



(basically Boris Red, well integrated into the workflow, as described below). Media 100 HD, built around the OEM version of the Kona LHe board, features a mix of digital and analog video and audio I/O for both HD and SD formats, hardware-based cross-conversion, machine control, and the integrated Title and Effects Suites, which add keying capabilities, use of AfterEffects filters, lighting, vector paint and advanced compositing modes (functionally similar to Boris Graffiti and FX packages). Media 100 SDe, based on an OEM version of the Kona LSe board, is an SD only package, with digital and analog video and audio I/O machine control, genlock and the Title Suite package. All hardware versions include a rackmount breakout box and software drivers provided by AJA that integrate the hardware seamlessly with the Media 100 software.

The Media 100 editing application has been undergoing a slow but steady evolution and development since its acquisition by Boris FX.

For years, and at its core, the Media 100 editor is an A/B roll-based application, with a wide range of customizable transitions. Since the crew at Boris has resumed development of the program, it has gotten up to 99 overlay tracks, which can contain video, graphics, or titles, and can each have an adjustable (keyframeable) opacity and/or color or luma keying. These tracks will play in real time up to the limits of the host system's processing power and the storage system's read/write rates. On an Intel MacPro that has been seven to 10 SD tracks or two to three HD tracks before the need to render kicks in. Media 100 also features real-time, clip-based color correction.

There are up to 24 audio tracks available, each with keyframeable pan and level controls. Automation can be set with the mixer, or by making nodes in the pan and level areas of each track. One of the best features of Media 100's audio handling are the audio filters. These provide a wide selection of customizable EQ presets based around parametric and shelving EQ filters that can be applied to individual audio clips. In addition, there is a master audio track to shape the entire mix. This can be outfitted with EQ, compressor, reverb, de-esser, volume controls and automation. All of these filters sound excellent, are flexible and are very useful, really some of the best on the market.

You can mix different codecs in the same timeline, which is a real time saver. And Media 100 is an open, QuickTime-based system,

which makes it easy to interface with other applications, such as After Effects (there's an XML, project-based importer supplied for this).

New features in this most recent version include Leopard (OSX 10.5) support, 720/24p support, and deeper integration with other Boris software components. This last new feature is especially significant and helpful, as it provides access to a library of title present templates, as well as the ability to apply Boris FX filters (including blurs, particle systems, lighting effects, and others) to clips in the timeline. Not only is this a huge timesaver, but is also a major developmental advance.

### IN USE

Regardless, what it always all comes down to is using the application. Granted, personal preferences play a huge role in how easy and/or pleasant an application is to use; we will try to look at the user experience as subjectively as possible.

Colleague and friend Rawn Fulton (Searchlight Films and Dennis Powers Productions) used Media 100 Producer running on a year-old MacBook Pro to edit and produce a complex 11 minute piece. This was done in high-definition DVCPROHD, with footage originally shot on a Panasonic HVX200 and transferred into Media 100 natively from P2 cards. This was prepared for the New York Historical Society, and the finished, color-corrected product was presented at the Cathedral Church of Saint John the Divine from the same laptop and a Firewire 800 array. I worked extensively with Rawn in setting up the workflow, which turned out to be fairly straightforward, as we are both long-time Media 100 users (and also as the system is so easy to use). I then assisted with graphics, color correction, titling and shot stabilization issues. Getting clips into and out of any Media 100 system is very easy, due to very solid import and export support. Individual clips, sequences, ranges, and/or whole program timelines can be imported or exported, or in the case of After Effects, be exported as XML, preserving each video and audio clip and transition. All color correction was done within Media 100, and even though it was put together from a variety of footage (ranging from HVX200 to various Sony HDV cameras to SD video and miscellaneous graphics sources) had a very consistent and rich look.

Ditto with the audio mix. Even though Media 100 is not Pro Tools or the like for audio, it was easy to do the complex mix from

numerous sources recorded in a wide variety of sonic landscapes. The final mix came together into a unified whole quickly, using EQ filters for each clip and shaping the overall mix with dynamics/compression and EQ in a master audio track, all in real time with no rendering.

When the edit was complete and approved, we brought the program to my Media 100 HD Suite-equipped studio for output by simply copying the program and bins onto the external Firewire 800 array and plugging that into my system. The program loaded and ran flawlessly and we were able to easily output a real-time hardware down-res version to tape with no rendering or hiccups of any sort. This kind of portability and flexibility blew us both away.

### SUMMARY

In the past couple of years, the small development team at Media 100/Boris have (among other things) made the application compatible with Intel processors. And now they've added a new Leopard OS, additional video/graphics layers, integrated filters and titling templates, additional support for 24p modes. Further, the workflow has generally been sped up and slimmed down. There is more work to be done—including the addition of 5.1 audio support—to bring the Media 100 HD platform back into full feature contention with other platforms. Overall, it is quite amazing (and instructive) to see how Media 100's development has come along recently, with features being added slowly but steadily, and extremely intelligently. They've patiently updated what was necessary to bring the platform back into the modern marketplace, adding and refining features methodically and leveraging the software assets and capabilities of Boris Graffiti, FX and RED.

They have done all this and kept the price of both the hardware-based and software-only packages very reasonable. For those who prefer Media 100's clean and uncluttered interface and extensive feature set, this is all very good news. For those who have moved to other editing platforms, it is definitely time to take a peek back into Media 100 and see how it all looks. For those looking to set up a Mac-based suite, a look at the new Media 100 HD is more than worth the effort: Media 100 has reconstituted itself as a full featured, efficient, fast, and price and value worthy editing platform.

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