SETUP>SLIDE SHOW menu item. Any of the attributes can be changed at any time—including font, size, alignment, style, color, and bullet mark for both heading text and body text. The Slide Show size and the duration of individual Slides can also be set.

To change the default setting for new Slides and Slide Show Cues:

▌ Select DEFAULT SETUP>SLIDE SHOW from the CUE menu. The Slide Show Setup dialog will appear.

▌ Make the desired text attribute changes. When the HEADING TEXT radio button is selected, new Slide attributes apply to heading text; when the BODY TEXT radio button is selected, the selected attributes apply to body text.
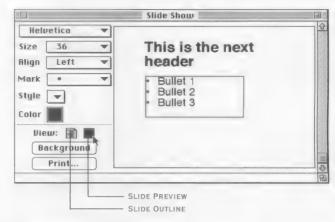
▌ Select the SLIDE SIZE pop-up menu to change the Slide's size as it will appear on the Stage. The background image will be resized to these settings.

▌ Select the desired transition, rate, Slide duration, or other settings.

▌ Click OK to exit. New Slides will be added with these defaults.


```
┌──────────────────────────────────────────────┐
│                 Slide Setup                    │
│                                                │
│ Slide Size:  [ 640 × 480 - 13" RGB    ▼ ]     │
│                                                │
│ Transition:  [ None         ▼ ]  ⊠ Center on Stage │
│                                                │
│    ┌─────────New Slide attributes──────────┐  │
│    │         Duration [ 3 ] seconds        │  │
│    │    ┌──────────────┐  ┌───Field────┐   │  │
│    │    [ Helvetica ▼ ] │ ◉ Heading Text │  │
│    │    Size  [ 48  ▼ ]  │ ○ Body Text   │  │
│    │    Align [ Left ▼ ]  └──────────────┘  │  │
│    │    Mark  [ None ▼ ]  Style [▼] Color [ ] │
│    └───────────────────────────────────────┘  │
│                      [ Cancel ]  [  OK  ]      │
└──────────────────────────────────────────────┘
```

SWITCHING TO SLIDE PREVIEW MODE

Slide Preview mode renders the text in the designated attributes, along with any specified background. It acts as a sort of "mini-Stage" that allows the Slide Show elements to be auditioned and repositioned. The font attribute controls in the left side of the Slide Show editor window are still active in Slide Preview mode. (Slide Outline mode is used primarily for text entry and organization. Slide Preview mode is used primarily for auditioning and modifying Slide appearance.)

SLIDE PREVIEW
SLIDE OUTLINE

To switch to Slide Preview mode:

❚ Click on the Slide Preview icon in the Slide Show Editor. The currently selected Slide will be rendered in the right portion of the window.

To return to Slide Outline mode:

❚ Click on the Slide Outline icon in the Slide Show Editor. The right portion of the window will redisplay the Slide Outline view.

VIEWING DIFFERENT SLIDES IN SLIDE PREVIEW MODE

Slide Preview mode shows one Slide at a time from the current Slide Show Cue. Any associated Slide can be viewed at any time.

To view a different Slide in Slide Preview mode:

❚ Use the scroll bar to move forward or backward in the Slide Show Cue.
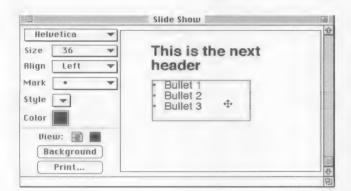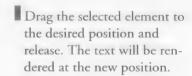
REARRANGING SLIDE ELEMENTS IN SLIDE PREVIEW MODE

Slide Preview mode displays the heading text and body text elements in separate text boxes. The heading and body text can be repositioned within the Slide area. This works much like repositioning Cues on the Stage.

To move a Slide element:

▌ Click on the desired heading or body text element to be repositioned. The pointer will change to an arrow cluster.

▌ Drag the selected element to the desired position and release. The text will be rendered at the new position.
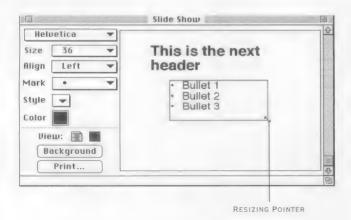
Text wraps around to the next line automatically when it reaches the right edge of a text box. The size and shape of each text box can also be altered to rearrange how the contained text flows and wraps.

Changing the size and shape of a Slide element:

▌ Click on the desired heading or body text element to be repositioned. The pointer will change to an arrow cluster.

▌ Position the pointer over the lower-right corner of the selected text box. The pointer will change to a pair of diagonal arrows.

RESIZING POINTER

■ Drag the lower-right corner of the text box until the text box is the
desired size and shape, then release the mouse button. The associated text will be reflowed to accommodate the new box shape.

PRINTING SLIDE PREVIEWS
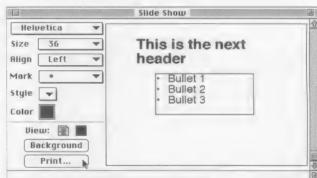
Printouts can be obtained in Slide Preview mode. This can be
helpful as speaker notes, audience handouts, storyboard elements,
production tests, and more. Each Slide is printed on a separate
sheet of paper.

To print the current Slide Show Cue:

■ Select the Slide Preview button. The NEW SLIDE button will
change to a PRINT button.

■ If necessary, select PAGE SETUP
and change any parameters.

■ Select the PRINT button. The
Print dialog will appear.

■ Make any adjustments to the
Print dialog as necessary, then
press the PRINT button.
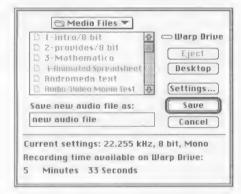
RECORDING AN AUDIO CUE
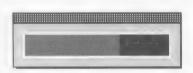
New Audio Cues can be recorded within Producer using the
built-in microphone that comes with some Macintoshes or via a
compatible audio digitizer. Producer can also access 16-bit cards
that are installed in the Macintosh. Be sure to select the appropriate input device in the Macintosh Sound Control Panel. (See
Appendix C for more information on digital audio.)

To record a new Audio Cue:

■ Make sure that the sound input device is connected properly.

Drag the Audio icon from the Tool Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

Press the NEW button in the file dialog. A standard file dialog will appear prompting you to save the file. The dialog will also display the current audio format settings, as well as the available recording time on the selecting media volume at those settings. The settings can be altered using the Setting button as described later in this section.

Enter a name and destination for the new Cue. A ghosted Audio Cue will be placed on the Cue Sheet and a level meter will appear displaying the audio input level.

Adjust the input volume on the audio input device while watching the level meter. Levels displayed in green are generally acceptable; those in red indicate distortion.

When the audio level is set acceptably, locate the Position Bar to a point before the Audio Cue, then click on the Record button in the Transport. The production will begin playing back. When the start time of the new Audio Cue is reached, recording will begin.

Record the desired passage, then press the Stop button in the Transport to stop recording. The Audio Cue will appear on the Cue Sheet and can now be positioned and edited like any other Audio Cue.

If the recording is unsatisfactory, select UNDO from the EDIT

menu (or press [⌘]-[Z]). The Cue will appear to be ghosted and you can repeat the last three steps. (UNDO is effective until another operation is performed, such as moving the Cue.)
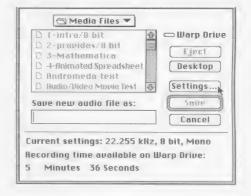
Producer defaults to an audio record setting of 22.255 kHz with 8-bit resolution in mono. Producer also supports other digital audio formats. These can be accessed via the Settings dialog.
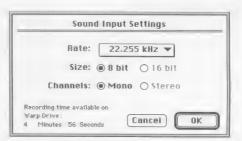
To change the digital audio format:

▌Drag the Audio icon from the Tool Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

▌Press the NEW button in the file dialog. A standard file dialog will appear prompting you to save the file. The available recording time on your hard disk is also displayed.

▌Press the SETTINGS button. The Settings dialog will appear.

▌Press and hold the RATE pop-up menu, then select the desired sample rate. Only those formats that are available in your configuration will be displayed.

▌Click the appropriate radio buttons to set the resolution and stereo/mono options as desired. Again, only those formats that are applicable in your configuration will be available.

▌Click OK to exit to the previous file dialog and continue with the normal recording process.

Note: Higher quality settings require more hard disk space. The Settings and Audio Cue dialog boxes will show how much record time is available on your hard disk at the current settings.

Media Files ▼

☐ 1-Intro/8 bit
☐ 2-provides/8 bit
☐ 3-Mathematica
☐ 4-Animated Spreadsheet
☐ Andromeda text
☐ Audio/Video Movie Test

⊂⊃ Warp Drive

[Eject]
[Desktop]
[Settings...]
[Save]
[Cancel]

Save new audio file as:

Current settings: 22.255 kHz, 8 bit, Mono
Recording time available on Warp Drive:
5   Minutes   36 Seconds

Sound Input Settings

Rate: [22.255 kHz ▼]
Size: ◉ 8 bit   ○ 16 bit
Channels: ◉ Mono   ○ Stereo

Recording time available on Warp Drive:
4   Minutes 56 Seconds

[Cancel]   [OK]

Recording a MIDI Cue

MIDI Cues can also be recorded within Producer. MIDI performance data can come from any MIDI device such as a keyboard or sequencer. (See Appendix B for more information on MIDI.) All MIDI input is recorded just as it comes in, including channel assignment.

To record a MIDI file:

I Make sure that a MIDI device is connected to your Macintosh as described in Appendix B.

I Drag the MIDI icon from the Tool Palette to the desired location on the Cue Sheet. A standard Macintosh file dialog will appear.

I Press the NEW button in the file dialog. A standard file dialog will appear prompting you to save the file.

I Enter a name and destination for the new Cue. A ghosted MIDI Cue will be placed on the Cue Sheet.

I Locate the Position Bar to a position on the Cue Sheet preceding the MIDI Cue, then click on the Record button in the Transport. The production will begin playing back. When the start time of the new MIDI Cue is reached, recording will begin. (The recording is made at a default of 125 bpm in 4/4 time.)

I Perform the desired MIDI passage, then press the Stop button in the Transport to stop recording. The MIDI Cue will appear on the Cue Sheet and can now be positioned and edited like any other MIDI Cue.

TIP:
Pressing the [enter] *key is a shortcut to start recording. Pressing the* [space bar] *is a shortcut to end recording.*

▌If the MIDI recording is unsatisfactory, immediately select UNDO from the EDIT menu (or press [⌘]-[Z]). The Cue will again appear to be ghosted and you can repeat the last three steps. (UNDO is effective until another operation is performed, such as moving the Cue.)

Note: The MIDI Cue start time on the Cue Sheet and other events on the Stage can be viewed simultaneously by adjusting the Stage position and the STAGE TO FRONT status.

As you work with Producer, you will undoubtedly develop shortcuts and preferred production methods. This chapter provides some tips and hints to get you started and increase Producer's performance.

GENERAL PRODUCTION TECHNIQUES

USING MEMORY LOCATIONS

Memory locations are particularly useful for navigating long Cue Sheets. Memory locators can be placed at positions corresponding to key segments of the production, providing the means to jump to them instantly when building a long Cue Sheet. Another use for this would be to place Audio or MIDI Cues such as sound effects at different Memory locations, then use the numeric keys and the [space bar] to trigger them. Memory locations are also active during playback.

USING SLIDE SHOW CUES AS A PRODUCTION AID

Slide Show Cues can be used during the production process to display notes regarding specific events. One use might be a visual countdown when preparing to record an Audio or MIDI Cue.

WORKING WITH MULTIPLE MONITORS

The Stage can span multiple monitors. This allows the main production to be confined to the Stage area associated with the main audience monitor. The portion of the Stage corresponding to a second monitor can be used to display notes in the form of Slide Show Cues to the presenter.

The pressing [⌘]-[;] during Cue Sheet playback will bring the Stage to the front even when STAGE TO FRONT is not toggled on in the STAGE menu. This will stay in effect for the current playback only.

GRABBING SHORT CUES

Occasionally a Cue will be so short that it is almost impossible to lengthen by hand. The solution is to select the Cue, then select GET INFO from the CUE menu. The numeric Duration field can be used to lengthen the Cue.

SYNCHRONIZING A CUE TO AN EVENT IN THE MIDDLE OF A DYNAMIC CUE

It is often advantageous to synchronize a Cue's start time to a point within another dynamic Cue. One example might be triggering an Audio Cue containing a sound effect Animation Cue at an exact point within the animation. This can be accomplished by recording a Marker Cue at the appropriate time while the Animation Cue is playing back. The Change Cue feature can then be used to convert the Marker Cue to an Audio Cue. Alternately, an Audio Cue could be aligned with the Marker. These individual features are described in Chapter 1: Working with Cue Sheets.

IMPORTING SLIDES FROM OTHER PROGRAMS

Many people use Producer to enhance presentations that have already been created in programs such as Aldus Persuasion. Simply save or export the presentation as a series of PICT files contained in a dedicated folder. The ADD ALL feature in the Picture Cue file dialog can be used to load all of these images onto the Cue Sheet sequentially in a single operation. Similarly, any text outline can be turned into a Slide Show Cue.

MIDI

It is often desirable to record Audio and MIDI Cues to an audible click track. A click track can be created in a program such as

Passport's Master Tracks Pro by applying quantization to a steady note triggering a percussive sound. This file can then be played back in Producer while another Cue is being recorded. The tempo of the click track can be altered by stretching the associated Cue.

Note that MIDI Cues created within Producer are recorded at 125 bpm. Using a click track of any other tempo will preclude the new MIDI Cue from later being quantized effectively in an external sequencer.

INTERACTIVITY

While Producer's forte is in synchronizing multiple media types for linear presentation, the combination of Pause Cues and memory autolocate functions provide for basic interactivity. At the simplest, a presentation can be made to pause indefinitely at strategic locations by placing Pause Cues with the MOUSE/KEY DOWN attribute. This allows a spokesperson to control the timing of the information segments.

IMPROVING MEDIA FILE PERFORMANCE

IMPROVING QUICKTIME MOVIE PERFORMANCE

It is certainly possible to create a long QuickTime Movie by displaying a series of shorter Movies Cues in immediate sequence. A small glitch will often be noticeable at the beginning of each Movie. This can be avoided by using Producer's Movie Editor (or another application) to edit the individual Movies into a single Movie. (Producer's Movie Editor is described in Chapter 3: Working with Editors. Also, see Appendix A: About QuickTime for more information on other QuickTime performance issues.)

IMPROVING ANIMATION PERFORMANCE

Producer uses standard Macintosh PICS files for Animation Cues. The speed at which PICS files are played depends upon the micro-

processor speed of a given Macintosh. This has two ramifications. First, PICS animation speed varies between different models of Macintosh. A given PICS file will play slower on a Macintosh IIci than on a Macintosh Quadra, for example. This presents problems in distributing productions that rely on critical timing. Second, each model of Macintosh has a top speed with which it can compute and display the sequence of frames in an animation.

The solution is to convert the PICS files into QuickTime Movies. Where a PICS file must access each frame regardless of delay, QuickTime Movies will drop frames as needed to maintain the proper overall timing.

To convert a PICS file to a QuickTime Movie:

▌ Drag a Movie Cue icon onto the Cue Sheet from the Cue Palette. A standard file dialog will appear.

▌ Select the desired PICS file, then click on the CONVERT button. A standard dialog will prompt you for a name for the converted animation.

▌ Click the OPTIONS button if desired to access the Compression settings. (These settings are described in Appendix A: About QuickTime.) Make the appropriate changes and click on OK. You will be returned to the file dialog.

▌ Enter the desired name and click on OK. The PICS file will be converted to a QuickTime Movie. The file will appear on the Cue Sheet as a Movie Cue. (The original PICS file will remain intact, as well.)

TIP:
The Animation Compressor setting will probably work best in converting most PICS animations.

IMPROVING PICTURE CUE PERFORMANCE

Picture Cues can potentially cause delays due to the time required to load the associated PICT images from disk. The first suggestion is to run Producer with your Mac's Monitors Control Panel set for 8-bit color, and to ensure that your PICT files have been saved in 8-bit System palette format. (If your presentation

requires even fewer colors, setting the Monitors Control Panel and image color depths accordingly will reduce file size, memory requirements, and load time.

PICT files will also load faster and require less memory and storage if they are compressed. The Picture Compressor included with Apple's QuickTime Starter Kit provides methods of applying JPEG and other forms of compression to PICT files. Other applications such as Adobe Photoshop and Storm Technologies' PicturePress also provide compression options. Image quality varies with the compression method and ratio, so some experimentation may be in order. In general, any form of compression that does not require decompression for viewing will improve speed performance in Producer.

The PICT file associated with a Picture Cue can also be kept in memory so that it is instantly accessible. Producer will load such a Cue before beginning playback of the Cue Sheet. This can be done with as many Picture Cues as desired, as long as there is enough available memory. (See the section on memory usage later in this chapter.)

To ensure that a Picture Cue is displayed immediately:

❚ Select the desired Picture Cue on the Cue Sheet.

❚ Select Cue Setup from the Cue menu. The Cue Setup dialog will appear.

❚ Click in the Keep image in memory checkbox, then click on OK. The file will be loaded into RAM at the beginning of the next playback of the Cue Sheet.

TIP:
Pressing [⌘]-[U] *is a shortcut for selecting* Cue Setup.

IMPROVING PICTURE CUE APPEARANCE

Picture Cues can be resized on the Stage to accommodate the needs of the production. (One way to do this is with the Fill Stage option in the Cue Setup and Default Setup dialogs for Picture Cues. Another is to resize the Cue manually on the

Stage.) It is recommended that you scale the associated PICT files to the exact size required before bringing them into Producer, if you want to maintain the image resolution and improve performance speed. Image processing programs such as Adobe Photoshop are designed to interpolate the data in a bitmapped image for optimum fidelity at any size.

To create the best-looking Picture Cues:

▌Determine the exact image size that will be needed for the production.

▌Bring the original image into an image processing application.

▌Convert the image to the desired size at 72 dpi resolution.

▌If necessary, convert the image to 8-bit indexed color adhering to the System palette.

▌Save the file in PICT format.

▌Bring the file into Producer as a Picture Cue using no scaling on the Stage.

IMPROVING TEXT APPEARANCE IN SLIDE SHOW CUES

Producer supports any TrueType fonts installed in the Macintosh System or accessed via a font management program such as Suitcase. TrueType fonts are scaled as needed to accommodate the specified font size for heading or body text in the Slide Editor.

Producer also accesses all non-TrueType screen fonts installed in the System or accessed via a font management package. Fonts will render properly at point sizes that correspond to installed screen sizes. Slide text specified at point sizes that are not installed as screen fonts will not have a smooth appearance. If, for example, 12 point and 18 point screen fonts for a PostScript

typeface are installed, heading and body text specified at those two sizes will render properly. All other point sizes will appear with artifacting.

When designing productions to be played on other systems via Passport Producer Player, make certain that the appropriate fonts will either be available on the playback system or are included on your disk with installation instructions.

SPECIAL EFFECTS

ADDING TRANSITIONS TO MOVIE CUES

Movie Cues do not directly support the transition available to Picture and Slide Show Cues. A simple workaround can bring these effects to your Movies, however. First, select the desired Movie Cue and open the Producer Movie Editor. Next, copy the first or last frame to the Clipboard, depending upon whether you want a transition at the beginning or end of the Movie Cue. Exit the editor and drag a Picture Cue onto the Cue Sheet. Select the Import button in the file dialog that appears.

The process involves copying the first or last frame of the Movie to a Picture Cue, placing the Picture Cue immediately before or after the Movie Cue on the Cue Sheet, and applying the desired transition to the Picture Cue.

To add a transition to the beginning of a Movie Cue:

▎ Select the desired Movie Cue.

▎ Open Producer's Movie Editor by selecting OPEN EDITOR from the CUE menu or by double-clicking on the Cue's ID button.

▎ If necessary, select the first frame by moving the slider all the way to the left.

▌ Select COPY from the EDIT menu or press [⌘]-[C]. The frame will be copied to the Clipboard.

▌ Click on the editor's Close Box to exit to the Cue Sheet.

▌ Drag the Picture Cue icon onto the Cue Sheet. A standard file dialog will appear.

▌ Click on IMPORT. A second file dialog will appear prompting you for a name for the new Cue.

▌ Enter the desired name for the Picture Cue. The Clipboard contents will be saved as a PICT file and a corresponding Picture Cue will appear on the Cue Sheet.

▌ Adjust the duration of the Picture Cue to the desired transition rate.

▌ Set the desired transition and rate for the Picture Cue.

▌ Place the Picture Cue at the time on the Cue Sheet where the transition is to begin.

▌ Place the Movie Cue immediately after the Picture Cue on the Cue Sheet.

This same process can also be applied to the end of a Movie Cue by copying the last frame of the Movie into a Picture Cue that is then placed after the Movie Cue.

FREEZING THE LAST FRAME OF A MOVIE CUE

It is often useful to freeze the last frame of a Movie on the Stage. This can be accomplished by modifying the same technique previously described for adding a transition to a Movie Cue. Then copy the last frame of the Movie to a Picture Cue via the Clipboard. Next, place the Picture Cue immediately after the end of the Movie Cue on the Cue Sheet. Finally,

stretch the end of the Picture Cue to achieve the desired duration for the freeze frame.

CREATING COMPLEX TRANSITIONS

More complex transition effects can be realized by combining the stock transitions. Try duplicating a Cue so that it retains the same media file, Stage position, and duration. Next, place the duplicate on another track at the same start time. Then set the two Cues for different transition types. One effective combination, for example, is Blinds Down on one Cue and Blinds Right on the other. Experimenting with different combinations can result in other equally interesting effects.

MEMORY AND OVERALL PERFORMANCE

MEMORY USAGE

Understanding a little bit about how your Macintosh uses memory will go a long way in getting the most out of Producer. When you boot the computer, a portion of the available memory is reserved for the System. This is the System Heap. Another smaller portion is reserved for the Finder. Most of the remaining RAM is available for applications. When an application such as Producer is run, an additional memory partition is reserved for it and the files (or portions thereof) it must bring into RAM to access. Different Cues utilized memory in various ways.

Picture Cues must load PICT files into Producer's application memory partition in order to be displayed on the Stage. Normally, the associated memory is purged and made available again when the Picture Cue is no longer displayed. Picture Cues that are given the attribute of "Keep image in memory" in Cue Setup are loaded into memory before playback begins and remain there until playback is stopped.

| Animation, Movie, and Digital Audio Cues use virtual files—successive portions are loaded into buffer from disk in real time during playback. (Buffers are small partitions of RAM allocated for the purpose of transferring data to and from disk.) While these buffers are much smaller than the average dynamic media file, they usurp application memory nonetheless.

| CD Disc, Marker, and Pause Cues require no memory to speak of.

| MIDI Cues require MIDI files to be loaded into memory in their entirety. MIDI files are relatively small, however—usually under 100KB.

How each of these Cue types uses memory is less important than the overall requirements placed on RAM by a given combination. This will vary from production to production and user to user. While there are no magic numbers that work for every situation, the simple facts are that you must have enough application memory reserved for Producer to handle all of the files and buffers required for concurrent Cues.

Producer defaults to 2500KB of application memory when it is first installed. This memory partition can be raised or lowered to accommodate various systems and situations. We recommend that Producer be allocated no less than 2500KB.

In theory, Producer can be given all but about 300KB or so of the available RAM not used by the System and extensions. This will preclude the ability to launch any other applications, however—including those linked to Cues as external editors. If other applications are to be run concurrently, application memory for each may need to be set to accommodate all the pieces of the puzzle. The more RAM you have, the more flexibility you have.

To adjust the memory partition reserved for Producer and its files:

▌ Make sure that Producer is not currently running.

■ Click once on the Producer icon to select it.

■ Select GET INFO from the Finder's FILE menu or press [⌘]-[I]. Producer's Info box will appear with the current memory allocation displayed in the lower-right corner.

■ Enter the desired memory allocation in the Current Size box.

■ Click on the Close Box to exit to the Finder. Producer will allocate the specified amount of RAM the next time it is run.

CUE SHEET REDRAW

Cue Sheets take longer to redraw when Show Cue Contents is active for one or more Cues. This is because representations of the associated media files must be drawn for each associated Cue. Cue Sheets will be redrawn faster when all Cues are displayed with either Show Cue Elements or Show Cue Tools active.

IMPROVING PLAYBACK SPEED

Producer can display productions on the Stage with greater efficiency if it does not have to worry about displaying and refreshing the Cue Sheet simultaneously. If the Cue Sheet is to remain visible, it is recommended that the Timeline be set for the highest resolution to incur the least redraw requirements for Cues. Setting the Stage to the size of the entire screen when using a single monitor will eliminate Cue Sheet display issues during playback altogether.

A minimum of 8 megabytes of RAM is recommended to operate in 24-bit display mode. While 24-bit images displayed via 24-bit cards offer greater fidelity, this format impedes real-time display of Picture, Animation, and Movie Cues. (This is the case with all Macintosh presentation and production programs.) Using images with 8-bit resolution or less as previously recommended is one part of the solution. It is also recommended that you set the Monitors Control Panel to the same resolution to realize the best speed performance.

TROUBLESHOOTING TRANSITIONS

Transitions require extra memory for the Picture or Slide Cue. If you are not seeing a transition that you have programmed, chances are that you need to boost Producer's application memory.

WORKING WITH DIGIDESIGN CARDS

Digidesign's Sound Accelerator and AudioMedia cards offer high-quality 16-bit sound. When the Macintosh is first powered on, these cards default to 8-bit, 22kHz, stereo format. All new Audio Cues will be created in this format if these parameters are not changed.

Note: The Digidesign init is required in order to record with Sound Acelerator or AudioMedia. Contact Digidesign, Inc. for more information.

Q uickTime is a standard created by Apple Computer to facilitate media integration and synchronization. Producer uses QuickTime as a foundation for Movie Cues, as well as overall timing.

What is QuickTime?

QuickTime is a software extension to the Macintosh's operating system. It provides a standard by which graphics, audio, digital video, and other media types can be integrated into documents that are created and accessed by a wide variety of applications. Despite its power, QuickTime remains behind the scenes so that you never actually work directly with it.

One of the main features of QuickTime is the QuickTime Movie—a standard file type that allows compressed digital video (with audio) to be stored on and played from disk. QuickTime Movies can be recorded via add-on hardware such as SuperMac's Video Spigot, RasterOps 24MxTV and MediaTime, and Radius' VideoVision. QuickTime also provides a standard software Movie Player that allows Movies to be accessed within applications as diverse as word processors and video editors. In other words, QuickTime Movies can be played back on any Macintosh without the need for additional hardware. (Additional hardware can improve the quality at larger sizes and faster frame rates.)

The amount of data required to digitize a single frame of video in full fidelity approaches one megabyte. At the North American video standard of 29.97 frames per second, that's a little under 30 MB per second—prohibitive on today's desktop computers. The three parameters affecting the amount of data required to repre-

sent video are image size, the number of bits used to represent the colors in the image, and the number of frames displayed per second. QuickTime reduces the video data to a manageable size by affecting each of these factors. First, the image is scaled to fit into a smaller area of the screen—thus requiring less pixel data. Second, the number of frames that are displayed per second varies according to the throughput a given microprocessor can handle. Rather than varying the amount of time required to display a video segment, frames are dropped as needed to accommodate the abilities of the Macintosh playing the file. Finally, the color and image information is compressed significantly to further reduce the file size.

QuickTime also supports compression for other data types that incur prohibitively large files such as photorealistic graphics and animation. QuickTime's Compression Manager allows the user to choose the compression method on a modular basis, often with the additional ability to select color depth and relative quality level. QuickTime's Component Manager coordinates the integration of the various media types supported by QuickTime, including a standard method of interacting with external devices. The Component Manager also handles a degree of media synchronization and the previously-described process of adjusting frame rates to compensate for various processor speeds.

QuickTime Compression settings

Producer allows PICS animation files and AIFF digital audio files to be converted into QuickTime Movies as described in Chapter 1. In general, compression schemes fall into the categories of lossless and lossy. Lossless compression ensures that no data is lost in the compression process. Lossy compression results in a loss of data, typically in areas which are overt with regard to human perception.
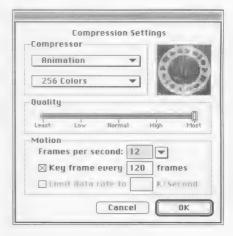
The Options dialog box allows you to control the type of compression. Each media file is unique and experimentation with various compression options is often the best solution. Here's a brief overview of the currently available compressors:

|| Animation: The Animation compressor stores the first image, followed by only the changes between frames. It is ideal for object animation files in which the majority of the image area does not change from frame to frame. Still image compression here is lossless. Motion video is lossless only if the frame differencing option is turned off.

|| Graphics: The Graphics compressor is optimized to reduce the file size of 8-bit images. Files are roughly half the size of those produced by the Animation compressor, however they take approximately twice as long to decompress. This makes the Graphic compressor better suited for still images than animation.

|| Photo-JPEG: The Photo compressor uses the JPEG (Joint Photographic Experts Group) standard. JPEG is a lossy process optimized for compression of 24-bit photorealistic still images rather than line-oriented computer graphics or motion video. The compression ratio is variable. Most files can be compressed with a ratio of at least 20:1 before image degradation is noticeable.

|| Video: The Video compressor was developed to provide the fastest decompression of motion video. It offers variable image quality and can be used with or without frame differencing. It uses lossy compression and not recommended for most types of computer-generated animation.

|| Compact Video: The Compact Video compressor was introduced with QuickTime 1.5 and offers the best of both worlds—decompression speed and image fidelity. It is recommended for most motion video.

|| None: The None setting merely reduces the amount of color information in a file. It can be used, for example, to optimize the conversion of a 24-bit image to an 8-bit System palette. No spatial compression is performed.

The *Quality* slider is active with some forms of compression. In general, higher quality settings yield less compression and larger files; lower quality yields more compression and smaller files.

Compressors supporting motion video or animation also have a *Frames per second* setting. In general, higher rates provide smoother motion and larger files; slower settings result in choppier motion and smaller files. These same compressors also offer a *Key frame* setting. Key frames are those frames recorded in their entirety rather than via frame differencing. More frequent key frames result in higher quality and larger files.

ABOUT THE QUICKTIME MOVIE PLAYER

Apple's Movie Player provides a standard interface by which the user can access QuickTime Movies in any application that supports QuickTime. Producer's Movie Editor uses the Movie Player.

To play a Movie:

▌Press the Play/Pause button. The Movie will play from the current position.

To stop playback:

▌Press the Play/Pause button again.

Recycle.odd frames.PICS

PLAY/PAUSE
VOLUME CONTROL   PLAY BAR
STEP BACKWARD
STEP FORWARD

To move to frame within the Movie:

▌Drag the slider at the bottom of the Movie Player window. The contents of the current frame will be displayed in the window.

To advance one frame:

▌Press the right arrow button at the bottom of the Movie Player window.

To backstep one frame:

▌Press the left arrow button at the bottom of the Movie Player window.

The Movie Player also allows you to play through the Movie in either direction at variable speeds. This processes is known as scrubbing in the audio world, and as shuttling or jogging in the video community.

To scrub within the Movie:

▌Hold down the [⌘] key and position the pointer over the left or right frame step arrows. The arrows will change to a scrub bar.

▌Move the pointer in either direction to scrub in that direction. Playback speed will increase as the pointer is moved further from the center.

To change the volume of a Movie containing audio:

▌Hold down the speaker icon. A volume slider with pop up.

▌Drag the slider to the desired level and release.

Note: See Chapter 3: Working with Editors for more information on using this interface for editing Movies.

MIDI (Musical Instrument Digital Interface) offers a solution for incorporating high-fidelity music and sound effects that—unlike digital audio—require very little data overhead. First pioneered by music industry manufacturers including Passport, MIDI describes a musical performance rather than actually recording audio. MIDI communicates things like which notes are played and released, how much force was used, and what other nuances are included in the performance. This performance data can also be assigned to transmit on one of 16 discrete channels.

Virtually all modern-day synthesizers and sound modules can be played remotely via MIDI data. Most also have the ability to play many different instrument sounds simultaneously, each sound responding to commands from a specific MIDI channel. Performance information is typically recorded by MIDI sequencer software such as Master Tracks Pro—a multitrack recorder for MIDI information. The individual tracks can be recorded from performances on a MIDI controller such as a keyboard, or entered note-by-note with the mouse and computer keyboard. Each track can then be assigned to transmit its MIDI data on a specific channel during playback to control a particular instrument or sound.

Producer has the ability to playback any portions of MIDI sequences on demand (as well as record and edit them). The combination of one or more MIDI synthesizers and a MIDI sequence yields an electronic orchestra under the control of an electronic conductor. The MIDI sequence files are extremely small—typically under 25 KB per minute—representing a minimal burden on system throughput. MIDI sequences are also easily edited, making last minute changes a breeze. Ultimately,

fidelity is determined not by parameters dramatically affecting the file size, but by the sound quality of the external synthesizer playback module(s).

CONNECTING MIDI DEVICES TO THE MACINTOSH

A MIDI interface is required in order to connect MIDI devices to the Macintosh. Many different interfaces are available that use the modem port, printer port, or both. Connections are simple—just follow the instructions supplied with the interface. Some of these interfaces include SMPTE-to-MTC (MIDI Time Code) converters. (See the Appendix D: About SMPTE for more details.)

Apple Computer also supplies the MIDI Manager, Apple MIDI Driver, and PatchBay software utilities that help manage communication with MIDI devices. MIDI Manager is a system extension that makes it possible for the Macintosh to support MIDI communication. PatchBay is a program that allows you to direct the flow of MIDI data between external devices and MIDI applications on the Macintosh). Apple MIDI Driver provides the software connection for the Macintosh itself in the PatchBay. MIDI Manager, Apple MIDI Driver, and Patch Bay are supplied with Producer for your convenience and must be installed in order to use MIDI with Producer.

To install the Apple MIDI utilities:

▌Copy the MIDI Manager and Apple MIDI Driver files from the MIDI Manager folder found on Disk 2 into the System folder of your hard drive. (If you are prompted, allow the Macintosh to place the files in the appropriate folders.) MIDI Manager will automatically be placed in the Extensions folder.

▌Copy the PatchBay application and PatchBay Help file to any folder on your hard disk.

▌Reboot your Macintosh.

Information about using PatchBay can be obtained by double-clicking on the PatchBay Help file after it is installed.

Note: The PatchBay DA supplied with some programs will not operate properly under System 7. Please use the PatchBay application.

USING MIDI MANAGER WITH THE MACINTOSH II FX OR QUADRA

MIDI will not run properly on a Macintosh II FX or Quadra without the aid of the special Serial Switch Control Panel. This file is supplied on the Disk 2 in the MIDI Manager folder.

To run MIDI Manager on a Macintosh II FX or Quadra:

▌ Drag the SERIAL SWITCH icon from Disk 2 into the System Folder. The documents will automatically be placed in the appropriate folder.

Serial Switch

▌ Select SERIAL SWITCH in CONTROL PANEL under the APPLE menu. The Serial Switch dialog will appear.

▌ Click the COMPATIBLE button. Your Macintosh should now operate properly with MIDI.

D igital audio allows real world sounds to be recorded, manipulated, stored, and played by computers and other digital devices. Analog sounds are converted from a microphone or line input into digital form via an analog-to-digital converter (ADC). The audio waveform is sampled or recorded many times each second—much as a movie is comprised of a series of snapshots. On playback, the stream of digital information can be transformed back into sound using a digital-to-analog converter (DAC).

DIGITAL AUDIO FIDELITY

Fidelity is determined largely by the number of bits used to represent the amplitude of each point on the audio waveform, as well as how often the waveform is digitized. The amplitude associated with each sample is converted into a digital value. Each bit of resolution represents 6 dB of dynamic range. (Dynamic range is the difference between the softest and loudest sound a system can reproduce.) 8-bit resolution therefore yields 48 dB of dynamic range—about that of the average portable cassette recorder. 16-bit resolution yields the 96 dB dynamic range associated with the popular audio CD.

One of the other key factors in audio fidelity—frequency response—is approximately half of the sampling rate. (Frequency response is the range of frequencies that can be reproduced accurately by a system.) The 44.1 kHz sampling rate of the CD therefore yields approximately 20 kHz frequency response. 22 kHz yields about 11 kHz frequency response—about that of the average telephone.

All Macintoshes can play back 8-bit sound sampled at a sampling rate of up to 22 kHz. Two basic sound files are treated as standards. The older SND file is RAM-based, while the newer AIFF format can play from disk in real time. Producer supports AIFF files.

Newer Macintosh models also come with the ability to digitize sound in similar format. Older models require the addition of hardware such as Macromedia's MacRecorder or Articulate Systems' Voice Impact in order to digitize sound. These devices come with drivers that make them accessible to applications such as Producer. Install the drivers as described with the respective products.

To select an audio input device:

▌ Open the SOUND CONTROL PANEL document in the APPLE menu. The Sound dialog will appear. The available input devices are displayed at the bottom of the Sound dialog.

▌ Click on the desired device to select it.

▌ Select OPTIONS if you wish to change the port or other attributes for that device.

TIP:
Turn AppleTalk off if you are using the sound input device on the Printer port.

Several other manufacturers make hardware that allows the Macintosh to record and play back CD-quality audio. Producer offers direct support for the most popular of these products to date—the Sound Accelerator and AudioMedia cards from Digidesign. Connect these products and install their software drivers are recommended by the manufacturer.

TIP:
Individual Cues can be set to use either the Macintosh internal audio or the external audio card using CUE SETUP.

To tell Producer to use an external digital audio card:

▌ Select DEFAULT SETUP>AUDIO from the CUE menu at the beginning of the session. The Audio Setup dialog will appear.

▌ Click on the SOUND ACCELERATOR/AUDIOMEDIA radio button, then click OK. All Cues will then use the external audio card.

Note: There is a significant difference in the file sizes associated with standard Macintosh audio and CD-quality hard disk recording. A stereo digital audio file with 16-bit resolution and 44.1 kHz sampling rate requires approximately 10 MB per minute. Macintosh 8-bit internal audio at 22 kHz sampling rate requires only about 1.25 MB per minute for mono, and 2.5 MB per minute for stereo.

USING CD AUDIO WITH PRODUCER

Producer's CD Disc Cues allow any portion of any standard Red Book CD-DA track to be played on demand. In addition to CD-quality audio, this has the added benefit that the digital audio does not burden the Macintosh's microprocessor. The hardware required is a standard SCSI-compatible CD-ROM drive with audio outputs. (CD-ROM drives lacking audio outputs have no DACs, and thus no way to get audio to a sound system.) Install the necessary drivers and make the necessary audio connections as specified by the drive manufacturer.

SMPTE is an acronym for Society of Motion Picture and Television Engineers. This organization standardized SMPTE time code in the early days of television as a method of accurately referencing time for audio-visual synchronization and editing. The standard was also ratified by SMPTE's European counterpart, the EBU (European Broadcasters Union).

SMPTE identifies each frame of video using the format hours:minutes:seconds:frames. A SMPTE time of 01:07:54:21 indicates one hour, seven minutes, 54 seconds, and 21 frames. There are actually several different SMPTE formats in use—all of which are supported by Producer. They are distinguished by their frame rate, measured in frames per second (fps).

- 24 fps: The international standard for film production.

- 25 fps: The EBU standard frame rate.

- 30 fps: The NTSC industrial video standard (technically the original black-and-white broadcast standard).

- 30 fps drop frame: The NTSC color broadcast video standard.

Drop frame requires a bit of explanation. The NTSC (National Television Standards Committee) originally standardized 30 fps for black-and-white television. When color technology was introduced, the broadcast signal was modified in such a way that it could still be viewed on black-and-white receivers. In the process, the frame rate was altered to 29.97 frames per second. The referencing problem was resolved by dropping the reference to two frames each minute with the exception of every tenth minute.

(The next frame after 00:06:59:29 in drop frame, for example, would be labeled 00:07:00:02.) Most video productions not designed for broadcast use the more straightforward 30 fps non-drop frame reference.

USING SMPTE WITH PRODUCER

Producer's Timeline can be set to reference any of the four SMPTE formats. This is particularly useful if you wish to synchronize playback to another device such as a video deck, as described in Chapter 1. This process requires that the Macintosh be able to accept and read SMPTE time code. Producer actually reads MIDI Time Code (MTC) rather than SMPTE. SMPTE can be converted to MTC thru the use of a SMPTE-to-MTC converter. These devices are available from a variety of manufacturers. Many Macintosh MIDI interfaces incorporate the SMPTE-to-MTC conversion function.

The actual conversion process is transparent to the user. As for installation and connections, follow the instructions provided by the hardware manufacturer. The only thing you really have to do besides selecting EXTERNAL SYNC in Producer's GOODIES menu is ensure that the timing signal is properly routed to Producer using the PatchBay application.

To configure the PatchBay to route timing to Producer:

▌Open the PatchBay application. The standard PatchBay dialog will appear with the Macintosh ports displayed on the left and Producer on the right.

▌Drag a line from the Apple MIDI Driver timing icon to Producer's timing icon. (Order is important! Things will not work properly if you instead drag from Producer's icon to the Apple MIDI Driver.)

■ Close the PatchBay application. Producer should now see the time code coming from the SMPTE-to-MTC converter.

■ Double-click on the Apple MIDI Driver icon to access it's controls.

■ Set the controls as desired, then select OK. (See ABOUT PATCHBAY in the APPLE menu for more information on configuring the Apple MIDI Driver.)

Note: AppleTalk should be disabled if the Macintosh Printer port is being used for MIDI. Ideally MTC should be run on a separate port from other MIDI information being transmitted by Producer and other applications. MTC should definitely be routed to another port if a MIDI performance is being recorded.

The Producer Player application provides the ability to play productions created in Producer without having Passport Producer installed. This is useful for mass-distribution for productions. Up to one hundred copies of Player may be made at no charge; additional copies must be licensed. Please read the enclose Passport Producer Player License Agreement.

OPENING AND CLOSING PRODUCER PLAYER

Cue Sheets must be saved in Player format in order to be used by Producer Player. This process is documented in Chapter 1. Productions can be played automatically or manually.

To play a production automatically using Producer Player:

▌Double-click on the Cue Sheet file that has been saved in Player format. Producer will be launched, the Cue Sheet will be loaded, and playback will begin. Playback will stop automatically at the end of the Cue Sheet and Producer Player will quit.

To play a production manually using Producer Player:

▌Double-click on Producer Player to launch the application. Producer Player will be loaded and a basic menu bar will appear.

▌Select OPEN from the FILE menu. A standard file dialog will appear.

▌Locate and open the desired Cue Sheet.

▌Use Producer's Transport keys to control playback.

TIP:
Producer Player can access only one Cue Sheet at a time. Loading a new Cue Sheet will purge previous Cue Sheets from memory.

To exit Producer Player manually:

█ Select QUIT from the FILE menu, or press [⌘]-[.] or [⌘]-[Q].

CONTROLLING PLAYBACK

Producer's basic key commands for Transport controls are active in Producer Player. These include:

To start and stop playback:

█ Press the [space bar].

The Stage will automatically be centered on the monitor. If multiple monitors are used, the Stage will be centered on the monitor with the greatest color depth.

To pause playback:

█ Press the [return] key.

To move to the top of the Cue Sheet:

█ Press the [up arrow] key.

To move to the bottom of the Cue Sheet:

█ Press the [down arrow] key.

To fast forward:

█ Press the [right arrow] key.

To rewind:

█ Press the [left arrow] key.

To autolocate to a memory position:

█ Press the corresponding number key.

Passport Producer is compatible with files created by many popular software applications. These applications can also be used as external editors during Producer sessions. Producer can take advantage of additional hardware for both input and output of media files. The following is a representative listing of manufacturers whose software and hardware products are complementary to Passport Producer.

HARDWARE

AUDIO:

Articulate Systems, Inc., 600 W. Cummings Park, Suite 4500, Woburn, MA 01801; (617) 935-5656

Digidesign, Inc., 1360 Willow Rd., Suite 101, Menlo Park, CA 94025; (415) 688-0600

Macromedia, 600 Townsend, San Francisco, CA 94103; (415) 442-0200

Spectral Innovations, Inc., 1885 Lundy Ave., Suite 208, San Jose, CA 95131; (408) 955-0366

MIDI

E-mu Systems, Inc., P.O. Box 660015, Scotts Valley, CA 95067-0015; (408) 438-1921

Ensoniq, 155 Great Valley Parkway, Malvern, PA 19355; (212) 647-3930

Korg, 89 Forest Street., Westbury, NY 11590; (800) 645-3188

Kurzweil, 1432 Main Street, Waltham, MA 02154; (617) 890-2929

Peavey, 711 A Street, Meridian, MS 39302; (601) 483-5365

Roland Corp., 7200 Dominion Circle, Los Angeles, CA 90040; (213) 685-5141

Yamaha Corp., P.O. Box 6600, Buena Park, CA 90622; (714) 522-9962

VIDEO:

Radius Inc., 1710 Fortune Drive, San Jose, CA 95131; (408) 434-1010

RasterOps Corp., 2500 Walsh Avenue, Santa Clara, CA 95051; (408) 562-4200

SuperMac Technology, 485 Potrero Ave., Sunnyvale, CA 94086; (408) 245-2202

Truevision, 7340 Shadeland Station, Indianapolis, IN 46256; (317) 841-0332

SOFTWARE

ANIMATION EDITORS:

Electric Image, Inc., 117 E. Colorado Blvd., Suite 300, Pasadena, CA 91105; (818) 577-1627

Gold Disk, 20675 South Western Ave. Suite 120, Torrance, CA 90501; (310) 320-5080

Linker Systems, Inc., 13612 Onkayha Circle, Irvine, CA 92720; (714) 522-1904

Macromedia, 600 Townsend, San Francisco, CA 94103; (415) 442-0200

Spectral Innovations, Inc., 1885 Lundy Ave., Suite 208, San Jose, CA 95131; (408) 955-0366

Vividus Corp., 651 Kendall Ave., Palo Alto, CA 94306; (415) 494-2111

QuickTime editors:

Adobe Systems, Inc., 1585 Charleston Road, P.O. Box 7900, Mountain View, CA 94039; (415) 961-4400

DiVA Corp., 222 Third Street, Cambridge, MA 02142; (617) 491-4147

MIDI editors:

Mark of the Unicorn, Inc., 222 Third Street, Cambridge, MA 02142; (617) 576-2760

Passport Designs, Inc., 100 Stone Pine Road, Half Moon Bay, CA 94019; (415) 726-0280

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