

AVID (NLE) ASSISTANTS HANDBOOK

SAMPLER

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ABOUT THIS BOOK

This book is a sample version of the Avid® (NLE) Assistants handbook, that runs to just over 300 pages. This sample contains all of the Avid system Error messages from the larger book.

The larger book is password protected, and the password can be purchased from www.editasstbook.com. Payments are taken using a secure site provided by Paypal, and can be made in UK Sterling or US Dollars, via the usual credit cards. Alternative payment options are discussed on the website.

A donation from each sale goes to the Cinema & Television Benevolent Fund, details of which are on the next page. The contents for this sampler are:

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THE CINEMA & TELEVISION BENEVOLENT FUND



The Cinema & Television Benevolent Fund (CTBF) is the trade charity. Every year it spends around £1.3 million pounds helping people in the industry who are in need, whether it be through illness, retirement, unemployment, accident, debt etc. Both financial and practical help is given. Their own residential and convalescent home provides a refuge where people can rest and recuperate or retire to.

Anyone who has worked in the industry for two years or more is eligible for help, regardless of what your level in the industry is - from runners upwards, they will help. Simple measures such as giving help with mortgage payments, debt counselling, or even paying for children's school trips, can mean the world of difference to someone in need. There is no age limit, and their help is free.

Hopefully you'll never need their services, but it is a great feeling to know that there is a safety net for people in this industry. All cases are examined individually and confidentially.

It is a registered charity, whose patron is Her Majesty, The Queen.

A percentage of each sale of this book is donated to the CTBF

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If you are reading a pirate copy of this book - well shame on you. Feel suitably guilty, and at the very least, send a donation to the CTBF.

**The Cinema & Television Benevolent Fund (CTBF)
22 Golden Square London W1F 9AD**

www.ctbf.co.uk

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ABOUT THIS BOOK

This book is about three things:

1) **MAXIMISING EDITING TIME**

A little bit of organising and planning will allow for more time to do the fun stuff

2) **MINIMISING DOWN TIME**

Simple prevention tips and a trouble shooting guide to keeping your computer happy

3) **MAKING YOUR LIFE EASIER**

This is not the same as laziness, in fact, it's the opposite! An extra ten minutes spent working early on in the editing process can save hours later.

There is one golden rule that I work by:

Ensure that everything that happens to a project after you have finished with it runs as smoothly as possible.

This stems back to the days when online edit suites cost hundreds of pounds an hour to run. Any mistakes would be costly to fix - so take the effort to fix them when it's cheapest to do so! It's also good politics - the people after you will soon complain if your work is slowing them down. Careless work costs jobs!

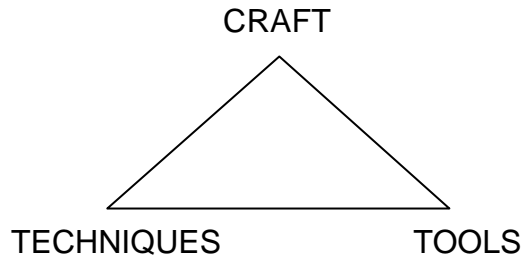
WHO IS THIS BOOK FOR?

This book is for anyone involved or wishing to be involved in editing. It is written from the point of view of an assistant editor, but there is something for everyone, from runners and interns to editors.

When I first conceived the idea of this book I was originally taking the view that some of the information in this book didn't need to be known by an editor. Their job is to edit - it wasn't their role to need this information. The industry has moved on though - there are less opportunities to learn the assistants craft and to understand project management. It may be this information that will determine your future. When I started using Avid systems the editor just edited. Now you can be expected to finish audio, create computer graphics using such packages as After Effects, Photoshop, Illustrator etc. Trouble-shooting and project management skills are becoming increasingly important - as the deadline approaches the ability to keep your editing system running becomes paramount.

WHAT THIS BOOK ISN'T ABOUT

In fairness to you, it is important to tell you what this book isn't about. To do this I need to explain my concept of what editing is. To keep this simple, I'm going to break this down into three elements:



CRAFT: Is the psychology of editing. To me it is most important to know *when* or *why* to cut.

TECHNIQUES: The methodology of the industry. Knowing the standards and processes involved - knowing what has to be done to meet what is expected of you.

TOOLS: Knowing the tools of the trade - for example knowing the Avid software inside out. This is the least important of the elements as far as I am concerned. I may know more about Avid systems than a lot of the editors I've worked with - but they know more about the craft and techniques. To put it another way - *knowing how to use Microsoft Word does not make you a writer.*

Knowing how to use an Avid does not make you an editor

It is beyond the scope of this book to teach you about the craft. However most of us have never known a time without tv or film, it is something that we have grown up with. A certain innate understanding of how edits work is in all of us. Yet no two editors will cut a complex sequence the same way!

This book is about techniques, combined with ways of exploiting the Tool sets as well.

Craft and techniques are skills that you take with you from job to job - that's what clients are really paying for.

As for tools - well forty years or so ago videotape was physically cut. In the 1980s you'd offline on SVHS and online in an analogue linear suite. In the 1990s you'd offline on Avid NLEs and online in a digital linear suite. Now you can off and online on an Avid NLE (or Final Cut Pro etc), finish on Symphony, or Flame, or still use the linear suites.

The tools change - being a professional means using the right tool for the job. If you get hung up on tools you'll become unstuck. What will we be cutting on in 30 years time?

Two things remain constant - Craft and Techniques

There are plenty of good books and manuals available for learning the tools. You can often find them on manufacturers websites. Here for example are links to free Avid and Final Cut Pro manuals:

<http://www.avid.com/support/onlinesupport.html>

Then click on documentation. It'll take you to another site where you have to select what Avid system you're interested in on the top right, and then click on the documentation tab.

For Final Cut Pro you can download a version 1.x.x manual from:

<http://docs.info.apple.com/article.html?artnum=50034>

You may have luck finding other manuals on the internet by searching via Google.com.

There are fewer books available that teach you what it is that you need to know and how you are expected to act. This used to be learnt on the job as an assistant editor. You'd learn the standard operating practices and tricks of the trade. Hopefully this book will go some of the way towards providing that knowledge.

A REFLECTION OF THE INDUSTRY

This book is a reflection of my experiences within the industry. The techniques can be applied to any editing system on any computer platform, but for specific examples:

- **90% will be for the Avid editing software - typically Media and Film Composer systems**
- **90% will be for the Apple Macintosh platform**

That is an accurate reflection of my professional working life! There are examples for PC systems and Final Cut Pro. ***Everything in this book can be adapted to work on any decent editing system.***

I've tried to limit this book to what it is that you actually need to know. In the last ten years I've never needed to know how a video signal is recorded to tape (e.g. helical scans) but knowing the difference between composite and component has been critical. This is not a comprehensive master class in post production, but it will give you a solid foundation of useful and practical knowledge

ABOUT ME

They say those who can do, and those who can't teach. Well, I'm no teacher - I make my living as an editor/assistant editor. These days I do less and less assisting and realised that there's nowhere to learn these skills except on the job. No one learns how to be an assistant editor, yet it is still the traditional career path in broadcast and feature films. So I decided to pass these skills on and give you a head start - good assistants are hard to find.

When I was at college we used to have to shoot on different tapes if we wanted to do a mix between shots. That's a laughable notion now. So whilst I'm not old enough to remember when videotape was actually cut, I was around in the pre NLE days.

I've worked on various sitcoms, dramas, game shows and corporates for clients such as the BBC, Channel 4, Sony and the Disney Channel. The shows I've worked on include Red Dwarf (camera team), City Central, The Thin Blue Line, Coupling, Shooting Stars and Time Team.

ICONS USED IN THIS BOOK

Throughout this book I've used several icons to emphasis certain points that I want to make. These are:



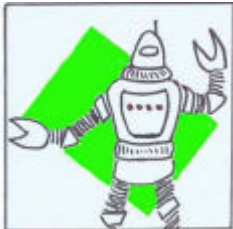
ROCKET SCIENCE

There's more to this topic than meets the eye, i.e. I'm providing you with basic theory/concepts in a more easily digested way



TIP

A handy tip, be it short cut or concept that will make your life easier.



DANGER!

Doing this could be dangerous to your computer, your health or your career, and if you're very unlucky, all three! Use caution



POLITICS

Situations that could damage your career - tread carefully as back-stabbers may have their knives out. Whilst many in the industry are nice, it a competitive business, and you never really know who are your friends! This icon is all about protecting your butt!

BUYING THIS EBOOK

This ebook is being distributed via the internet and other electronic media as a PDF, for both the PC and the Mac platforms. By distributing it in this way, costs can be minimised and passed on to you.

A sample of this ebook is provided for free. The sample contains several chapters, and the error messages. To unlock or download the complete book please visit my website at:

www.editasstbook.com

The list of error messages are provided for education purposes only. There's nothing more frustrating than not knowing what is going wrong with your machine - especially if the editor is getting increasingly annoyed. Use this list to determine whether or not you can do anything to get it running again. Anything beyond simple troubleshooting, such as reinstalling software, getting updates, or checking the boards SHOULD ALWAYS be handled by qualified experts (ACSRs). You can seriously damage your system and invalidate your warranty should you attempt these repairs. Instead, use the list to demonstrate that outside help is needed. This isn't a complete list, and was drawn from many sources. Whilst the number of listed errors seems incredibly large, the vast majority are very uncommon. In the last seven years or so, I've only seen about five different error messages.

WHY YOU SHOULD BUY THIS BOOK!

Well, it's fairly cheap - about the cost of taking me to a pub and buying us a couple of pints each, a bag of salted nuts - and if we were outside of London, perhaps even a few games of pool! It should also help make your future edits and projects run more smoothly.

AVID SYSTEM BASICS

Most Avid software has the same basic layout and processes. The computer is connected to two monitors - traditionally the one on the left is the bin monitor, and the one on the right the edit monitor. There may also be a third monitor that shows the video footage at full size.

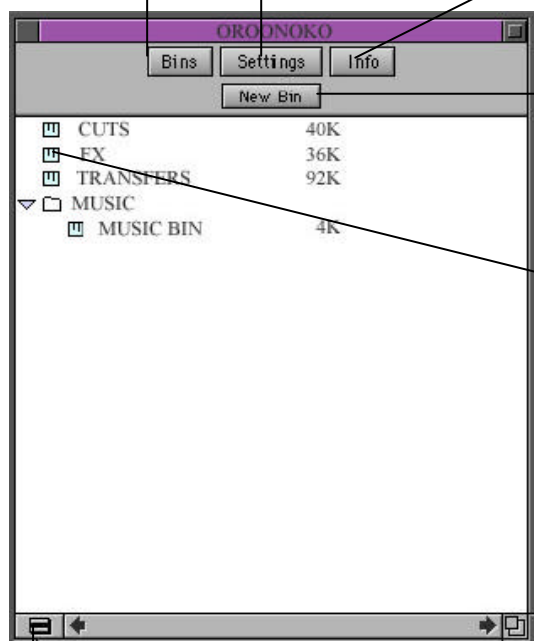
BIN MONITOR:

Shows the Project Window, and any open bins. Almost all the editing tools will also open in this window. However, at this stage all you need to concentrate on are the Project Window and the Bins. The bins will contain all of the separate elements that make up your work - clips, sequences, titles, effects etc

PROJECT WINDOW:

Settings: Click on this to modify the system settings. It will also enable you to switch between various editor settings. **Bins:** Switches you back to the bins view - which is currently displayed

Info: Shows various things such as free memory, and how long the project has been open



Creates a new Bin!

The actual bins. Double click to open, click on the text to change their names

Fast Menu: Allows extra options, such as creating a Folder within the project (the Music Bin is in such a Folder).

BINS:

Clip icon: - shows that this is a digitised clip. There are other icons for sequences, effects, titles etc. The user creates the clip name.

Information columns, in Text mode. You can determine what ones are displayed via the Fast menu>headings

Name	Tracks	Start	End
1/12 - 86tk3 MCU CEASAR	V1 A1-2	01:00:00:02	
1/12 - 86tk4 MCU CEASAR	V1 A1-2	01:01:47:29	
1/12 - 87tk1 CU CHALICE	V1 A1-2	01:03:27:23	
1/12 - 88tk1 MS TEFRY **SEE NOTES**	V1 A1-2	01:04:58:18	

Fast Menu, gives you extra options

Bin Display Options. T (selected) is text, F is Frame, shows the actual images (which you can play), and S is script, a combination of images and text.

Text Bin View options. A pull down menu that allows you to see statistics, film information etc. It also allows you to save and display your own individual bin views

EDIT MONITOR

This shows the actual sequence that you are building. It looks quite complex, but is easily divided into three separate areas:

- **Source Monitor:** shows the rushes that you are viewing
- **Record Monitor** shows the actual sequence you are creating
- **Timeline:** shows how the sequence has been built in time. It can also show the source material as well if you toggle between them.

The edit monitor is shown overleaf:

Source monitor: The footage you are considering using appears here

Fast menu gives you the more common effects and project management options

Edit Monitor: The actual sequence



These icons control the sequence. The Source footage is controlled by the icons under it. These icons can be removed or changed, and the same results achieved via the keyboard.

Timeline - shows the sequence. In this case it consists of one video track, and two audio tracks, with the track names being displayed

Fast Menu for Timeline options

DIGITISING BASICS

It's actually surprising how little time an assistant spends digitising, yet it is the critical function of the job. If editors have complaints about assistants it's because they've digitised material incorrectly. Even after having digitised literally thousands of tapes, I still take the time to get it right. I usually start by checking the digitise settings (Special menu when Digitise Tool is open and selected) - but we'll start by looking at the Digitise Tool.

The Avid digitise tool is opened via a bin - as there must be somewhere to put the material once digitised. On the Media Composer range you can open it with a keyboard shortcut - Apple+B, or via Bin Menu>Go to Capture Mode. For some reason, Avid change the layout and design of the Digitise Tool on a regular basis.

COMPRESSION:

The first thing is to determine what compression settings to use. On older systems both the audio and video compression rates were located on the compression tool (Tools Menu). On later models the video compression is part of the Digitise Tool itself (4 on the figures overleaf). The higher the image gets compressed, the less memory it takes up - for Avid systems the AVR numbering work in reverse - the higher numbers e.g.. AVR 77 means less compression and higher quality.

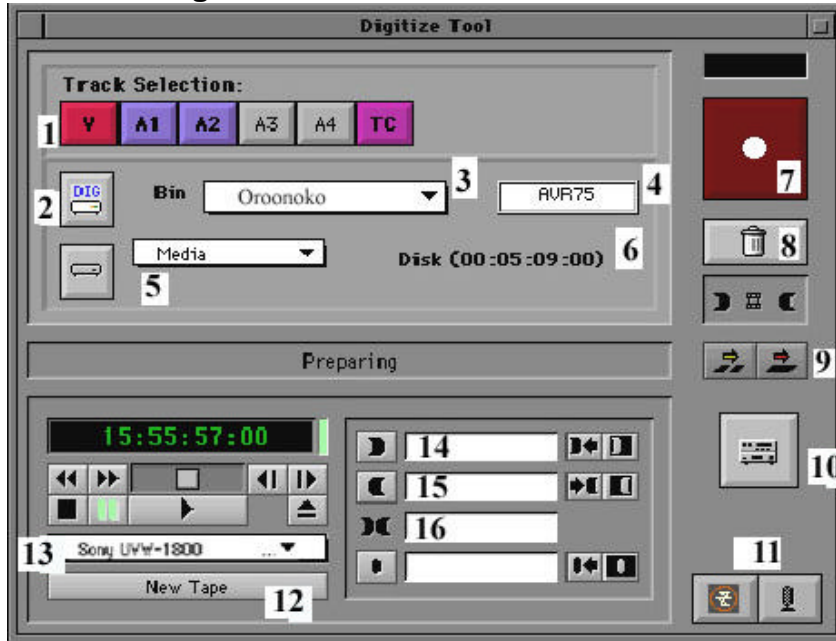
Audio is almost always set at 48000 (1:1 Full) - which is broadcast quality. The amount of memory gained by digitising audio at 44100 is minimal. Video settings depend on the job. In the UK offline editing is usually set to AVR4 (if there's an option of 4S or 4M most editors will opt for the 'M' setting as it looks softer and less pixelated. Actually the S setting is slightly higher quality, and technically, M settings are used for multi-camera shoots). On later machines offline editing is done at 20:1 Online editing is set to AVR77 or 2:1 (1:1 is rarely used in UK broadcast).

The editor should specify what compression settings they want. Always check that you have set them up correctly.

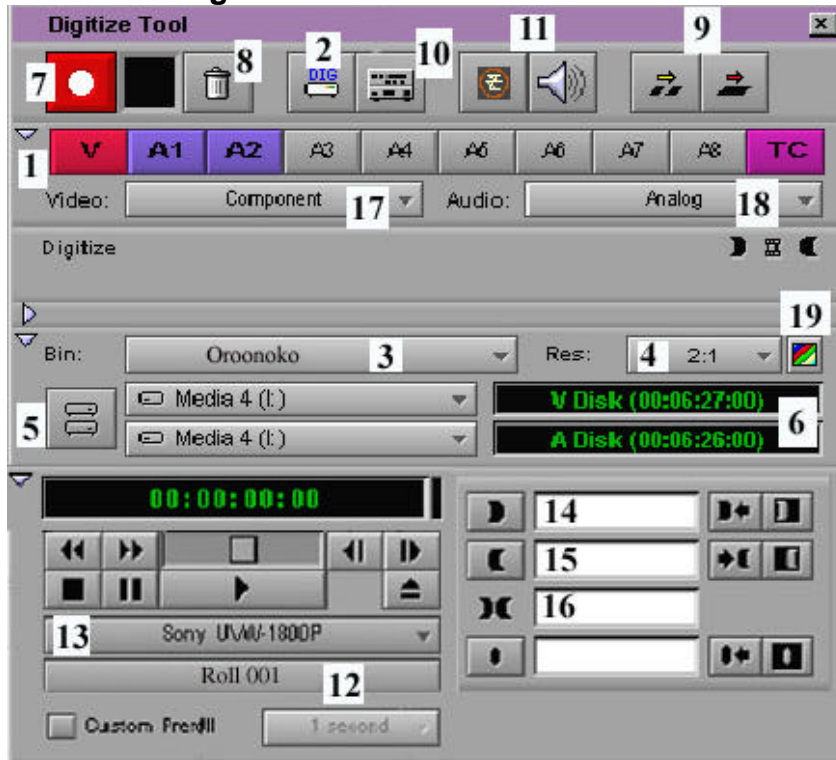


On FINAL CUT PRO to avoid audio sync problems the audio should be digitised at the same rate at which it was filmed. For best results it should be recorded and digitised at 48.1Khz

Version 7 Digitise Tool:

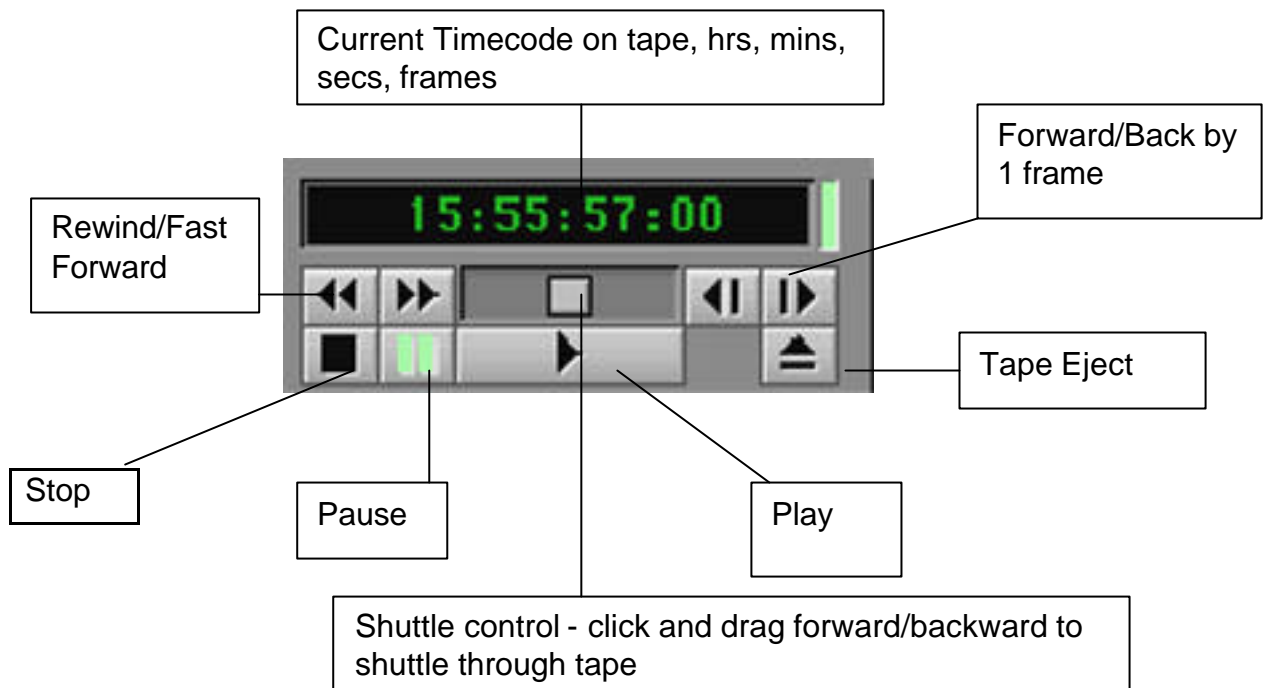


Version 10 Digitise Tool:



One major difference between these two is that you can minimise the amount of information presented to you in v10 by clicking on the little blue triangles to open/close certain sections

Deck Controls:



- 1: The highlighted tracks will be digitised - V for Video, A for audio, TC for Timecode. Always select timecode unless using a non-TC source.
- 2: Toggle between digitise and logging mode
- 3: The selected bin that will be digitised into. It's a pulldown menu so you can change bins. Only open bins can be digitised into
- 4: The current resolution for digitising video
- 5: Drive Icon - toggle between digitising to one drive (as with the v7 figure) or splitting audio/video to separate drives (v10). The name of the current drive selected is next to it - another pulldown menu to switch drives
- 6: Amount of storage left on selected drive
- 7: The big red record button!
- 8: Trash button to stop and trash the current digitising
- 9: Select to digitise straight into sequence
- 10: Deck icon, switch off if not using an Avid controlled deck
- 11: Waveform/Vectorscope/Audio Tool - click to activate
- 12: Current tape that is in the deck. New Tape is not an acceptable name!
- 13: Current video deck that the Avid is controlling
- 14: The Mark In icon for selecting where the digitising should start. The timecode for this will appear where the number 14 is. You can just type in the TC if you know it
- 15: The Mark Out icon for selecting where the digitising should end. Timecode will appear. You can just type in the TC if you know it
- 16: The duration of the clip will appear here (or can be entered in here)
- 17: Selecting how the video is being input (Component/SDI/Composite etc). On v7 this is in the Tools>Video Input Tool
- 18: Selecting how the audio is input (analogue/digital etc). On v7 Project Window>Settings>Audio Settings.

19: Switch between full colour and black and white. On the Compression Tool in v7.

MIXING COMPRESSIONS

On early Avid systems you couldn't mix different video compression rates within a sequence. From v6 onwards you can mix them, but with certain provisos. You can only mix compression rates that have the same number of fields. Single field resolutions are defined by a S as in 15:1s, 4:1s, AVR 6s etc. You also cannot mix compressed and non-compressed (1:1) - and there's a few more conditions when working on film based projects.



Why would you mix resolutions? Well, if you were offlining and then onlining, it would make sense to import all of your graphics at the online resolutions - so that you were always using the final graphic. So, you could edit the video at AVR12 (2 field) and use graphics of AVR77 in the sequence (or video at 20:1, with graphics at 2:1) for example.

If you get it wrong, the legend 'Wrong Format' will appear in the record monitor.

You cannot mix audio rates within a sequence, although from at least v10 you can convert 44.1 to 48Khz within the sequence. You can also convert imported audio from v5 onwards - but only during import.

EMERGENCY COMPRESSION SETTINGS

Not for true emergencies - you'd only use these if storage was really becoming an issue. I've never seen these used anywhere - except when editing a black and white film. These are not available on all systems - and are normally found in the Compression tool - although the monochrome setting has reappeared on v10s Digitise Tool (19) above.

- **Detail:** You can select reduced detail to save space
- **Chroma:** Full Chroma is the usual set-up - Reduced Chroma removes most of the colour information. Monochrome removes all of the colour information - should be used when editing b&w films for obvious reasons.
- **Rate:** You can capture at a lower frame rate i.e. 12.5/15fps. It doubles your storage but looks dire - I haven't seen this since v5.

TRACKS

There are various tracks that you can de/select (1 above). By selecting them they will be digitised or logged.

- **V** the video track - takes up the most memory. I normally deselect it when digitising audio Wild Tracks/ CDs etc
- **A1-8** the audio tracks. On 90% of jobs you'll only need 1+2. To digitise the other tracks you need an Avid system that comes with the correct audio card and an external VSD and either a 442 (for four tracks) or 888 (eight tracks). It'd all have to be wired up correctly - and on the external

boxes the correct audio rate must be selected. The pulldown switch is only used for NTSC film based projects. ***This does not stop you from using 8 different tracks within a sequence. This only affects input - output is not affected except that you could not record all of the tracks within the sequence separately in one go.***

- **TC** the timecode from the source - essential that this is selected if you are working offline. With this deselected (when using non-TC decks such as consumer VHS) the system will use the time of day from the computers own internal clock. This isn't an icon to play around with.

LOCKING AUDIO AND VIDEO

You can choose to digitise the audio and video together or separately (5 above). The main reason for separating them is when digitising video at high resolution (i.e. low compression!). The drives can then be working overtime to play back video streams and audio at the same time, leading to over-run/under-run errors. For offline there is little need to split them.

SOURCE

Deselecting the deck icon (10 above) tells the system that you are digitising from a deck that it does not control - that is, a deck that it's remote cable isn't connected to, such as a CD player. When digitising you'll still need to input a tape number (12 above) before it'll let you digitise. As the system gets its timecode info from the remote cable, don't use this method for anything that requires accuracy (although see Importing Audio).

DECKS

Where your current video deck is named (13 above) there is a pulldown menu, with:

- **Check Decks:** checks to see if a video deck is connected and available. Use this if No deck, or Deck Not Found messages appear
- **Autoconfigure:** If a different deck to the one named is connected, this option will make the system search its' database for a template to control the deck. If it cannot find one, it'll use a Generic Template.



Staff Assistants: On the Avid hard drive you'll find a folder called Supporting Items>Machine Templates. This is a list of hundreds of decks that the system supports, and you can download new templates from Avid. Every time you autoconfigure the system has to go through this list to find a match. You can speed things up by moving the templates for machines you don't have to a new folder elsewhere. DO leave the generic templates in there

though.

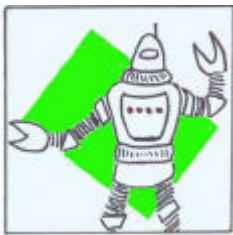
CONTROLLING DECKS

If you have a source with timecode, you need to connect the remote cable into the deck to get the TC into the computer. Most decks use the Sony 422 protocol but some, like the DSR20 use the 232 protocol. You may need an adapter if using a Mac based system (generally Macs use 422 and PCs 232 -

but this isn't much to worry about), such as the Rosetta Stone from Addenda.com.

For decks without these remote ports, such as the DSR11, you may still be able to connect them to the Avid if they have a Lanc port. You need a Lanc to 232/422 converter such as the one provided by TAO in the US, and Michael Sellman Ltd in the UK. You then need to load a Lanc template into the Machine Templates folder - this template is provided on the Avid Goodies CD that came with the system.

Once the remote and other outputs have been wired properly (note, you may need to provide the deck with a reference signal from a black and burst generator) select Check decks or Autoconfigure and you should be away.



There is an issue about getting timecode out of 'cheaper' DV/DVCAM decks with any degree of accuracy. This is in part due to them not using the SMPTE timecode standard, and part due to the data being converted for remote control. If you are digitising via firewire, you are normally ok - it's digitising component with 232/422 control where problems can occur. It's a good idea to digitise with

Timecode in vision so that you compare the BITC with what the Avid says it is in the bin. The timecode can then be modified (Select the clip, Clip Menu>Modify>Starting Timecode). This can also make batch digitising DV material a bit ropey, as well as creating accurate starting codes for digicuts. Sony Masterclass machines don't suffer from this problem. Search the Avid-L archives (see later) for more information.

BINS

There is a pulldown menu where the current bin name is (3 above). If you have more than one bin open you can select which one to digitise into. It's very easy to digitise into the wrong bin - so keep an eye on it.

INSERT/OVERWRITE

If you start digitising and the Avid NLE automatically starts to create a sequence then you'll have either of the Insert/Overwrite Icons selected (9 above). They work in the same way as editing - the yellow insert arrow inserts the footage and moves everything after it up (increases the duration of the sequence), the red arrow overwrites (replaces) any footage (sequence duration remains the same). ***If you are digitising with a sequence open, and that sequence has an in-point marked you could insert/overwrite straight into that sequence.***

LINING UP VIDEO

see also the chapters 'Basic Video Theory' and 'Broadcast Quality'



By lining up video I am talking about checking the video signals to determine that they are within broadcast specifications. Online editing is all about making the material meet very strict delivery criteria - if your programme doesn't match the criteria it will be rejected, and you'll have to fix any problems and resubmit it to quality control testing once more.

In offline editing you rarely line-up the video, as you aren't working at broadcast specs. However, it is worth checking it at the start, and then periodically throughout the life of the project. This ensures that the NLE is showing a reasonable approximation of what was shot - Directors of Photography can get upset if the footage in the system doesn't look like the footage they shot (understandably so - because the producers/director spend more time looking at the NLE footage, and may start to question the DPs credibility!)

This whole topic is far more complex than I'm representing it to be. The best advice that I can give is to get hold of an engineer for a day to go through it with you. There are whole books dedicated to this - so remember that I'm giving you generalised basics.

INPUT

Starting at the beginning - the cameraman will record colour bars on to the start of each and every tape. These bars should last for at least 30 seconds, and will also have tone on the audio. With the camera he (or she) will do a white balance - they fill the frame with a white subject and flick a switch. This tells the camera that this equals white, and that this white should match the white on the colour bars. They do not film the white balance by the way - so you'll never see it in action!

Now, colours have varying wavelengths which are recorded electronically as a voltage. Broadcast white is 0.7v - so the cameras colour bars will have white at 0.7v. The white balance told the camera that what it was currently seeing (a white object) also equalled 0.7v. From this reference point, the other colours can be determined.

When the tape comes into the edit suite we need to calibrate our equipment to it - we need to make sure that what the camera thought was white, actually is white. So we examine the colour bars on a waveform and vectorscope (scopes for short). At this point you can use the systems built in scopes (Tools>VideoTool Input, or the icon on the digitise tool). On the **waveform** monitor the colour bars will appear as steps going down to black. Each colour has to hit a particular mark to be correct. The important two are White and Black which reflect the luminance of the signal. If the white is too high (hot) or

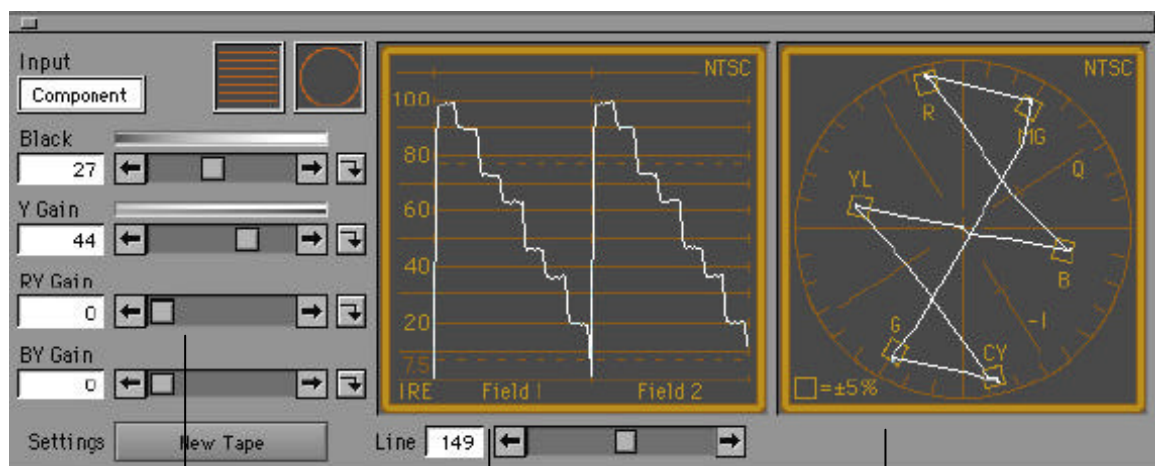
the black too low (crushed blacks) you'll have a signal that is illegal for broadcast.

PAL and NTSC uses slightly different methods for measuring the signals - PAL uses Volts and NTSC uses IRE. The levels are:

PAL	1.0 White (by which they mean 0.7!)	0.3 Black
NTSC	100 IRE White (77IRE for 75% bars)	7.5 IRE Black

You adjust the signal coming in so that the white and black sit on the correct levels, and then check the other colours.

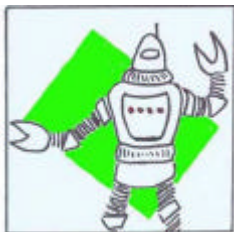
The Avid System's Internal Scopes (showing NTSC set up):



Controls for Adjusting

Waveform (note the steps)

Vectorscope



BRAIN ACHE: Colour bars can be recorded at different levels, e.g. 100% bars, 95% bars, 75% bars. Each version has slightly different level settings. If the bars look way off to begin with, check to see if selecting a different bars level makes it correct (there's a 100% bars icon in the Video Tool). Things are made more complicated again as waveforms can show either luminance bars, chrominance bars, or a composite of the two, which affects the appearance of the steps.

Experienced operators can tell what they are looking at from the shape of the steps - again I highly recommend getting an engineer to go through this with you.

RECOGNISING THE DIFFERENT BARS:

First off, bars can be described in a sort of short-hand.

100% bars can be described as 100:0/100:0
 95% bars (BBC) 100:0/100:25
 75% bars (EBU) 100:0/75:0

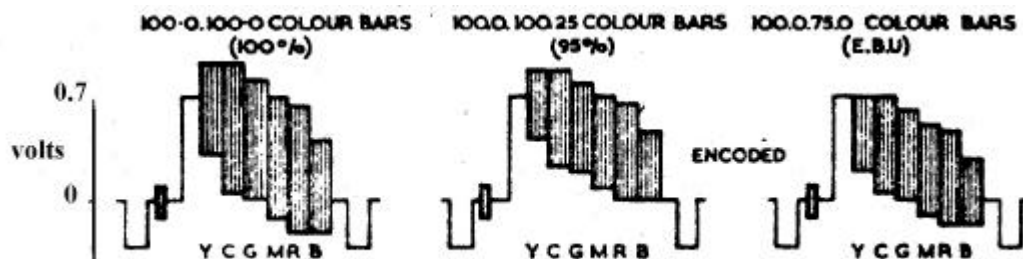
US 75% bars can be defined as 77 7.5/77 7.5 (IRE scale).

All of these numbers reflect the luminance and saturation of the images. You may see these written down in record reports that often accompany broadcast masters.

100% bars can be recognised because the chroma extends above peak white and below black level, and the bottom of the green bar sits on the black level.

BBC bars (95%) chroma no longer extends below black and the bottom of the last two bars sit on the black level.

75% EBU bars the first two colour bars (yellow and cyan) align with the peak white.



For NTSC waveforms speak to an engineer - it's not something that I've had to know, living in PAL land as I do!

The **vectorscope** has little boxes and the idea is to 'rotate' the signal so that each colour sits within it's correct box - which represents the gamma (colour) signal.

When the waveform and vectorscope are correctly aligned, not only are we getting an accurate representation of what was shot, but our signal should also be broadcast legal as long as it does not go beyond the limits. This is discussed more fully below.



PLEASE NOTE: Both scopes show a lot more information than this, such as phase, sync, porches etc. I'm providing a basic guide only. For more detail try:

<http://www.videotek.com/notes.html>

<http://www.tek.com/Measurement/>

DRIVES AND WINDOWS NT

(email to Avid-L from Roger Shufflebottom)

When new drives are attached to the NT system, they will need to be striped, formatted and configured. The installation notes refer to SCSI drives although the comments on moving drives around refer to Fibre Channel devices, too.

1. Connect the drives to the SCSI accelerator card and start the computer. From 'Start', choose Programs/Administrative Tools (Common)/Disk Administrator. After a delay the Disk Administrator window appears, probably with a message that the configuration has changed. If this is the first time the drives have been attached, click OK and continue.

2. The Disk Administrator window will probably show the volumes as 'Unknown'. Right-click on each one and choose 'Delete'. Now left-click to select a volume and then Ctrl+click to select a pair. Go to the Partition menu then choose 'Create stripe set'. The capacity shown in the box is the combined capacity of the pair; either stripe the entire pair as one volume or make several smaller partitions. For training, a good choice might be two large partitions with a third, much smaller one for project and file backup. It is possible to have unstriped and striped partitions on the same pair. When finished, choose 'Commit Changes'.

3. Now format the new stripes (Right click on the set). Choose NTFS as File System and 'Quick format' if the drives are new. If the drives have previously been on a Mac, do not Quick Format - a full format is required. Follow all the prompts and when done, close the formatting window.

4. It is now possible to reset the drive letters (R-Click). To give a label to the volume, right-click and choose properties; now a name (label) will be appended to the drive letter. Before you go any further, go to the Partition menu in Disk Administrator and save the configuration, and allow the system to save this to a floppy disk, too. If you have a problem later or wish to mount the drives on a different system, this is essential (take the floppy with you!).

5. After all this, it is also necessary to run an Avid utility called Disk Mounter. Go to Start/Programs/Avid/Utilities/Disk Mounter. Choose 'Register '. This is vital as it should ensure that if other drives are connected to the system, or the original drives are moved, they will be recognised. If this has not been done, it is possible to use the disk configuration that was saved to floppy when moving the drives to a different system. In this case, however, it may be a case of either/or: either you see the original drives but not the new ones, or you see the new ones but not the original ones. Either way you are in trouble! Disk Mounter only works with striped sets and informs Windows NT when sets are moved from system to system. If the drives don't mount and you really think they should, run Disk Administrator, then close it and run Disk Mounter and press 'Mount'.

> Good luck!

Roger Shufflebottom
Editor and ACI

Author of 'Video Editing with Avid' - Focal Press 2001

ROUTINE MAINTENANCE

It's easier to keep an Avid system in tip-top shape than to troubleshoot problems. A few simple procedures will keep it all running smoothly.

AVID UNITY

email to Avid-L from Jeff Sengpiehl

How long has it been since you've last optimized your workspaces??

I thought so. Ok- shut down your clients- make sure they are disconnected in the monitor tool. Then select all your workspaces on that there server- and optimize all files.

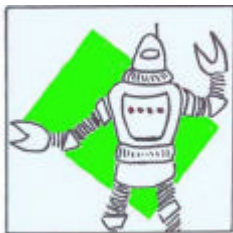
MAC

On a routine basis (say once a month, or at the start of a project), you can rebuild the desktop. The desktop holds 'invisible' files that store the information about your files, icons, comments in the Get Info box, shortcuts etc. By rebuilding the desktop you are forcing the Mac to check all of these things.

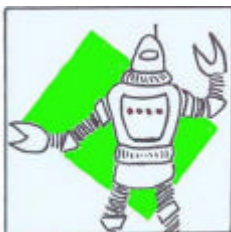
The standard process is to hold the Apple+Option keys during bootup (you only need to hold them down after the extensions have loaded). You'll then be asked whether you want to rebuild the desktop or not. This only cleans them out and doesn't replace them with new ones - so if you have any problems with your system, they may not be removed. To remove them you need to use software such as TechTool Pro (or the free version, Tech Tool Lite).

WINDOWS

I personally find the Windows systems harder to troubleshoot and maintain - even though I've used them for longer. I'd recommend using something like Norton Utilities to run routine tests on the system and to make minor repairs.



Whilst Avid drives (the ones that hold the audio/video data) shouldn't be defragged or speed optimised, I see no real reason to avoid doing this to the actual computers drive. But first, make a back up, and only do this after taking further advice. I'd NEVER do this as a freelance assistant either.



If you have an Avid system on any network (i.e. Avid Unity) or on Windows NT etc there is one rule: **Never, ever, allow IT specialists anywhere near it.** They'll do stuff to make the network work better - in the process they usually screw up the Avid system itself. It is better to ignore the fact that it's computer based. IT specialists are not trained to deal with Audio/Video work - get an Avid specialist in if you have problems.

ERROR MESSAGES

In the following pages there is a list of error messages that I've collected from various sources over the years. They are a collection of PC, Apple OS, and Avid messages. ***An index to the messages is provided at the end of the book.*** This is not a complete list of error messages.

ABOUT THESE MESSAGES

Whilst there does seem to be a lot of error messages, it is important to note:

1. This list has been compiled over the years - there's error messages here for machines that are ancient, and are just not relevant to modern models. Other programs have similar numbers of error messages, and Avid should be congratulated for not hiding them.
2. I've been using Avid systems since 1994 - I think that I've only ever seen 5 different error messages in all of that time. It'd be highly improbable that you'll see many of these error messages. Most occur when a new version is released, and then fixes and patches are quickly released to fix the problem.

HOW TO USE THIS GUIDE

- **THIS LIST OF ERROR MESSAGES SHOULD ONLY BE USED TO DETERMINE WHETHER OR NOT YOU NEED TO CALL IN PROFESSIONAL HELP.**
- **FOR SOME PROBLEMS THE TROUBLE-SHOOTING METHODS IN THE PREVIOUS CHAPTERS SHOULD HELP. IF THE ANSWER TO THE PROBLEM INVOLVES OPENING UP THE AVID OR RESEATING THE BOARDS, ETC AND YOU DO THIS YOU MAY BE INVALIDATING YOUR WARRANTY WHICH WILL COST YOU BIG BUCKS. YOU SHOULD ALSO BE AWARE THAT THE STATIC CHARGE ON YOUR BODY CAN FRY YOUR BOARDS - YOU NEED TO KNOW HOW TO GROUND YOURSELF PROPERLY**
- **IF YOU ARE AN ASSISTANT IT IS NOT YOUR JOB TO FIX THESE PROBLEMS. THIS LIST IS PROVIDED SO THAT YOU CAN TELL THE EDITOR THAT X IS THE PROBLEM AND WE WILL NEED Y TO FIX IT. Y SHOULD BE AN ACSR.**

IT IS FALSE ECONOMY TO OPEN UP ONE OF THESE MACHINES AND TO TRY AND FIX THESE ISSUES YOURSELF. IF YOUR SUPPORT CONTRACT HAS EXPIRED, HIRE AN ACSR/SOMEONE WHO KNOWS WHAT THEY ARE DOING. THAT'S ENOUGH WARNINGS - IF YOU DO TRY TO FIX THINGS YOURSELF AND IT ALL GOES WRONG, YOU ONLY HAVE YOURSELF TO BLAME. NO-ONE INVOLVED IN THIS BOOK WILL ACCEPT ANY LIABILITY WHATSOEVER.

**YOU MUST READ THE WARNINGS ON PAGE 37
BEFORE ATTEMPTING ANY OF THESE SOLUTIONS!!!**

YOUR MILEAGE MAY VARY
Solutions to Avid Error Messages

This list has been compiled from various online sources - the most influential of which was a list posted on the now defunct Avid BBS by Jeff Sengpiehl of Moviola Digital in Hollywood, whose formatting I've kept throughout. Whilst these solutions have worked for some people, there is no guaranteeing that they'll work for you - as no two Avid systems will be exactly the same. If an error message isn't here, try Avid.com where they have an up to date list.

Error: -37 file not found error

Occurrence:

When trying to copy files.

Solution:

Turn off and/or remove the Virex Control Panel. An update 5.9.1 will be issued by distributor of Virex ASAP.

Error: -43 error File Not Found

Occurrence:

-43 error File Not Found when launching MC 7.0.1 -43 error File Not Found.

Solution:

In addition to being caused by using the old Avid Users folder and old 6.5.3 user settings -this error can also be caused by the using the old Composer Projects folder, as well as possibly a corrupt MCState. Tried hiding the old Avid Users folder, and no help. We then trashed MCState and Site Settings, and renamed the Composer Projects folder - and this got rid of the error.

Occurrence:

The error message appeared after bringing 6.5.x user settings forward to 7.x software. A common example of receiving this error is at the user/project window when launching Media Composer/Xpress.

Solution:

Possible solutions:

- Create a new user setting.
- Create a new user folder.

Error: -50 Mounting Failed -43 Failed to set driver

Occurrence:

When trying to mount or partition a drive from within Avid Drive Utility

Solution:

These error messages can occur if you have booted the CPU without having any drives spun up. This only happens with single-ended SCSI cards. The reason behind this is that the SCSI card needs to see at least one drive on the bus on boot-up otherwise it will not load it's on-board driver. The solution is to spin up at least one drive before you boot the system, then other drives such as Mediashuttles can be added to the system after boot, and then mounted or partitioned in ADU successfully.

Error: 3d FX Underrun

Occurrence:

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Playing sequence

Solution:

- Turn off the Scrolling Timeline function in the Timeline setting
- Render some of the 3D effects

Error: 3D_EFFECTS_OVERRUN

Occurrence:

The error occurred when playing two or more 3D effects that are adjacent to each other.

Solution:

A solution is to render one of the effects.

Error: A problem has occurred on drive (Drive Name) some data may have been lost... (Computer suggests running disk/data recovery software.)

Occurrence:

Occurs when choosing partitions in the digitise tool.

Solution:

System:

Xpress 2.1/MC 7.1

G3 system running Mac OS 8.1

Four 18GB Pro drives - two 2-way striped - one stripe on each bus of a Dual Channel ATTO

What occurs:

When selecting drives, related to one of the stripe pairs, in the digitise tool, the user got a Mac OS message,

(cartoon head and speech balloon,) "A problem has occurred on drive (Drive Name)...

Some data may have been lost... Check recent files..." And, in the same message,

the OS recommends running disk/data recovery software.

Solution:

This error occurred for every partition that was part of one of the striped pairs.

In this case, the terminator for the SCSI bus, that the selected partitions were on, was the cause of the problem.

Error: ADMC_CONSUMER

Occurrence:

This error occurred while trying to play a sequence.

Solution:

The problem was solved by recreating the title media within the sequence.

Error: ADMC_CONSUMER

Occurrence:

The error occurred while trying to play a sequence.

Solution:

This error message can be caused by a 3rd-party extension called Kaleidoscope. It is not supported and should be removed.

Error: ADM_FIFO_ALLO_CD

Occurrence:

When recording with Audio Punch-In tool

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Solution:

Try closing the Digitise tool

Error: ADM_GAIN_SEG_OVERFLOW

Occurrence:

While trying to play a sequence

Solution:

Locate and remove corrupt portion of the sequence

Try moving the Audio to a different drive from the video

Error: ADM_REC_FIFO_OVERRUN

Occurrence:

This may occur while digitising.

Solution:

Check to see if AppleTalk is active (in Chooser).

Make sure it is set to ""Inactive"".

AppleTalk being active may slow down the bus enough to cause the overrun error. Always deactivate appletalk while digitising.

Error: ADM_REC_FIFO_OVERRUN

Occurrence:

This error message may occur when digitising.

Solution:

Possible solution: Make sure the Disk Cache in the Memory Control Panel is set to 96k on PCI models.

Error: ADM_REC_FIFO_OVERRUN

Occurrence:

ADM_REC_FIFO_OVERRUN when digitising clip.

Solution:

Solution was to open the bin with this undigitised clip in another project and digitise. It worked. Then we opened the bin in the original project and the clip played fine.; Have no idea why this clip wouldn't digitise in the original project.

Error: ADM_REC_FIFO_OVERRUN when digitising clip

Occurrence:

This error may occur when digitising.

Solution:

Rebuilding the Digisetup may fix the problem.

Error: ADM_REC_FIFO_OVERRUN

Occurrence:

When trying to digitise

Solution:

Check to make sure there are no Creating or Temp files loose on the media partition or in the Avid's application folder.

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If your system is running on Windows NT, the Creating or Temp files will live either in the Avid Xpress, Media Composer, or the Symphony folder that lives in the Avid folder that lives in the Program files folder that should live in the D drive. Creating and Temp will files have a windows icon.

If your system is running on a mac, they will be in the Avid Xpress, or Media Composer folder that should be on the root level of the internal drive.

Error: AF FileStream Error Closing File Stream

Occurrence:

Error occurred when closing a bin or quitting Media Composer.

Solution:

This message was caused by a full hard drive. The hard drive had 0 k(zero) available.

Error: AFIFO_GIVE_OVERRUN

Occurrence:

When trying to perform an Audio Mixdown

Solution:

Use Add Edits and create the mixdown in several passes. If mixing down more than a couple of tracks, try creating the mixdown in several passes

Make sure AppleTalk and File Sharing are inactive

Check Disk Cache isn't set too high

Can be caused by corrupt EQ effects

Error: amefs_FILE_SIZE_EXCEEDED

Occurrence:

Creating or recreating effects

Solution:

One or more media drives may be full. Check the Hardware Tool or check each partition for available space at the desktop level.

Error: Amount of Audio received differs from amount of audio requested

Occurrence:

While digitising

Solution:

Check for INIT conflict. Remove Apple CD-ROM INIT and CD-ROM REMOTE

Check pulldown switch on VSD

Error: Amount of Audio received differs from amount of audio requested

Occurrence:

On model 400 and 800 with Film Option

Solution:

Reblessing system as a Film Composer

Error: Amount of video differs from the amount requested

Occurrence:

When digitising

Solution:

Indicates that there is a problem synchronising the audio and video

Check the pulldown switch on the VSD. It should be set to 1.00 for NTSC or 30fps projects and set to .99 for film or 24 fps projects in most cases. It should be set to 1.00 for ALL PAL projects.

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Try recreating the DigiSetup file (delete it, and restart)

Check Black&Burst from a single source is feeding your VSD, deck, ABVB and VLANS/VLX

Check the power especially on the audio hardware and the tape deck and VLAN/VLX. The audio hardware and the VLAN/VLX can get into a strange state and powering them down will reset them

Check your deck to verify the play rate is correct

Your VSD may be failing

The Audio signal may be too hot and cause the Media Composer to skip a frame when digitising

Error: Any Clip=NULL

Occurrence:

When sifting

Solution:

Could be caused by a corrupt bin. Try dragging clips to a new bin, or retrieving a copy of the bin from the Attic

If Sift column is set to ANY you may get this message

Check for missing Supporting Files

Check for corrupt Media Files - run Norton to locate

Error: An error occurred validating the media directory

Occurrence:

An error occurred validating the media directory

Solution:

Could be caused by a corrupt Omfi MediaFiles folder. Here's how to create a new one:

1. put an "X" at the head of the Omfi MediaFiles folder for the partition the error occurred on.
2. launch into composer
3. launch the digitise tool and select the problem partition in the pulldown to create a new omfi folder
4. quit out of composer.
5. open the renamed "xomfi" folder and move all of the media files into the newly created omfi folder. (do not move the msm files)
6. launch back into composer.

Error: An Error Occurred Cleaning (Volume Name) You May Want To Delete The Database On That Drive

Occurrence:

This error message could appear when exiting out of Media Composer.

Solution:

Solution: Delete the msmMac.pmr and msmOMFI.mdb files on the volume name that appears in the error.

Error: AOBJ_Version_Mismatch

Occurrence:

When trying to open a v7 project in 6.x

When trying to open in 6.x a back-up of a 6.x project that's been brought forward to v7

Solution:

Try deleting (back it up first) the version 7 of the project from the Composer Projects folder and then opening the backup in 6.x

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Error: ASSERTION FAILED INFO-<TRACK != NULL

Occurrence:

Multiple instances

Solution:

Try increasing the memory to the Media Composer/Xpress application.

How to do that:

- 1) Close all applications and reboot system.
- 2) Go to the Apple Menu and Choose About this Mac/About this Computer.
- 3) Write down the number of what the largest unused block is.

Subtract 20 megs from that number

- 4) Find the original application in the Media Composer/Avid Xpress folder in your internal HD.
- 5) Highlight the Composer/Xpress application.
- 6) Go to the File Menu and select Get Info.
- 7) Set the preferred memory size to the number you came up with above in step 3
- 8) Do not change the minimum size.
- 9) Close the Get Info window and launch the application.

Error: ASSERTION FAILED OFFSET > (- FRAMES_INC)

Occurrence:

When attempting to generate an EDL

Solution:

When sequences produce errors it is often helpful to isolate the part or element(s) of the sequence to determine the source of the problem.

In this case, dividing the sequence in half and creating an EDL from each half revealed the problem to be in the first half. The first half was again divided to further narrow down the problem area. Eventually, the problem was determined to be a single effect. The effect was removed and then reapplied. The entire sequence was then able to generate an EDL without the error.

Error: Assertion Failed Output Device Janus

Occurrence:

This error message may occur when trying to promote an imported pict with alpha to 3D. It is Assertion Failed Output Device Janus

Solution:

The hi-con was digitised from video tape and exported as a pict file. The pict's graphic and hi-con were then married together in PhotoShop. Manually creating a new alpha channel within Photoshop (rather than using the digitised hi-con exported as a pict) fixed the problem.

****Note**** The error was not produced when working at AVR2S.

Error: Assertion failed! EDL Chained (tail)

Occurrence:

When trying to create an EDL from a PAL project

Solution:

Sony 9100, Sort mode: A

EDL had multiple audio tracks and one video track. The error did not occur when EDL was generated from any audio tracks. Found that when the video track was added, the sort mode changed itself to B. Manually changing this back eliminated the error.

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Error: Assertion Failed: BYTES_AVAIL_FILE_VDM_CONTEXT_CVTR

Occurrence:

This error message could appear when trying to render a submaster over multiple video tracks with effects.

Solution:

Possible Solution: Render one or more video tracks before rendering the submaster.

Error: Assertion Failed: Invalid_Trim

Occurrence:

When trying to load a particular sequence into the record monitor the error Assertion Failed: Invalid_Trim is generated. Attic copies produced the same error.

Solution:

Unmounting the drives to take the media offline allowed the sequence to be loaded without the error. Then lifting out an area of nested fx from the sequence (suspected problem area) allowed the sequence to be loaded with the media online.

Error: Assertion Failed: Logical Duration > 0

Occurrence:

This error may occur when trimming an effect.

Solution:

Possible solution: Clear the timeline, load the sequence into the Source window or pop-up window and edit the entire sequence into a new timeline.

Error: Assertion Failed: m defer set control load info

Occurrence:

Mac OS message when playing sequence

Solution:

Exporting the sequence as an omf without media and importing the omf generated a new sequence which was free of the problem.

Error: Assertion Failed: Match, lineC....

Occurrence:

When trying to decompose a sequence

Solution:

Problem: When trying to decompose a sequence the error, "Assertion Failed: Match, line C..." occurs.

Possible Solution: Make sure a numerical value is entered in the frame handle box. This error will occur if the field is left blank. You must enter 0 if you do not want any handles.

Error: Assertion Failed: Output Device JANUS JPEG CODEC

Occurrence:

Playing back a sequence that had just been redigitised

Solution:

Check for any nested effect media that is of the previous avr.

Error: Assertion failed: *numDiskStats <= NUM_DISK_STATS

Occurrence:

Upon launch of MediaComposer or Symphony

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Solution:

There have been cases of customers who have received new LVD drives and are having problems with the iS/rS enablers that ship with the drives. There are 2 issues with the enablers/DriveInfo.txt files that Avid is shipping with LVD drives:

1. The 6.5.3 enabler program that ships does not have the code to include the new LVD drives in the drive table, therefore this enabler will not allow MC6.5.3 to see the new drives. The only way to get 6.5.3 to see the drives is to turn off drive filtering.
2. The DriveInfo.txt file that installs on 7.x and Symphony 1.x systems is not the right one for either 7.x or 1.x.

Those who install the existing DriveInfo.txt file on 7.x/1.x will run into the following error message upon launch of MC:

Assertion failed: *numDiskStats <= NUM_DISK_STATS
File: DriveUtils.c, Line:69

Workaround: You can continue on into MediaComposer with no problems, but you'll still need to disable drive filtering to get the drives to be recognized.

Solution: New Drive Enablers and DriveInfo.txt files that address this problem are available

Error: Assertion Failed:UValuein32bit

Occurrence:

Trying to create a video mixdown

Solution:

Gets error while performing a **video mixdown** of four layers, one of which is only filler. Moved the clip on V4 to V3, eliminating the filler, and this mixdown worked without error.

Error: ATC PORT::OTUN BIND ERROR= -3205

Occurrence:

Trying to send material using AvidNet

Solution:

Incorrect IP address on second system

Error: ATTEMPTING TO ADD PARTITIONS THAT WILL EXCEED THE MAXIMUM REASONABLE NUMBER OF PARTITIONS

Occurrence:

When trying to mount partitions on a system using MediaShare Fibre Channel .

Solution:

Create new "profile" in the MediaShare software.

Error: Audio and Video Feedback Loops

Occurrence:

Audio feedback loops can cause the audio to be loud, distorted, or stuttering. Audio feedback loops can also cause the audio to drift out of synchronization with the video during digitising or playback. Connecting a device's outputs back to its' inputs will create an audio feedback loop.

Solution:

Procedures

This Avid Technical Note describes what to do if you do not own the Avid Single Deck Switch and you suspect that an audio or video feedback loop is causing a problem.

Eliminating an Audio Feedback Loop While Digitising

**YOU MUST READ THE WARNINGS ON PAGE 37
BEFORE ATTEMPTING ANY OF THESE SOLUTIONS!!!**

To eliminate an audio feedback loop that occurs while you are digitising:

1. Turn off the Avid system and all peripheral devices such as media drives, monitors, and tape decks.

Turn off the Avid system and all peripheral devices before connecting and disconnecting devices to avoid causing permanent damage to the components in the system.

2. Disconnect the audio input connector from the tape deck.
3. Turn on the peripheral devices.
4. Turn on the Avid system.
5. Launch Media Composer, and digitise your clips or sequences.

Eliminating an Audio Feedback Loop While Creating a Digital Cut

To eliminate an audio feedback loop that occurs while you are creating a digital cut:

1. Turn off the Avid system and all peripheral devices such as media drives, monitors, and tape decks.

Turn off the Avid system and all peripheral devices before connecting and disconnecting devices to avoid causing damage to the components in the system.

2. Disconnect the audio output connector from the tape deck.
3. Turn on the peripheral devices.
4. Turn on the Avid system.
5. Launch Media Composer, and create the digital cut.

Eliminating a Video Feedback Loop While Digitising

To eliminate a video feedback loop that occurs while you are digitising:

1. Turn off the Avid system and all peripheral devices such as media drives, monitors, and VTRs.

Turn off the Avid system and all peripheral devices before connecting and disconnecting devices to avoid causing damage to the components in the system.

2. Disconnect the video input connector to the VTR.
3. Turn on the peripheral devices.
4. Turn on the Avid system.
5. Launch Media Composer, and digitise your clips or sequences.

Eliminating a Video Feedback Loop While Creating a Digital Cut

To eliminate a video feedback loop that occurs while you are creating a digital cut:

Turn off the Avid system and all peripheral devices such as media drives, monitors, and VTRs.

1. Turn off the Avid system and all peripheral devices before connecting and disconnecting devices to avoid causing permanent damage to the components in the system.

2. Disconnect the video output connector from the VTR.
3. Turn on the peripheral devices.
4. Turn on the Avid system.
5. Launch Media Composer, and create the digital cut.

Failure to supply the NuVista+ card with an external reference signal can cause loss of synchronization while you create a digital cut. For more information on providing your Avid system with an external reference signal, see Avid Technical Note MC013

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Error: AUDIO ATTEMPTING TO OVERRUN ITS BUFFERS

Occurrence:

While digitising

Solution:

Possible Solutions:

- Check for a Control Panel called Silver Lining Light used for a Syquest drive.
- Make sure Disk Cache does not exceed 96k.
- Check for problematic Control Panels or INIT's.
- Check SCSI drives, cables, and termination.
- Check for correct versions of Avid init/startup.
- If all else fails...Zap the pram.

Error: Audio Card Is Not Responding

Occurrence:

When launching the Media Composer application

Solution:

Procedure

When this message appears, remove the DigiSetup file from the System folder, and create a new DigiSetup by running Pro Tools Setup. The DigiSetup file contains information used by the audio card.

To remove the DigiSetup file and create a new one:

Quit Media Composer.

Double-click the Avid drive icon on the desktop.

Double-click the System Folder.

Locate the DigiSetup file and drag it to the Trash.

Choose Empty Trash from the Special menu.

The Trash warning dialog box appears.

Click OK.

Close the System Folder by clicking the close box.

Double-click the Utilities folder.

Double-click the Pro Tools Setup icon.

Set the parameters for your audio card and click OK.

Press Apple- Option-W to close all open windows.

Relaunch Media Composer.

If the message appears again, verify that the audio card is being recognized by the system by launching the "Slotlooker" program, which is located in the Avid harddrive within the utilities folder. If no "audio card" is listed in any of the slots, shut down the system and carefully reseat the audio card (using a grounding strap), then trash and rebuild the DigiSetup file using the above procedure before attempting to relaunch Composer.

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Error: Audio Clock Not Responding

Occurrence:

This error message may appear when entering Capture Mode or when playing a sequence.

Solution:

Possible solutions:

- Check that the VSD and 442 are powered on.
- Check the cabling on the back of 442 or 888 are connected to a sync source and that the cables from sync attach to the Video Input on the VSD.
- Check that Sync Source switch on VSD is set to Video. Check that Slave Clock output on VSD is connected to Slave Clock Input on Audio Interface
- Trash the DigiSetup file. On 6.5x thru 7.x systems, this file will rebuild itself. On older systems, you must run Protocols Setup Application.
- Reinstall correct version of DigiSystem Init
- If using house sync, try a local BBG.
- On 7.x systems, make sure the Audio setting matches the peripheral audio hardware, either the 442 or 888.

Error: Audio Effect Consumer: Read Samples()Unexpected AMES

Occurrence:

Solution:

Once fixed by removing corrupt imported audio file

Error: AUDIO INIT OVERRUN

Occurrence:

Solution:

Reduce number of key frames in clip with Automation gain
Try restarting computer

Error: AUDIOMIXPERF:GETADMBUSROUTE()DIRECTOUTTRAC

Occurrence:

Trying to play audio direct out with some tracks not selected

Solution:

Open the Audio Mix window and select the track that is set to None

Error: AUDIOMIXPERF:MAP TRACK TO CHANNEL () OUT OF VALID RANGE

Occurrence:

Solution:

Make sure the Audio Mix window is not set to Direct Output with all of the tracks to None

Error: AUDIO OCCURRING BUT NOT CAPTURED

Occurrence:

When digitising

Solution:

MAke sure VSD is correctly cabled

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Error: AUDIO OVERRUN

Occurrence:

On a Quadra 950

Solution:

Try removing the SCSI Manager 4.3 extension.

Error: AUDIO OVERRUN

Occurrence:

When digitising

Solution:

Problem:

The system cannot get data out of its buffers and onto the drive fast enough.

-Confirm they are running the proper avid init/startup. Check and reseal all scsi cabling. Check termination.

Error: Audio Sample Clock not Detected

Occurrence:

When launching Media Composer/or AVIDXpress.

Solution:

If when starting the Media Composer and/or AVID Xpress, this error message may appear if one or more of the audio/sync related components are not functioning or properly connected. Consult the Avid Media Composer Product's Connecting Audio and Video Equipment Guide for references on connecting audio peripherals and their related components.

Error: Audio Underrun

Occurrence:

Occured on Digital Cut.

Solution:

Error was caused by a Kensington-Trackball and its Driver-Software. Disable the extensions and control pannel relating to the Trackball.

Error: AUDIO UNDERRUN

Occurrence:

You may see this error message when playing back your sequence or master clip in Media Composer of Avid Xpress.

Solution:

AUDIO UNDERRUN refers to data not being transferred from disk drive into the Media Composer Player Engine. It is considered a timing issue between the application and drives. Consult the Avid Product's Setup Guide and review the SCSI specifications for your Avid System Model.

Another possible solution is to check the memory allocation for the application and the Cache size.

Error: AVCHECKDIREXISTS

Occurrence:

Solution:

See Tech Note MC007

Make sure there are no missing Supporting Files

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The Media Composer application must be in the same folder as the Supporting Files folder

Error: BAD_CHUNK

Occurrence:

when trying to open MediaLog 2.1 bins with Media Composer 7.1

Solution:

You may need to upgrade your version of Media Composer to 7.1v2.

Error: BAD F-LINE INSTRUCTION

Occurrence:

Solution:

May be caused by a corrupt Finder file

Error: BAD FS OPEN

Occurrence:

Solution:

Check to see if enough memory has been allocated to the application

Error: BLENDER_FILE: MANDRIL.C_LINE 458

Occurrence:

This error message may appear when loading a sequence into the Record window or attempting to play the sequence once it's loaded. It may indicate title corruption.

Solution:

Possible solution: Use Recreate Title Media to generate new titles.

Error: BLENDER SUCCESS=TRUE

Occurrence:

Solution:

May indicate a problem with the Janus card

Error: BIN TRACK NOT FOUND

Occurrence:

Trying to open bins in a Power Quadra

Solution:

Make sure the secondary cache in the PowerPro Control Panel is turned off

Error: BUFFER LIST FILE

Occurrence:

Solution:

Can be caused by a corrupted Add Edit in Avid black or filler. Find and remove

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Error: Bus error in Macsbug

Occurrence:

Recreating or Editing Titles

Solution:

If the system is crashing to MacsBug and producing a Bus Error when attempting to recreate title media, edit titles via the effects editor or by control double clicking on the title in the bin, check to see if there are graphic elements that were copy/pasted from a 3rd party program (e.g., Photoshop or Simpletext) into their titles.

This is not recommended, it can:

1. Increase object count greatly
2. Cause title corruption.

Error: BYTES NEEDED<=PREFERENCE READ MFM CONSUMER.C

Occurrence:

Performing an audio mixdown

Solution:

May be caused by corrupt media

Error: Calling a Method on Freed Object

Occurrence:

When trying to open a bin or load a sequence into the record monitor.

Solution:

An older attic copied of the bin was opened successfully with media online.

Error: CALLING _METHOD_ON_A_FREED_OBJECT

Occurrence:

This error message could appear when attempting to trim audio tracks.

Solution:

Possible solution: Create a new user setting.

Error: CALLING_METHOD_ON_A_FREED_OBJECT

Occurrence:

This error message could appear when playing back media.

Solution:

Solution: Run Targa ROM Loader, EPCI Updater and DriveUpdater may solve this problem.

Error: Cannot Close File Stream

Occurrence:

Solution:

Make sure your media drives aren't too full

Error: Cannot Delete Mob because it is still being referenced.

Occurrence:

May occur when consolidating sequences or master clips.

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Solution:

Try trashing media databases and any TMP or Creating files on media drives. Also, may be caused by media that has been converted from 6.5/1.5

Error: Cannot Find Track 0

Occurrence:

Layered effects

Solution:

Track 0 has to do with how layered effects figure out what is on each track and how they interact
Can be caused by a corrupt effect

Error: Cannot find QuickTimeLib - QuickTimeLib could not be found

Occurrence:

Occurs during launch of Xpress/Composer

Solution:

1) Verify that the "QuickTime PowerPlug" extension is installed and its version number matches the "QuickTime" extension's version number. (The QuickTimeLib is part of the QuickTime PowerPlug extension as of Mac OS 8.)

Note: In the case of NewsCutter or AirPlay, these extensions should be 2.1 for Mac O/S 7.5.3

2) If those extensions are installed, and their version numbers match, and you still cannot launch the application, try rebuilding the desktop file, or reducing the preferred memory size in Media Composer's Get info Window.

Error: Cannot Find Set_D_Item.text

Occurrence:

Installing MediaShare with OS 8.1

Solution:

Go to the Extensions folder within the system folder and open the folder called MS Preferences Panels. Trash the file named JAVA.
At this point you can install MediaShare successfully.

Error: CANNOT PUT UNREGISTERED CLASS

Occurrence:

When launching Media Composer

Solution:

May be caused by corrupt media files

Error: CANNOT PUT UNREGISTERED CLASS

Occurrence:

When closing Bins

Solution:

Try creating a new project

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Error: CAPTURE CANCELLED DUE TO ERROR

Occurrence:

When digitising

Solution:

Restart the computer

Error: CM ACCUM NO MOB

Occurrence:

Solution:

Usually a media database corruption. Reconstruct the databases (delete them then launch MC)

Error: CM_CONV_BUF_TOO_SMALL

Occurrence:

Rendering a Matte key

Solution:

Trying to rendering a matte key created from an imported PICT with material captured at 15fps. Fixed by moving key to different part of the sequence

Error: CM_ENTRY_ENTRY 1

Occurrence:

Playing a sequence

Solution:

Once fixed by removing corrupt file.

Error: CM INCOMPATIBLE EDIT RATES

Occurrence:

Trying to edit a sequence into a sequence

Solution:

One of the sequences was corrupt. Fixed by retrieving an earlier version from the Attic

Error: CM INVALID SUBID

Occurrence:

Solution:

Corrupt title or effect

Error: CM_LABEL_NOT_FOUND

Occurrence:

When applying 3-D fx to a sequence.

Solution:

After hitting OK a couple of times the sequence plays and the effects work. A new user setting fixed the problem

**YOU MUST READ THE WARNINGS ON PAGE 37
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Error: CM LABEL NOT FOUND

Occurrence:

Rendering titles

Once caused because new Settings and Supporting folders were placed in old folders

Solution:

Restarting and then remaking the title

Error: CM NO SOURCE

Occurrence:

When applying a colour effect

Solution:

Creating a new sequence. Sometimes caused by corrupt effects/imported graphics

Error: CM_OFFSET_OUT_OF_RANGE

Occurrence:

When selecting media relatives

Solution:

The sequence itself may play fine but the error could still be caused by a corruption in the sequence. Narrow it down to the problem by cutting the sequence in half, and then in half again; each time attempt to Select Media Relatives to see if you encounter the error. Once you have narrowed the problem down to a particular clip or effect in the sequence, remove that clip or effect from the original sequence, recreate the clip or effect and re-edit it into the sequence.

Error: CM OFFSET OUT OF RANGE

Occurrence:

1) Creating EDL 2) Batch Digitising 3) Decomposing 4) Using clips from EDL Manager sequence

Solution:

- 1) If every frame of a master clip is used and an EDL created this can occur. Trim one frame off the clip
- 2) Trying to Batch Digitise - locate bad clip
- 3) Try altering handle length
- 4) These clips come in as 24 hour clips - delete them

Error: comp <= file rgba descriptor

Occurrence:

loading sequence into record monitor

Solution:

find and remove corrupt pict file from the sequence

Error: COMPRESSIONTOP: NEW: UNKNOWN COMPRESSION TYPE

Occurrence:

Solution:

Check for loose Gasket board on ABVB

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Error: COMPWIDTH <=9 FILE RGBA DESCRIPTOR Error:

Occurrence:

Solution:

Check for corrupt media

Error: CONSISTENCY_CHECK_FAILED

Occurrence:

1) When creating an EDL or cut list 2) Printing Cut List 3) Launching EDL Manager

Solution:

1) Try one video track at a time

Check that you're not using the same file name as another EDL when saving

2) Printer driver may be corrupt or missing

Once fixed by removing IN/OUT points from a sequence before making list

3) Missing some supporting files

Error: Crash to MacsBug with System Error 25 or System Error 28

Occurrence:

The Macsbug crash could occur when trying to rebuild msmMac.pmr and msmOMFI.mdb on a partition while launching Composer.

Solution:

Solution: Check for corrupt clips on that partition by removing a group of files at a time and try launching Media Composer until successful. Then place media files back into the OMFI MediaFiles folder to isolate the corrupt files.

Error: CRUMBS EXIST

Occurrence:

Batch Digitising previously digitised clips

Solution:

Decompose the sequence, and batch digitise the clips created from the decompose

Error: CRUMB WRONG PARENT

Occurrence:

When trying to open bins that originated in 6.x into 7.x.

Solution:

Found that the Media Composer folder for 7.01 contained an Attic folder. There should not be an Attic folder in the Media Composer folder any longer. With 7.x the Attic folder is its own folder at the root level of the internal Hard drive. Trashing the Attic folder in the Media Composer folder fixed the problem. This will occur when a clean install of 7.x is NOT performed and the install is simply overwriting the 6.x version.

Error: crumb_wrong_parent

Occurrence:

This message may occur when opening a bin.

Solution:

This error may occur when a user removes a bin from an active project and attempts to load the sequence. If this happens, try to replace the original bins with a backup from disk, or from the attic folder.

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Error: CUTLIST TEMPLATE CONTAINS AN ERROR

Occurrence:

Generating a Cut List

Solution:

May be fixed by a new User setting

Error: DAE not connected, DAE error -54

Occurrence:

Occured when launching Audio Suite from the Tool menu.

Solution:

The memory allocation for the DAE application was locked.
Unchecking the lock box in the get info window allowed the DAE to connect.

Adjusting Ram allocation to the Avid application will help, too.

The system may be running out of RAM to allocate.

Check you total, built-in, memory under "About this computer" in the Apple Menu.

Then change your memory requirements for the Avid application.

Try resetting the minimum setting for Xpress or Composer to it's default, (usually around 80MB, or 80000K,) and decreasing the preferred size by 10-20MB

to allow enough room for the OS, the Avid application, and DAE application to launch successfully.

Error: DATAPOINTONE FILE:A

Occurrence:

Working with a sequence brought forward to 7.01 from 6.5.3

Solution:

Fixed by removing a 3D warp and an audio level change

Error: DC_INIT_COMPLETE

Occurrence:

Entering Capture Mode

Solution:

You are on an unblessed system

You are trying to run v6x software on a model 9000. Model 9000s don't recognise 6x software as it predates them - try reblessing system as a model 8000

Error: DDE NOT SUPPORTED

Occurrence:

Solution:

Check for correct version of DigiSystem INIT

Error: DDSN CLIENT REGISTERED

Occurrence:

Solution:

Try trashing DigiSetup

Error: DDSN HOST TIME OUT

Occurrence:

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Solution:

The Digidesign drivers are not responding
Recreate DigiSetup file. Check for INIT conflicts. Reseat the audio card, check audio cabling

Error: DDSN INVALID VALUE

Occurrence:

Installed Digidesign sessions on system

Solution:

Installs a DigiSystem INIT that is incompatible with MC. Fixed by System Folder only install of MC

Error: DE_DECKQUEUE

Occurrence:

Performing a digital cut

Solution:

Check sequence timecode matches timecode on tape

Error: DE_DeckqQueue error on Digital Cut

Occurrence:

You can receive this error when the Deck goes to queue up on a Digital Cut.

Solution:

In one instance, the customer was doing a digital cut according to sequence time, but the sequence starting timecode was 00:00:00:00. Therefore the deck could not queue up. Since there is no TC number before 00:00:00:00, the deck could not cue up. Solution was to modify the sequence start TC to 00:00:10:00 to allow for some preroll.

Error: DEFECTIVE SYNC ON TAPE

Occurrence:

Playing deck

Solution:

Try several tapes in case it's a tape fault. Try deck control fixes such as CommCloser, cables etc. Once fixed on a v5 by replacing the NuVista+ card

Error: Deleting An Already Freed Object

Occurrence:

Deleting An Already Freed Object error prior to User and Project window during Media Composer launch

Solution:

Replace the dongle.

Error: DE_NoCoin

Occurrence:

During digital cut

Solution:

- Check the tab on the tape, make sure it's not REC inhibited.
- Be sure the deck is in edit mode.
- Be sure an Oxide Beta tape is not in an SP Beta deck. It will not allow you to record.

Error: DE_NO_COIN

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Occurrence:

The error message could appear when attempting a Digital Cut.

Solution:

Possible solutions:

- Use a supported deck
- Make sure the record inhibit switch on the deck is not active
- Make sure the deck is in edit mode

Error: DE NOCOIN - on digital cut

Occurrence:

for a Panasonic AJD-650 with a recently updated roms

Solution:

An "exception de nocoin" on digital cut is usually traced to a write protected tape or it may occur when a deck's "record inhibit" menu option is selected.

In one case, problems started after a repair shop upgraded a Panasonic AJD-650 deck's interface & system rom. After the upgrade it was no longer able to perform a digital cut, although other deck control functions operated correctly.

Digital cut was also broken on the Emulation mode in the deck's onboard menu (which scans as a Sony BVW -75), and this deck was unable to record on any template or generic deck settings.

Upgrading the rom to a newer revision was not successful (tested up to 109, latest from Panasonic as of 12/00). Switching back to the original Interface Rom revision of 104 & System Rom revision 105 restored full operation of the deck.

Checking the Rom revisions may require popping the cover & checking the chips physically in this deck, however for this user the repair invoice indicated that a rom update was performed

Error: DENOMINATOR >0 ERROR

Occurrence:

Closing bin

Solution:

Can be caused by corrupt clips

Error: DIDD UNKNOWN PIXEL FORMAT

Occurrence:

Consolidating

Solution:

Try trashing media databases

Error: DIG AUDIO FIFO NOT FOUND

Occurrence:

When Digitising

Solution:

Try digitising a second time

Can also occur when A3 and A4 are selected when digitising on a system that uses an AudioMedia III card (2 channel board)

Error: DIGI ALL IN USE

Occurrence:

Launching Media Composer

Solution:

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Try quitting and relaunching, or zapping the PRAM

Error: DIGI_DEFTASK_OVERRUN

Occurrence:

Digitising SDII Audio to Unity

Solution:

An error occurs while digitising SDII audio to a Unity workspace in v 7.2v1: "Exception: DIGI_DEFTASK_OVERRUN"

- 1) In general settings select SDII audio format
- 2) In the Dig window select a mounted Unity workspace as a target drive
- 3) arm tracks A1,2
- 4) Digitise

You will get the error and no clip will be created
This does not happen in 7.2 or 7.2v2

Error: DIGI_DEFTASK_OVERRUN

Occurrence:

Occurs when trying to digitise

Solution:

This problem is caused by having the Avid Fibre driver in the Extensions folder with no drives attached to the controller board.

SOLUTION:

1. Remove the Fibre driver from the Extensions folder.
2. Restart the system.

Error: DIG_EVERTZ COMM_ERROR

Occurrence:

When using Media Reader

Solution:

Once fixed by zapping PRAM. Check Media Reader cables

Error: DIGI_INIT_OVERRUN

Occurrence:

DIGI_INIT_OVERRUN while playing a sequence. The Media Databases had also been loaded.

Solution:

System had not been shut down for a week. Do a full shutdown, restart and relaunch Media Composer.

Error: DIGI_INIT_OVERRUN

Occurrence:

This error message could appear when playing a sequence.

Solution:

Solution: This error could be attributed to the Hong Kong virus as well as having the bin monitor card in the incorrect slot. Delete the virus and/or make sure the bin monitor card is in the correct slot.

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Error: Digi Init Overrun

Occurrence:

- 1) Digi Init Overrun Trying to Digitise
- 2) Playing Clip at faster than normal play rate
- 3) Using Automation Gain Recording Tool
- 4) Other causes

Solution:

1. Trash Digisetup file from Preferences folder & restart the Mac.
(The preference folder is in the System folder.)
- 2) Make sure AppleTalk is inactive
- 3) Caused by moving the faders too aggressively prior to recording
- 4) Caused by extender box being on the ADB bus. Also caused by Janus problem. If using Kensington Mouse replace it with a regular mouse

Error: DIGI_SHELL_TOO_LARGE

Occurrence:

Solution:

Caused by two DigiSystem INITs - the original one and one called DigiSystem INIT 2.95x6. Remove the second one and restart

Error: Digital Media Board Download Error

Occurrence:

When launching Media Composer

Solution:

This error message can be caused by an inactive BOB. Make sure the Breakout Box is turned on.

Error: DIGITIZATION ABORTED BY USER

Occurrence:

Digitising not cancelled by user

Solution:

Once fixed by replacing Enhancement board

Error: Digitise Aborted Because Video Attempted to Override its Buffers

Occurrence:

While trying to digitise

Solution:

Error occurred while trying to digitise. Disk Cache was set too high. Set Disk Cache to minimum and error did not reoccur.

Error: Digitise aborted due to lack of disk space.

Occurrence:

Digitise aborted due to lack of disk space.

Solution:

The error: "Digitise aborted due to lack of disk space" occurred after digitising for about 5-7 minutes at AVR 77. There is plenty of space available on the drive.

Possible Cause: If the "digitise multiple files" setting is not enabled in the Digitise Settings then this error will occur due to the 2gb file size limit of the Macintosh operating system.

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Error: Digitise Aborted: Video occurring but not captured

Occurrence:

Occurred when trying to digitise with timecode. The deck had been auto configured.

Solution:

Manually configuring the deck in the Deck Configuration settings.

Error: DIG_TOO_SHORT and JPEG_PROD_VIDEO_OVERRUN

Occurrence:

Error occurs when Batch Digitising or on-the-fly.

Solution:

Trash Project Settings.

Procedure...

1. You have to QUIT the program or at least open a DIFFERENT Project.

WARNING: You will loose existing "Video Input Tool" Settings.

Oftentimes, each tape is calibrated for video input levels.

To preserve them, select Site Settings from the Special menu (not available in Avid Xpress), drag all of the Project's "Video Input Tool" Settings to the Site Settings window.

2. Trash the Project's Settings file (i.e. "Episode 1 Settings").

3. Open the Project (i.e. "Episode 1") again.

NOTE: Drag "Video Input Tool" Settings from the Site Settings window, back to the Project window.

Error: dig_too_short

Occurrence:

When batch digitising at AVR 75 or 77

Solution:

Having the disk cache, in the memory control panel, set higher than 96k can cause this error. Lower it to 96k and restart the CPU.

Error: DISCONTINUITY IN TIMECODE OR IMAGE IS TOO COMPLEX

Occurrence:

When digitising

Solution:

Determine if its a timecode or an image complexity problem - try digitising the material without timecode (tests tc) or try digitising audio only (tests image complexity)

If it is bad timecode , digitise either side of the break or troubleshoot like a No Driver problem

If the image is too complex reduce the gain in the Video Tool

Check for correct AvidInit/Startup

Can occur in 24 fps projects when digitising audio only clips - make sure the DAT TC format (in Film Steerings) matches the timecode of your source tapes

Check the Disk Cache (memory control panel)

Bypass a VLX/VLAN

Error: Discontinuity in timecode

Occurrence:

With TAO box in 7.x/2.x

Solution:

The TAO interface does not transmit a running frame count (i.e., the frames are always 0) in its timecode stream. Monitoring this, the Digitise tool thinks that it has seen a 30-frame timecode discontinuity, and generates an error. We now allow up to a 40-frame timecode discontinuity when the TAO interface is being used (all other decks will continue to use a much smaller value

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for quicker detection of timecode breaks).

NOTE: You must use the appropriate TAO LPORT-422 machine template in conjunction with the latest CPR release, available from Avid Customer Support.

NOTE: This is an unsupported Media Composer configuration. Avid cannot guarantee frame accuracy or proper deck behavior when digitising.

Error: DISK FILE NOT FOUND

Occurrence:

Trying to play

Solution:

Rebuild databases

Error: DISK MAGIC

Occurrence:

Trying to open a bin

Solution:

This is a drive directory problem. Try moving the bin to a new location, changing its name or duplicating it

Try rebuilding the Media databases

Run Norton Disk Doctor or DiskWarrior

Run latest version of EPCI Updater

Error: Display Missed Frame Advance

Occurrence:

When trying to play sequence with 3D effects

Solution:

Try replacing the PGENIE.NDR and SVI.CF extensions. Trash the current ones and get backups from the Backup System Files folder inside the Utilities folder.

Error: DISPLAY_MISSED_FRAME_ADVANCE

Occurrence:

A "Display Missed Frame Advance" is very similar to an underrun. It occurs when the media data being read from the disk is interrupted.

Solution:

Explanation:

A "Display Missed Frame Advance" is very similar to an underrun. It occurs when the media data being read from the disk is interrupted. This error could be caused by the sequence or by a hardware problem. Note: If the error occurs in the same part of the sequence each time then it is probably the sequence.

Sequence Troubleshooting:

Remove any corrupt files

Render effects

Remove or disable effects

Turn off scrolling timeline (if applicable)

Disable Caps Lock

For uncompressed video, make sure the customer is using no more than two steams of video plus one graphics/title stream (if applicable)

Check the minimum striping requirements for resolution being used

Put video on fiber channel drives & audio on SCSI channel drives (if applicable)

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Play the sequence with only the video tracks selected.
Play the sequence with only the audio tracks selected.
Play the sequence with only one track at a time selected.
Check to see if the clips were digitised at too high a video level, check levels using the Video Tool or a waveform monitor (should be less than or equal to 100 IRE)
Check for mixed resolution video mixdown (if applicable)
Play another sequence
Re-digitise some other media

Hardware Troubleshooting:

Hard disk drives - supported drives, firmware (run latest version of drive updater if applicable), re-seat (if applicable), check to make sure that SCSI IDs are unique on the SCSI bus and not equal to 7, run StorEx, run CHKDSK (NT only), or other diagnostics, make sure the drives are not too full, connect the drives to another bus, re move drives (or striped groups) from the chain one by one, try other drives

Terminators - check pins for damage, tighten connection, try another terminator

Storage Enclosures - re-seat LCC, re-seat cabling, try another storage enclosure

Cabling - check for damage, tighten connection, verify cable length, try another cable

Disk Controllers - re-seat card, check board connectors for damage, BIOS/Firmware (update if applicable), check BIOS settings (if applicable), test separate channels (if dual channel), check board configuration, check termination, check SCSI IDs (ex. SCSI disk controller should be set to SCSI ID 7), check to see if the driver is loaded and running properly, verify correct driver version, re-install the driver, run StorEx, try another card

Remove extra devices off of the SCSI chain (ex, Jaz drives, Zip drives, tape drives, etc.)

Digital Media Board/Janus/ABVB - re-seat board, check board connectors for damage, check cabling for damage, re-seat cabling, check to see if the driver is loaded and running properly, re-install the driver, run Avid System Test Pro

Video I/O board - re-seat board, check board connectors for damage, check cabling for damage, re-seat cabling, run Avid System Test Pro (if applicable)

Power cycle the system, storage enclosure, & the breakout box (if applicable)

=====

Occurrence:

When playing back media in the source or record monitor.

Solution:

If you are experiencing DISPLAY MISSED FRAME ADVANCE error messages when playing back media in the source or record monitor check the port setting for VTR Emulation.

1. From the Tools menu select Serial Ports if you are on a Macintosh or Serial (Comm)Ports if you are on NT.
2. Make sure that VTR Emulation is set to "no port".

=====

Solution:

When you are experiencing Display Missed Frame Advance error prompts, check the Audio Settings located in the Settings window.

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If you have captured audio using the digital inputs and analog captured audio exists in the sequence, this setting should indicate the following:

Sync Mode = Video
Input Source = Analog.

If either of these is still set to Digital you could experience the Display Missed Frame Advance errors.

=====

Occurrence:

Error occurred while playing a sequence in multicamera mode.

Solution:

Video clips were digitised too hot. Check levels and redigitise if necessary.

=====

Occurrence:

Dragging through the timeline or playing video in the Record monitor

Solution:

Disable the Scrolling Timeline function in the Timeline Setting.

=====

Occurrence:

When trying to play sequence with 3D effects

Solution:

Try replacing the PGENIE.NDR and SVI.CF extensions. Trash the current ones and get backups from the Backup System Files folder inside the Utilities folder.

=====

Solution:

Reseat the connector cable between the Break-Out-Box and the Meridian Digital Video Board.

=====

Solution:

The sequence was assembled from clips digitised at an m resolution. 3D fx had been applied to the sequence. 3D is not compatible with m resolutions. Re-digitise clips in a non-m resolution if 3D is required.

Error: DOC VERSION MISMATCH

Occurrence:

When opening a 6.x bin in 5.5

Solution:

Try exporting the bin as an ALE from v6.x

Error: DOMIAN COPY IN FAILED

Occurrence:

Closing bins

Solution:

Check that too much memory hasn't been allocated to Media Composer

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Error: DOMAIN COPY OUT FAILED

Occurrence:

- 1) Launching Media Composer
- 2) Cutting sequences together

Solution:

- 1) Check drive partitions aren't too full
- 2) May be compatibility issue if mixing sequences created in different versions of Media Composer

Error: DOMAIN NULL MOB

Occurrence:

Importing OMF file

Solution:

Caused by importing an online OMF File into an Offline system. Can't be done

Error: DRAG LIB NOT FOUND

Occurrence:

Solution:

Rebuild the desktop

Error: DRAGON ERROR MESSAGES

Occurrence:

Solution:

Most error messages with Dragon in them, are caused by a corrupt clip, or title media being the wrong format.

Error: DSK_IMAGE_TOO_LARGE

Occurrence:

DSK_IMAGE_TOO_LARGE when attempting to save a title

Solution:

This error can occur in Media Composer 7.x, Film Composer 7.x or Xpress 2.x if a title is created outside of the safe title/safe action area(s).

Solution: Move objects within safe title/safe action area(s).

This does not have to do with the complexity of the title content (text, objects)

This error can also occur when vertical motion is added to a roll or crawl.

You can use a crop to get around this problem, but make sure that the title is cropped at all keyframes.

Error: DSK_UNDERRUN

Occurrence:

Sequence playback containing Titles

Solution:

Treat the same as an audio or video underrun. Render if necessary.

Can appear if the roll/crawl is keyframed. If keyframes are used as part of a roll/crawl and the error comes up, render. Some back to back title configurations may cause underruns.

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Error: DUPLICATE DCMDS

Occurrence:

Solution:

Once caused by corrupt DigiSystem INIT
Check for correct version of Debugger Prefs

Error: DVE Success == True or Matte Success == True

Occurrence:

Error occurs when trying to launch Media Composer version 6.5.1. The system hangs while initializing hardware cards.

Solution:

Check the rev of both the Janus and Mandrill cards. You must install 6.5.3v5 in order to use either a rev E Janus or rev E Mandrill board. Version 3.3.3 of AST allows you to see the rev of the Mandrill daughter card specifically.

Error: DVRO_FIFO_BUSY

Occurrence:

DVRO_FIFO_BUSY when applying effects directly to pict with alpha.

Solution:

Turn off DSK

Error: DVR 7151 REG ERR

Occurrence:

Solution:

Fixed by replacing ABVB card

Error: DVR_7192_REG_ERR

Occurrence:

Launching Media Composer or NewsCutter

Solution:

- Be sure in/out connections are to the deck.
- Be sure the deck is powered on.
- Have the remaining output terminated.
- Be sure all connections to a transcoder (Madras) are correct.
- Try running PCI Loader.

- For Macintosh NewsCutter, the Broadcast Patch Panel was once seen to be the cause of this error. Swap that component.

Error: DVR_7192_REG_ERR

Occurrence:

Launching Media Composer as Hardware Initializes

Solution:

Run the ABVB updater.

Error: DVR 7192_LUT_ERR

Occurrence:

Version 6 Avids

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Solution:

Load 6.5.2v5

Try reseating boards. Check ABVB is receiving Black&burst

With serial top on ABVB make sure board is receiving a solid SDI signal

Make sure fans in CPU are working. Try terminating unconnected serial digital cables

Error: DVR 22070 REG ERR

Occurrence:

Solution:

Try running PCI loader

Error: DVR BT281

Occurrence:

Solution:

With a serial top on ABVBs check the board is receiving solid black&burst signal

Error: DVR DECOMP TIMEOUT ERR

Occurrence:

Solution:

You get this where you used to get JPEG Decompression Failed or Vista Timeout messages

You can also get this doing a high speed VSP in mixed resolution sequences. Hit OK to get out of it

Could be corrupt effect - recreate it

When rendering a title check video fill is same AVR as the title

Disable 3d hardware - check 3D hardware cabling

When using v6.0 digitising off the native SCSI bus, using the 3D hardware and working with JPEGV

are not supported - upgrade to 6.01+

May be a Janus problem. Also check SCSI board and connections

Error: DVR_DSP_TIMEOUT_ERR

Occurrence:

Occurs when attempting to digitise with a Serial Digital ABVB from an analog source at AVR 12.

Solution:

This error has been resolved by running PCI loader, located in the Utilities folder under ABVB Setup.

Error: DVR GASKET TIMEOUT ERROR

Occurrence:

Rendering

Solution:

Similar to Vista timeout and JPEG Compression Failed messages

Can occur when rendering 3rd party plug-ins

When rendering effects check for mixed video resolutions, try changing effect parameters

Error: DVR PLAY TIMEOUT

Occurrence:

When playing

Solution:

Try running PCI loader

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Error: DVR SLIC TIMEOUT ERR

Occurrence:

Solution:

Can occur when entering Digitise mode and teh deck is in pause
Try creating a new project
Check ABVB and Janus cards and cables

Error: DVR_SLIC_TIMEOUT_ERROR

Occurrence:

DVR_SLIC_TIMEOUT_ERROR

Solution:

AMP based NC4.1d5 os7.5.5. System would record clips, but on playback the system would play a single frame freeze and then pop up the error message.

Run Avid System Test and call your support representative if the problem continues.

Error: DVR VO VBL TIMEOUT

Occurrence:

Digitising on ABVB

Solution:

SDI output of deck not correctly connected to SDI top card
Check cabling

Error: dvr_vo_busy

Occurrence:

when playing or clicking on a sequence

Solution:

digitise tool was open- closed it and all worked fine.

Error: DVR_VO_VIDEO_TIMEOUT

Occurrence:

Occured while playing a sequence in the timeline.

Solution:

Remove offline titles from the sequence.

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Error: DVR_VO_VIDEO_TIMEOUT

Occurrence:

Occurs during playback

Solution:

Both Source and Record monitors display a black frame with the following message at the bottom left: ""SF_CONS VIDEO TIMEOUT"".

When playing you get ""DVR_VO_VIDEO_TIMEOUT"".

Disable Mandrill in console.

If disabling the Mandrill solves the problem then it is likely the Mandrill is defective. However, run the diagnostics and reseal the Janus/Mandrill before replacing.

Error: EDL_LANG_UNKNOWN_VARIABLE

Occurrence:

Launching EDL Manager

Solution:

Reinstall the EDL Manager software

Error: EDL LIST PT C._LINE 1683. VAL=MARK-2 EXCEPTION

Occurrence:

Creating an EDL

Solution:

Create the list with a Dupe Reel for each source

Error: EDL MANAGER LAUNCH WAS UNSUCCESSFUL FOR UNKNOWN REAONS

Occurrence:

Launching EDL Manager

Solution:

Can be caused by INIT conflict

Check there's enough available memory to run EDL Manager

Error: EDL.PARAMETER.C

Occurrence:

Launching EDL Manager

Solution:

Check for correct version of the supporting files

Error: EFF CONS S NUM OUT OF RANGE

Occurrence:

Solution:

Corrupt effect - delete and remake

Error: END OF FILE REACHED ON MEDIA DATABASE

Occurrence:

Launching Media Composer

Solution:

Corrupt Media Database - rebuild them

Drives may be too full

Possible corrupt Media File folders

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Error: Error Creating Title...Try recover title...console

Occurrence:

Creating Title

Solution:

Media Composer doesn't have enough available memory to create title. Close other programs, excess bins

**Error: ERROR DETECTED BY AVID STARTUP-RETURN BY SCSI
MANAGER...NO SENSE DATA**

Occurrence:

Starting computer

Solution:

Check drives don't have duplicate SCSI ID numbers

Error: ERROR DURING EXIT METHOD

Occurrence:

Solution:

Corrupt Media Files - locate with Norton Disk Doctor

**Error: ERROR ON CLIP, ATTEMPT TO WRITE MEDIA FILE, NOT YET
OPEN FOR WRITE**

Occurrence:

Batch digitising

Solution:

Trying to batch digitise when still in log mode

Error: ERROR ON CLIP: COMMAND SYNTAX ERROR

Occurrence:

Batch digitising

Solution:

Non supported deck - try generic templates

Error: Error returned from SCSI manager -7932

Occurrence:

When running AvidStartup

Solution:

This problem could be solved by running EPCI Updater. EPCI updater is the application that reloads the firmware onto your SCSI card. To find EPCI updater, go into your Utilities folder that lives in your internal hard drive. EPCI Updater lives in the ATTOF folder that lives in the Utilities folder.

Error: Error returned from SCSI Mgr -7917

Occurrence:

At desktop on Boot up

Solution:

Possible Solution:

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Replace the Avid startup A in the Startup Items folder with a new copy.

=====

Possible Solution:

Was once a loose cable from the ATTO card to daisy chained drives.

Power down system including drives and peripherals.

Reseat cable.

If condition persists, remove drives and cable from ATTO card and reboot system, divide and conquer if issue goes away, if error continues troubleshoot accordingly.

Error: EXCEPTION_I/O_RT11_CREATE_ERR

Occurrence:

Solution:

Floppy disk write protected or faulty

Error: Exception MSM. No directories specified.

Occurrence:

When launching into Avid Software.

Solution:

Trashed Media DataBases (msmMac.pmr and msmOMFI.mdb) located in Avid MediaFiles in the Supported Files Folder of the Media Composer Software Folder.

Error: Exception: CTRL_FIFO_ZERO_DIVIDE

Occurrence:

This error was occurring when trying to playback a clip or a sequence in either the source or record monitor.

Solution:

Re-loading the Media Composer Software solved the problem.

Error: Exception: No_Chunk

Occurrence:

Exception: No_Chunk

Solution:

Exception: NO CHUNK, trying to play sequence... client had re-installed the MC software, allocated more RAM, trashed MC state, Site Settings and Attributes, full shut down. Error messages list mentions NO_CHUNK as being related to OMFI bin corruption....unable to play earlier versions of sequence without error.

had him take media drives off line... sequence will play... problem related to media...

Remounts the media drives, starts bi-secting the sequence one layer at a time.... turn off track monitors for audio and seq. will play, determined with track lights off/on that audio tracks 1-4 (out of 8 total) are the problem.

pulled sub-seq. of A1-A2, and A3-A4 respectively... these will play by themselves without the error ...he loads these subs into source and overcut back into the original seq. has sound bites in audio 2 and 4 that play as silence... match frame these clips to the source monitor and they give the NO_CHUNK error when he tries to play ...Corrupt master clips redigitising clips eliminates the errors.

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Error: Failed to find coincidence point for edit - is deck in edit mode?

Occurrence:

Occurs while performing a digital cut.

Solution:

If your are sure the deck is in edit mode, check to see if the tape is record inhibited. Make sure it physically allows recording to it. The tape may have a tab, switch or button that inhibits record mode. If the problem still persists check the VTR, some VTRs have a dedicated record inhibit switch and this may be turned to the inhibit position (on) causing the error to occur. Try another tape - check that tape has been striped and blacked correctly

This error is similar to the [DE_NOCOIN](#) error

Error: Failed To Find Coincidence Point For Edit

Occurrence:

When digitising.

Solution:

Make sure the deck is supported and that it matches the video standard.

Error: File Edit Rate not equal to Project Edit Rate

Occurrence:

Occured when importing an OMF sequence from a film project (24fps)into a 30 fps project.

Solution:

Create a new 30 fps project and import the OMF file

Error: FATAL ERROR WHILE INITIALISING

Occurrence:

Launching v6

Solution:

Check that the Avid doesn't have a JPEGV card as this is incompatible. If you do have a JPEGV card update to 6.0.1+

Error: FILEHDL=NULL

Occurrence:

Launching MC

Solution:

Corrupted/missing supporting files

Error: FILE IS OPEN-CANNOT COMPLETE

Occurrence:

Grouping drives

Solution:

Check file sharing is inactive

Error: FILM ROLL IDENTIFIER

Occurrence:

Digitising

Solution:

Create new user or project or bin

Error: FLHDL>ONLINE MFM_INQUIRY

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Occurrence:

Exporting audio

Solution:

Check for corrupt clips

Error: FRAME BUF

Occurrence:

Playing clips

Solution:

May occur if clips were digitised with AppleTalk active

Error: GT Lib Not Found

Occurrence:

GT Lib Not Found Error Launching Media Composer

Solution:

Make sure the Media Composer application is inside the Media Composer folder on the top level of the internal hard drive.

Can occur when launching application from desktop.

Use an Alias to launch from the desktop.

Error: HPDomain Init File or HP Domain Bad Magic

Occurrence:

This error message could appear when attempting to create an EDL.

Solution:

Solutions: Make sure there is sufficient space on the internal hard drive.

Error: HSPMSG -2179 (invalid Avid host adapter)

Occurrence:

When running StartupMediaShare.class

Solution:

This error message appears in combination with the new G3 MediaFlasher (Avid FC Flasher 1.2.1, after Flasher was run) and the new AvidStartup (2.6).

If you try to run the StartupMediaShare.class and the Avid Fibre Driver 1.2.1 System Extension is not placed in the Extensions Folder, the HSPMSG - 2179 will appear.

Note: if this is the case, no FC drives will be mounted (and unmounted again) while booting the System. This behavior is due to the fact that this driver is a bit different than previous versions of the firmware updaters in that a new flasher program actually flashes the card, but the driver itself actually comes in the form of a System Extension (called Avid Fibre Driver 1.2.1) and is installed in the extensions folder...."

Error: HTABLE_LOOPSTATE_CORRUPT

Occurrence:

Digital Cut

Solution:

Check Sync to the Avid

May be caused by bad RAM.

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Error: ILLEGAL BENTO FILE

Occurrence:

Importing from Alias

Solution:

Check file is exported using frames and not fields

Error: Illegal Instruction Exception @ PC

Occurrence:

Occurs while initializing MSM.

Solution:

Updating the ATTO firmware may rectify this. Also, check for problematic drives and/or partitions by isolating them.

Error: INCOMING MEDIA TOO SHORT

Occurrence:

Creating an Effects

Solution:

Usually not enough material to make the effect (especially with a dissolve). Sometimes caused by a corrupt Project

Error: INNER/OUTER PHASE ERROR

Occurrence:

Solution:

Corrupt audio file - delete and redigitise

Error: INVALID EAI

Occurrence:

Solution:

Conflict with Wacom tablet

Error: ISP Download: Failed at Row 0 in Program and Verify Due to Unknown Device Found.

Occurrence:

Attempting to download the SDI-ISP firmware generates this error message.

Solution:

This applies to the Meridien Video I/O utility (Windows NT) v4.0 and the Meridien Video I/O utility (Macintosh) v2.0.1.

Do not download the SDI-ISP firmware. Currently, there is no need to update the SDI-ISP firmware because customers should have the latest SDI-ISP firmware already installed.

This will be fixed in the next versions of the Meridien Video I/O utility for Windows NT and Macintosh

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Error: JANUS JPEG CODEC

Occurrence:

Solution:

Corrupt effects

Error: JPEG COMPRESSION FAILED

Occurrence:

Solution:

Bad board, corrupt mediafiles, or loose ribbon cables (inside the Avid)

Error: JPEG CONS AV SYNC ERROR

Occurrence:

Playing video from the source or record monitor

Solution:

Make sure the Peripheral Device listed under Audio Settings matches the audio hardware attached to the system. (i.e. 442 or 888 Audio Interface)

Error: JPEG_CONS_AV_SYNC

Occurrence:

Attempting to Play Sequence With Video & Audio

Solution:

Putting the composite video in/out cables to the correct connections eliminated the error.

Audio or video alone played.

Error: JPEG_CONS_SEEMS_FROZEN

Occurrence:

Solution:

Trash DigiSetup file, check deck isn't in pause, check termination on drives.

Error: JPEG FRAME TOO BIG

Occurrence:

Rendering motion effect

Solution:

Video levels too hot - redigitise with a lower gain set.

Error: JPEG INITIALISED

Occurrence:

Importing a QT movie that was saved with the Avid Codec

Solution:

Is the compression tool set to the same compression as the movie?

Error: JPEG_PROD_INIT_OVERRUN

Occurrence:

Occurs while digitising

Solution:

The following may solve this error:

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- Quit the application, trash the digisetup file then re-initialize the application
- Make sure that the cache size in the Memory Control Panel is not set higher than 96k. If it is, re-set it to 96k and restart the Mac.
- Make sure that you are digitising to a supported media drive configuration

Error: JPEG_PROD_INT_OVERRUN

Occurrence:

Digitising AVR77 with an ATTO-UL2D Card Installed

Solution:

LVD cards - like the ATTO Express PCI UL2D Dual channel ultra 2 board - are not supported with ABVB Systems. Exchange the UL2D with the ATTO-EPCI-MC.

Error: JPEG_PROD_VIDEO_OVERRUN

Occurrence:

Occur when trying to digitising NTSC tapes in a PAL project

Solution:

Make sure they are using PAL formatted tapes in a PAL project, not NTSC

Error: JPEG_PROD_VIDEO_OVERRUN

Occurrence:

Error message appeared when digitising.

Solution:

Solution: Setting the Memory Control Panel's disk cache to 96k and restarting the computer.

Error: JPEG_RAMPTR_VALID

Occurrence:

Importing PICT

Solution:

Caused by bent pin on Gasket board

Error: JPEG_UNK_STRM_STATUS

Occurrence:

Digitising

Solution:

Disk Cache set to high (Control Panel>Memory)

Error: JPEG_UTILITIES

Occurrence:

Solution:

Reload the NuVista+ Drivers

Error: jpeg_writer_unkstrm_status

Occurrence:

""jpeg_writer_unkstrm_status"" when batch digitising at avr 75 or 77.

Solution:

Lowering the disk cache to 96k in the memory control panel then restarting the CPU solved this issue.

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Error: MAC ERROR 10

Occurrence:

Solution:

Check RAM is installed correctly

Error: MAC ERROR -15

Occurrence:

Solution:

Conflict with ATM 2.2

Error: MAC ERROR 17

Occurrence:

Solution:

Try reseating ATTO card

Error: MAC ERROR 28

Occurrence:

Solution:

Check if RAM is installed correctly

Error: MAC ERROR -32

Occurrence:

Exporting QT

Solution:

Too much memory allocated to Avid

Error: MAC ERROR -34 (DISK FULL)

Occurrence:

Solution:

Usually the internal hard drive is full. Try rebuilding the desktop. Copy some files to a media drive and delete from the internal drive. Empty Attic. Can be caused by software that keeps/restores files that have been deleted (Norton Protected/Trash Back etc).

Error: MAC ERROR -35

Occurrence:

- 1) Creating project
- 2) Exporting
- 3) Other

Solution:

- 1) Reinstall Media Composer may fix this
- 2) Export one track at a time
- 3) Check MC wasn't launched from a bin on a floppy. Check file name doesn't have a colon (:) as teh MAC OS uses them for other things

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Error: MAC ERROR -36

Occurrence:

A fairly common error

Solution:

This is most often a SCSI issue - check cables, drives, terminators, IDs, etc. Bent pins on the cables, or cables that are too long are most often the culprit.

Can also be caused by a dying drive - run disk doctor on drives.

Also check for creating files (have a + at the start of the name) and delete them.

If playing a sequence with a scrolling timeline, cease using the scrolling option.

Error: Mac Error -37

Occurrence:

When trying to close or delete a bin

Solution:

Trash Settings Folder

This holds basic settings which will rebuild upon relaunch of the software. The only setting which will not rebuild on its own will be the Site Settings which you will manually have to reset if you have ever used the Site Settings)

(You will find the settings folder in the main Media Composer folder)

You might also want to trash the Media Database files in each of you OMFI folders on your media drive partitions

These files will be called MSMFMID.pmr and MSMMM0B.mdb)

If the error occurs when deleting a bin, make sure you have not named the bin "trash". This may cause an error.

Rename the bin and try deleting it again.

Error: Mac Error -39 when trying launch ArcServe

Occurrence:

Mac Error -39 when trying launch ArcServe

Solution:

Trashing the ArcServe preferences from the Preferences folder allowed the application to launch without the error.

Error: Macintosh Error - 40: Tried to Position Before Start of File

Occurrence:

When Media Composer is running and the operating system can't read a file

Solution:

The error message "Macintosh Error -40 Tried to position before start of file" appears when Media Composer is running and the Macintosh operating system cannot read a corrupted file such as a Media Database or media file. Some pointers inside the file did not update correctly and refer to material that is no longer in the file

Procedures:

Avid recommends that you do one of the following:

-Determine which clip in your sequence is causing the problem by either playing clips individually in the Source monitor or playing between mark points in the timeline using the "play in to out" function.

-Use the "find bin" function to locate the clip. Determine which drive partition the clip is on, quit Media Composer and trash the Media Database from its 5.x or 6.x MediaFiles folder.

Upon relaunching Media Composer the application will rebuild the Media Database.

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-If the clip continues to cause the same problem redigitise and re-edit the affected clip into the sequence.

-If the corrupted file is an effect, render the effect again to replace the problem file.

Error: MAC ERROR 41

Occurrence:

Solution:

May be a corrupt Finder file. Perform a clean install of the OS. If using OS8, see if you can update to 8.1 without affecting the Avid.

Error: Mac -42 error

Occurrence:

During normal usage of application

Solution:

This error may occur if more than 124 fonts have been installed on the system. Removing fonts from the fonts folder may eliminate the problem. Utilities such as ATM and Suitcase allow the user to define font sets and keep the fonts folder under the 124 items limit.

Error: Mac Error-42

Occurrence:

While playing a long format sequence

Solution:

Inadequate amount of physical RAM for service of system.

In addition to a long sequence, also had 30 plus partitions, but still below the 73 item limit. RAM was below recommended/supported.

Error: MAC ERROR -44

Occurrence:

Solution:

Check SCSI IDs

Error: MAC ERROR -47

Occurrence:

1) Creating bins

2) Closing Bins

Solution:

1) Check for corrupt editor settings. Check Bin settings for Attic aren't set to zero (keep 0 files, with a maximum of 0 versions) - change numbers to 1+

2) Rebuild media database

Error: MAC ERROR -49

Occurrence:

Saving bin

Solution:

Bin may be corrupt - save material to new bin

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Error: MAC ERROR -50

Occurrence:

Creating motion effect

Solution:

Corrupt clip

Error: MAC ERROR 99

Occurrence:

Booting up computer

Solution:

Bad version of Macsbug

Error: Mac Error -108 not enough room in heap zone

Occurrence:

Initializing Media Stream Manager

Solution:

Mac Error -108 is a "memory full" error. If this error occurs when launching:

1. Exit to the Finder
2. Boot off a Norton Utilities CD
3. Launch Norton Disk Doctor
4. Under the Edit menu choose Preferences
5. Deselect Show Animation and Check For Defective Media in the Preferences
6. Click Save
7. Select the internal drive and examine with Disk Doctor.
8. Choose to fix any problems.
9. Run again until Disk Doctor says "no problems found".
10. Quit out of Disk Doctor.
11. Choose Shutdown from the Special menu.
12. Leave shut down for 15 seconds and then restart normally from internal drive.
13. Rebuild the desktop.
14. Launch Composer/Xpress.

Error: Mac Error -111

Occurrence:

This error message may appear when trying to play either master clips or sequences. Opening bins may also cause this error.

Solution:

Possible solution: Make sure that Modern Memory Manager is active in the Memory Control Panel.

Error: MAC ERROR -115

Occurrence:

Closing bin

Solution:

Create new project and bins and copy the clips into them

Error: Mac error -120

Occurrence:

When launching Composer

Solution:

Mac Error -120 is a directory error.

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The Media Composer or Xpress application should be reinstalled. Files that are necessary to run the application are missing.

Reinstalling will not overwrite the "Avid Users" or "Composer Projects" folder, but it is still recommended to backup these folders.

After reinstalling, be sure to reset the desired RAM allocation for the application. Refer to the Release Notes for instructions on setting the RAM allocation

Error: MAC ERROR-127

Occurrence:

Solution:

Usually a drive problem - check cables, termination, IDs etc. Run Disk Doctor

Error: MAC ERROR -191

Occurrence:

Playing sequence

Solution:

May be caused by playing a sequence that has been redigitised with the system clock set to 1956. Delete media and redigitise, and replace PRAM battery.

Error: MAC error -192

Occurrence:

When printing the timeline

Solution:

(2/17/97)

Mac error -192 can occur when printing the timeline in 6.5. This is listed in the Release notes for 6.5. The workaround is to take a screen shot (apple-shift-3) and print the timeline out using a different application like simpletext or photoshop.

Error: MacsBug Error: heap at [address] is bad, block length is bad. The Media Composer

Occurrence:

Composer crashes to MacsBug when launching Composer after selecting a user and a project.

Solution:

In Macs Bug appears the following error message:

heap at [address] is bad, block length is bad.

The Media Co mposer heap is bad/zone pointer 'bhlm' or length of trailer block is bad.

This is caused by a corrupt user. Any Media Composer user gets corrupted when you open it with Media Log 7.0. You can use the user with Media Log, but if you try to use it again with Media Composer, the Composer will crash as described.

This is can occur if a system has both Media Log and Media Composer installed. Media Log defaults to using the Media Composer USER folder.

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Error: MANDRILL LOAD STATUS=TRUE

Occurrence:

Solution:

Check for loose Mandrill card. Trash MCState

Error: MATCH FILE: (CONSOLIDATE)

Occurrence:

Decomposing

Solution:

Try alternative handle length

Error: MATTE SUCCESS=TRUE

Occurrence:

Solution:

Dodgy Janus board. Also check boards are in correct order

**Error: Measured Audio Clock rate not recognised (Symphony 3.x, Xpress 4.x,
Media Composer 10.x) with -14 audio interface**

Occurrence:

After upgrading software to MC10.x, Symphony 3.x, or Xpress 4.x

Solution:

"Measured Audio Clock Rate" error messages which are received after upgrading your Avid software to Media Composer 10.x, Symphony 3.x, or Xpress 4.x are commonly traced to problems with the Audio Hardware Calibration. If the Software audio calibration is not set to match the Hardware, users may experience problems selecting 48khz audio for new and existing projects.

With these new software releases, Avid has adopted a new default setting for audio calibration that more closely matches the current industry standard. If you are upgrading from a prior version of software, it is highly likely that your audio calibration levels do not match the default value in this release. Your existing hardware is probably calibrated to -14dB, and the default setting of Release 10.0 is -20dB. To change the software setting to match your hardware, perform the procedure described in this section.

If you received Release 10.0 as part of a new system purchase, your audio hardware is calibrated to -20dB and matches the default setting for Release 10.0. You do not have to change the default settings.

Avid does not recommend changing the default audio hardware calibration for analog 0 Volume Unit (VU) for older versions of the Digidesign 888 I/O device.

To change the audio hardware calibration setting:

Double-click Audio Project in the Settings scroll list of the Project window.
The Audio Project Settings dialog box appears.

1. Select a new default hardware calibration setting from the Hardware Calibration pop-up menu -- in most cases, -14 dBFS.
A message box appears.

1. Click OK.

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2. Save the new Hardware Calibration as a Site setting. To establish a global setting, see "Using Site Settings" in the editing guide for your Avid system.
For additional information on audio hardware calibration, see the input and output guide for your Avid system.

Error: MEDIA FILE LINK IS NULL

Occurrence:

Launching Avid

Solution:

ABVB and enhancement card are incompatible and shouldn't both be in the same machine
Rebuild Media databases, reinstall supporting files, check JPEG board is the correct version

Error: MEDIA READER LOADER IS NOT RESPONDING

Occurrence:

Solution:

If you don't have a Media Reader (device for reading film negs etc) delete the Media Reader folder (located in Utilities folder)

Error: MEDIA PROXI TIMEOUT

Occurrence:

Solution:

Remove the extension 'HP Background' if it is on the system

Error: Memory error 1

Occurrence:

Opening project/bin

Solution:

Create new user

Error: Memory Error 3/4 @ PC

Occurrence:

Can be caused by many different things

Solution:

Check you have correct boards, check cables, restart computer, corrupt clips. On a Power Quadra turn off the Secondary cache (PowerPro control panel), check for creating files (start with a '+' and delete), check boards are in correct slot order, check correct RAM installed (and that different chips are not mixed within the same bank), check RAM allocation, Serial Switch Contro Panel set to compatible, check OS is correct version, On a Mac 9500 zap the Cuda chip and reseal motherboard.

Error: MFM CINSUMER: COMMON CLOSE() INSUFFICIENT MEMORY

Occurrence:

Rendering

Solution:

Check enough memory is available

Error: MFM CONS UNEXPECTED RC

Occurrence:

Rendering

Solution:

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Effect may be corrupt - delete and remake it

Error: MFM HEAD MAGIC

Occurrence:

Solution:

Use copy of bin from Attic, check for project/bin corruption, check for colons in file names

Error: MFM PROD RRRLE

Occurrence:

Rendering

Solution:

Corrupt effect

Error: MISSING A QUIESCE

Occurrence:

Loading clips to source monitor

Solution:

Disable 3D hardware - check 3D cabling. Possibly corrupt media or SCSI issues.

Error: Mix no track

Occurrence:

Playback

Solution:

Check that the Audio Mix Tool doesn't have two sliders assigned to the same track

Error: MOB_MAN_BATCH_BEGUN

Occurrence:

Solution:

May be caused by renaming drives on desktop - restore original names/rebuild media database. Can be caused by corrupt effects in sequence

Error: MODEM PORT IN USE

Occurrence:

Solution:

Make Appletalk inactive (control panels)

Remove Telecom Extension or Serial Port Arbitrator Extension

Use Comm Closer to close other applications using the port

Try reassigning using Project Window>Settings>Serial Port

Error: Module not found

Occurrence:

"Module not found" when importing OMF Meridien Media into Xpress DV

Solution:

When trying to import OMF Meridien media into Xpress DV 3.5 on Mac OS X, you may get a "module not found" error.

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To fix this, go to the downloads section of Xpress DV and download the file "OMF_loader.sea". Next, follow the instructions below:

- 1) If you are not logged into OS X as the administrator account (the account originally used to install Xpress DV), log in as administrator.
- 2) Double-click on the attached self-extracting archive "OMF_loader.sea" and extract the "omf" file into /Library/ApplicationSupport/Avid/HIIP/Loaders/.
- 3) Launch the "Terminal" application (Applications/Utilities/).
- 4) Type in "cd /Library/Application\ Support/Avid/HIIP/loaders" and hit return.
- 5) Type in "chmod 775 omf" and hit return. This adjusts the privileges of the loader module to their proper settings.
- 6) Launch Xpress DV and import your Meridien OMF media. Please note that this fix has only received minimal testing so far. The only known problem so far is importing files across a network fails. The workaround is to copy the files to your local drives and then import.

Error: Mpeg Export Failed. Check Console for details. Could not Initialize Authorscript.

Occurrence:

Xpress DV version 3 This error might occur when attempting to export Mpeg files.

Solution:

This error typically occurs after successfully exporting Mpeg files previously. Certain files required for the export lose necessary links and need to be reinstalled for the export to function properly. The issue is currently being investigated, and as soon as more information is available it will be posted in the Knowledge Centre.

If you get this error when you are attempting to export Mpeg1 or Mpeg2 files, even if you have successfully exported before, you have two current workarounds. You can either uninstall then reinstall the Xpress DV software, or you can complete the following instructions:

1. Locate the following five DLL files inside the Avid Xpress DV folder:

AuthorScriptLibWin.dll
ltknl1n.dll
ltimg11n.dll
ltfill11n.dll
LTDIS11n.dll

2. Create a new folder anywhere on the system.
3. Move the five DLLs from the Xpress DV folder to the new folder. Make sure the files are no longer in the main Avid Xpress DV folder.
4. In the new folder, make copies of all the DLL files. To make the five copies all at once, you can shift-click the five DLL files so that they are all highlighted at the same time. Then go the Edit menu and choose Copy.
5. Now paste the copies into the Avid Xpress DV folder. Directly after choosing Edit, Copy in Step 4, go to the main part of the Avid Xpress DV folder. Choose Edit, Paste. This will paste the five copies into the

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Avid Xpress DV folder. Do not move the original files back into the Avid Xpress DV folder; it will not resolve the problem.

Error: MSG CALL NO OBJ SPECIFIED

Occurrence:

- 1) Opening MC
- 2) Audio mixdown
- 3) Rebuilding Media Database
- 4) Reversing Selection in Media Tool
- 5) Other

Solution:

- 1) Check enough memory is allocated
- 2) Render audio dissolves first
- 3) Check for corrupt media files
- 4) Rebuild Media Database
- 5) Check for corrupt audio dissolves/try creating a new User

Error: NETMAG -2175

Occurrence:

Launching MediaShare F/C

Solution:

In Sharing Set-up check that the computer is identified by letters and not numbers. Change ID to letters and reinstall MediaShare F/C software

Error: NMI DISPATCH

Occurrence:

Initialising 3D effects

Solution:

Check 3D hardware

Error: NO CHUNK

Occurrence:

Solution:

Corrupted bin - possibly OMFI related - try retrieving Attic copy

Error: NO DRIVER

Occurrence:

Digitise/Digital Cut Tool

Solution:

- Try Check decks
- Run CommCloser
- Check deck is supported.
- Use Serial Tool to assign the correct port
- Is the deck in local mode
- Remove Serial Arbitrator extension
- Zap the PRAM

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Error: NO EDIT EVENTS WHERE FOUND DURING EDL OPTIMIZATION

Occurrence:

Importing EDL

Solution:

Caused by the EDL having Record Marks at the end of each edit line, usually found on EDLS from online linear sessions when the editor uses a record mark at the end of each line to inform them that the event has occurred. Avid recognises these marks (i.e. that the event has occurred) and so skips the edit. Try editing EDL in a text editor.

Error: No events in list

Occurrence:

EDLs

Solution:

CMX format EDLS only have one blank line at the start of the EDL. Remove excess blank lines in a text editor

Error: No Procedure Name

Occurrence:

Booting up computer and going into Macsbug

Solution:

Reseat ATTO card

Error: NO SUCH VOLUME

Occurrence:

Solution:

See Mac Error -35

Error: NSAMPS==TOTAL SAMPS

Occurrence:

loading a sequence/batch digitising

Solution:

Corrupt title - remake it

Error: No Port Found for Port Manager

Occurrence:

When launching Composer or Xpress Mac/Meridien system.

Solution:

Reloading the SX Keyspan software from the SX Keyspan CD-ROM may correct this problem.

Error: OBJECT ID OUT OF BOUNDS

Occurrence:

Loading bins created in earlier versions of MC

Solution:

Caused by incompatible locators - remove locators in the earlier version first.

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Error: OMFI Domain Null Physical Descriptor

Occurrence:

Gets error when trying to open OMF export in OMFTool 2.0.6.

Solution:

This error occurs if using OMF when the any media contained in the sequence is offline.

Solution: make sure all media is online and repeat the process

Error: One or both marks out of bounds

Occurrence:

Solution:

If sync point editing is enabled, try turning it off (Composer settings or Special menu)

Error: PC REG UNKOWN CLASS ID:6977

Occurrence:

Solution:

Corrupt bin - also can be caused by damaged drives that have been left near magnetic fields

Error: PGLUE Sample Num out of Range

Occurrence:

While playing a sequence

Solution:

Workaround: Arm all tracks and hit the End Key on the keyboard. Place an Add Edit on your timeline at this spot. Will segregate the corrupt frame(s) from your sequence and you can continue editing normally

Error: PGLUE_SAMPLE_NUM_OUT_OF_RANGE

Occurrence:

This error could appear when attempting to play a sequence.

Solution:

Solutions:

- Check the end of the sequence for white frames. Overwrite (do not Extract or Lift) any material on top of the affected portions.
- Check for corrupt effects.
- Rebuild Media Databases.
- A clip or several clips may be corrupt in the sequence. Narrow down the corrupted clips and remove.

Error: PGLUE_RESTART_OUT_OF_RANGE

Occurrence:

Playing sequence

Solution:

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Part of the sequence may be corrupted

Error: PHOTOSHOP XX IS REQUIRED TO OPEN THIS FILE

Occurrence:

Trying to play a PICT file

Solution:

PICT has been saved with layers, flatten the image in Photoshop (XX being the recommended version of Photoshop e.g. Photoshop 5.0) and then save as a PICT.

Error: Please insert the disk Avid

Occurrence:

On AMP Avids

Solution:

Remove Color Picker extension and restart

Error: Please show me where Vantage DA or its alias is. After this first time. I'll usually remember where it is, even if you move it.

Occurrence:

This error is likely to occur when launching Vantage to open an EDL or other text file.

Solution:

After hitting "OK," you will see a dialogue box, in which, you should navigate to the Apple Menu Items Folder, inside of the system folder on your internal, Mac hard drive. There you will find the item,(Vantage DA,) that Vantage is looking for. Double-click on Vantage DA to let Vantage know where it is.

If it ever "disappears" and Vantage produces the same message, check your Apple Menu first to see if it is installed there. If it is not, use Find File from the Apple Menu to search for it. Then navigate to that location when Vantage asks for it.

Error: PMM_INSUFFICIENT_MEDIA

Occurrence:

Occured when trying to playback a sequence that was just redigitised.

Solution:

Use play-in-to-out to isolate any corrupt frames. (white fra me)
Once found, remove them from the sequence.

Error: PMM MISMATCH AUDIO CHANNELS

Occurrence:

Audio mixdown

Solution:

Track may be offline

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Error: PMM MISMATCH COMPRESSION TYPE

Occurrence:

Rendering collapsed track

Solution:

Remove any empty tracks

Error: PMM MISMATCH FRAME LAYOUT

Occurrence:

Applying/rendering effect

Solution:

PAL and NTSC material may be mixed together in the sequence

Error: PMM_MISMATCH_IMAGE_DIMENSIONS

Occurrence:

Video Mixdown

Solution:

Check compression tool matches the resolution of the material being mixed down

Error: PMM_SAMPLE_RATE_MISMATCH_ERROR

Occurrence:

This message could appear during playback of audio. A fluctuating sample rate in the audio setting may indicate a problem as well.

Solution:

Possible solutions:

- Check VSD and Audio Interface for proper settings and cabling.
- Make sure black burst is feeding the VSD
- Delete Digisystem file
- Replace DigiSystem_INIT file with one from the Backup System Files folder in the Utilities folder and restart computer.

Error: POWER PC ACCESS EXCEPTION

Occurrence:

When reaching the desktop after loading Nortons

Solution:

Boot off of an O.S cd and check the control panel for Disk Light and File Saver. When removed the system booted fine.

**Error: Power PC unmapped memory exception at 057a09e8 filtercardenabled ()
+00090**

Occurrence:

Launching AudioVision

Solution:

Remove the Enhancement card if present. AudioVision does not support Enhancement cards.

**YOU MUST READ THE WARNINGS ON PAGE 37
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Error: PowerPC unmapped memory exception while extensions are loading

Occurrence:

On bootup

Solution:

If you encounter this Macsbug error message when loading extensions on a Media Composer 8.0 or Xpress 2.5 system, check to see what version of the AvidDriverInit extension you have. If it is below version 1.0.2, download the AvidDriverInit 1.0.2 extension from the utilities section of this web site and replace the older version. The 1.0.2 version fixes a problem that occurred on "Blue and White" G3 systems.

Error: PRELOAD TOO SMALL:JPEG CONSUMER

Occurrence:

Solution:

Check for loose Janus/ABVB ribbon cable. Check Janus board is seated properly. Delete media and redigitise, trash MCState

Error: Problem Detected with the Meridien I/O Box

Occurrence:

When launching the Avid Application

Solution:

If the Viper Downloader and the Digital Media Downloader are not in the startup items folder and have not been launched (booting without extensions) then the user will see this error message.

Place the Viper Downloader and the Digital Media Downloader into the startup items folder and restart the system.

If the Viper Downloader and the Digital Media Downloader are not launched on startup the user will also have problems running Avid System Test. They will either crash to Macsbug on start up of AST or they will enter into AST and find that not all the test options for the Digital Media Board are present. When they run AST they will get the error message Error Getting Board Handles.

Error: Problems with Titles After Redigitising a Sequence at a Different AVR

Occurrence:

After you redigitise a sequence at a different Avid Video Resolution (AVR), the titles in the sequence may appear as "Wrong Format."

Solution:

Procedure

To restore titles to a sequence after redigitising:

1. Select all the video tracks in the sequence.
2. Mark an IN point at the exact beginning of the timeline and an OUT point at the end using the "Home" and "End" keys.
3. Choose the Compression tool from the Tools menu.
The Compression tool appears.
4. Choose the same AVR from the Resolution pop-up menu that you used to redigitise the sequence. Failure to do so results in the titles displaying "Wrong Format" after Media Composer recreates them.

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5. Click the Record monitor to activate the sequence.

6. Choose Recreate Title Media from the Clip menu.

A warning box appears to remind you that all effects nested within titles will be lost when recreating the the title media. Nested effects within titles include all customized fills and/or modifications to existing title fills that you have created with other effects.

10. Do one of the following:

- Click OK if you want to recreate the titles.

A progress indicator appears. When Media Composer finishes recreating the titles, the progress indicator disappears, and the titles appear in the sequence.

- Click Cancel to ignore recreating the titles and preserve the nested effects within the titles.

Now you can mark new IN and OUT points to avoid areas of the sequence that contain titles with nested effects. You can then recreate the titles.

Error: QUICKTIME LIB COULD NOT BE FOUND

Occurrence:

Working with QTs (import/export etc)

Solution:

Check QuickTime Power Plug extension is installed and active.

Avids memory allocation may be set too high - there's not enough RAM to use the extension.

Error: REF CON

Occurrence:

Solution:

Reload the system software

Error: Repair, Simplifying Transistion

Occurrence:

Making/importing EDL

Solution:

Something in the sequence cannot be represented in the EDL. Find the problem (e.g. mixdowns) and change them

Error: Resolution Not Supported

Occurrence:

When playing a sequence

Solution:

- Verify that the resolution is available to the model being used.

- Vefify that the resolution of the clips in the sequence are compatible.

- Recreate the media databases on the media drives.

Re-run the System key (v5), check for loose dongle.

Error: RRRLE_Alpha_Too_Big

Occurrence:

When trying to save title

Solution:

Title had four lines of text and a green background. Background had a gradient on it. When the gradient was removed we were able to save the title.

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Error: SA MOB

Occurrence:

Making Cut List

Solution:

All clips and subclips must have Key Numbers

Error: SA TEXT BUF

Occurrence:

Printing Cut lists

Solution:

Print one list at a time

Error: SAX EVENT SANITY

Occurrence:

Creating EDL

Solution:

Remove PICTS from sequence

Error: SBV_TIMEOUT

Occurrence:

SBV_TIMEOUT when trying to do a digital cut

Solution:

Problem: SBV_TIMEOUT when trying to do a digital cut.

Possible Solution:

1. Open Deck Configuration Setting
2. Delete any existing channels
3. Add a new channel, and do NOT auto configure
4. Add deck manually
5. Retry the digital cut

Error: SBV_Unknown_Command

Occurrence:

This error may occur when entering Digitise Mode on Media Composer and Xpress.

Solution:

Problem may be solved by shutting down and removing serial control cable and rebooting. Digitise window should open. Then shut the system down, reconnect serial cable, restart, then configure the deck manually in Deck Settings, rather than using the autoconfigure deck option.

Error: SBV_UNKNOWN_COMMAND

Occurrence:

Occurs while trying to control Sony DV deck with the Tao Lport.

Solution:

This is a known issue in 7.x when controlling unsupported DV decks. Deleting existing deck channel, recreating, then making new user setting can get it to work.

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Error: Sense Key Errors

Occurrence:

Solution:

drive/SCSI problem (check cables, terminators, IDs etc)

Error: Serial I/O error

Occurrence:

while trying to control a deck

Solution:

2 systems that were having chronic intermittent serial I/O errors while digitising....in each case the extension called ""serial (built in)"" was disabled since re-enabling this extension they have not seen the errors. Check this if you encounter serial I/O errors and leave this extension enabled if possible when troubleshooting System folder

Error: Serial I/O Error

Occurrence:

This error message could appear when digitise from a deck

Solution:

Solution: Disable the ""HP Background"" extension if active.

Error: Serious System Error has Occurred: Unmapped Memory Error

Occurrence:

The message appeared when trying to digitise.

Solution:

Possible solutions:

- Create new user setting
- Create new user folder

Error: SF_CONS_VIDEO_TIMEOUT

Occurrence:

On playback of sequence w/ external 3d

Solution:

Check for any bent pins on the scsi cable connecting the external 3D Aladdin box to the Mac.

The 3D effects may also be failing the AST prior to straightening out the pin on the cable.

Error: SF_CONS_VIDEO_TIMEOUT

Occurrence:

Playing Video in the Source and Rec windows

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Solution:

Check for a disconnected cable between the Janus and Gasket Card.

When doing the System Test (Version 1.3) with the ribbon cable disconnected, the Gasket Register Test will fail.

Error: SF_CONS_VIDEO_TIMEOUT

Occurrence:

With Black or Grey frames in source and record windows

Solution:

Playing the sequence produced dvr_vo_video timeout error.
Janus board passed all diags.
Reseating the Janus may solve the problem.

Error: Signal frequency is out of range

Occurrence:

Digitising on v5/Nuvista+ Avids

Solution:

Can be caused by having a high-res monitor connected to the NuVista card - use the monitor as a bin monitor

Error: S I/O TIMED OUT

Occurrence:

Solution:

Serial In/out error - check serial cable, run CommCloser, check serial tool - also can be caused by too small a pre-roll in deck settings

Error: SM DF-NDF Mismatch

Occurrence:

Getting SM DF-NDF Mismatch when trying to log clips using MediaLog 7.0.2 on a G3 MiniTower running Mac OS 8.1 when no deck is attached

Solution:

Removed Open TPT Serial Arbitrator from the extentions folder and was able to successfully log clips

Error: SM DF-NDF Mismatch

Occurrence:

When importing an ALE file from medialog PC

Solution:

This error can be caused by project corruption. Creating a new project may fix it.

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Error: SM_DF_NDF_MISMATCH

Occurrence:

The error message appeared when attempting to digitise a tape.

Solution:

Possible solutions:

- Roll the tape in the deck for a few seconds and allow Media Composer to properly read the timecode information from the deck.
- Create a new tape setting.

Error: Source is DF/Tape is NDF or vice-versa

Occurrence:

Digitising

Solution:

Roll the tape forward in local mode for a few seconds. Roll tape format in local mode for a few seconds and then give the tape a new name. If batch digitising check the timecode format in the bins matches the timecode on the tape (the timecode will be separated by either : or ; you may need to change them in a text editor to match)

Error: Sys Err

Occurrence:

When trying to digitise

Solution:

Deck would finish preroll and at the point that the digitization begins the error occurs.
Solution, trash the databases on media drives.

Error: SYS_Error, OSErr: -10000

Occurrence:

When trying to format a floppy as RT-11 on a G4

Solution:

When trying to format a floppy as RT-11 through EDL manager on an Imation Superdisk floppy drive, this error will come up if the Superdisks drivers are not installed. The drivers come on their own Superdisk CD. The drivers can also be downloaded from www.superdisk.com.

Install the drivers and reboot.

Check the "read me" document which comes with the drivers for specific installation instructions.

Error: TC_DESC

Occurrence:

Solution:

Corrupt timecode/user or project setting. Delete MCState

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Error: There is no HIIP available for this file

Occurrence:

When trying to save a title.

Solution:

Check the how much RAM is allocated to the Media Composer or Xpress application. You may need to increase the amount of allocated RAM. Refer to the release notes for your specific version of software on how to check and increase RAM allocation to Composer and Xpress.

Error: There Isn't HIIP Loader Available For This File

Occurrence:

This error could appear when pasting text information into the Title Tool.

Solution:

Solutions:

- Restart the Avid application.
- Paste the text into Vantage first, then into the Title Tool. Vantage may be able to strip formatting information that the Title Tool can't handle

Error: There isn't HIIP Loader Available For This File

Occurrence:

Importing a Quicktime file

Solution:

Workaround:

Open the file in MoveiPlayer, Save As, and import this newly saved file into Composer.

(If importing off a network, save onto a local drive first.)

Error: This disk is unreadable by this computer. Do you want to initialize the disk?

Occurrence:

When booting the Macintosh and in a MSFC environment

Solution:

There is potential for a problem where 6 and 10 way striped drives can cause media corruption and directory damage using AvidDrive Utility 2 versions prior to ADU2 version 2.2. This exhibits itself when a volume is filled to its capacity because when a file is written to the very end of one volume, it overwrites the Master Directory Block on the next volume.

This may exhibit itself in a number of ways:

When you boot, the O/S may ask if you want to initialize or eject that volume. Running Disk Doctor can usually fix the problem(s) with the directory of that volume. However at this point, the corruption is so severe that you may notice clips playing back like digital hash

(kaleidoscope may be a better way to describe it) in Media Composer after the problems have been fixed. Also, by fixing the problems with Disk Doctor and

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deleting the corrupt clips the problem is bound to come back again should someone fill the partition to its capacity.

This problem has been fixed permanently in ADU2 2.2 and beyond. A fix is written into the code to ensure that the volumes are an even multiple of the stripe size which prevents this overflow write condition. In other words you have to restripe your drives with ADU2 2.2 and beyond to make this potential condition permanently disappear. ADU 2.2 is available for download on this BBS.

Error: This Disk Is Unreadable By This Computer

Occurrence:

This error message may appear when volumes are attempting to mount during the system boot process. The full error message is "This Disk Is Unreadable By This Computer. Do You Want To Initialize The Disk?"

Solution:

Possible solution: When the error message appears, the user has the option to Eject or Initialize. The steps below explain how to recover the problem.

1. Eject the partition(s) causing the prompt.
2. Launch Avid Drive Utility.
3. Select a problem partition and click Mount. An error message indicating "Can't mount because of a disk err" may appear. This is normal.
4. Repeat process for remaining suspect partitions.
5. Quit Avid Drive Utility and launch Disk First Aid. Highlight the troubled partition(s) and attempt to Repair. Duplicate partition names may be present in Disk First Aid. Attempt to repair those as well.
6. The error message "Major problems are found but Disk First Aid cannot fix them." will appear. This is normal. Quit Disk First Aid.
7. Launch Norton Disk Doctor. Version 3.2 is required for striped drives and 3.5.1 or higher is required for MacOS 8.
Version 5 and Higher is required for Mac OS 9
8. Highlight all partitions in question and choose Examine. Keep examining and repairing the volumes until disk Doctor reports no problems found.
9. Restart the computer and rebuild the desktop on all volumes.

Error: This disk is unreadable by this macintosh, do you wish to eject or initialize

Occurrence:

When attempting to load a CD

Solution:

This may be caused by the Foreign File Access extension not being enabled (active). Be sure that it is in the Extensions folder that is located in the System Folder. If it is not, place a copy in the Extensions folder and re-boot the Mac.

Error: THIS SOFTWARE IS NOT LICENSED

Occurrence:

Launching Avid

Solution:

On V5 rerun system key. Later Avids, replace/reseat dongle
You may need to get the system blessed by Avid

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Error: This Volume Is Full

Occurrence:

Any action that requires disk activity.

Solution:

Check for a media drive or internal drive that has little or no available space. Delete unwanted material. Or move material to other, less full volumes- then delete the "originals"

Error: TIFF UNKNOWN BITESEX

Occurrence:

Solution:

rebuild Media Database, retrieve copy of bin from Attic

Error: TIMEOUT WAITING FOR TRANSPORT RESPONSE

Occurrence:

Batch Digitising

Solution:

Position tape so that it is closer to the starting timecode of the first clip. May also be caused by bad timecode on the tape

Error: TRACK 0 NOT FOUND

Occurrence:

Solution:

Corrupt effect - delete and remake

Error: TRACK -1 NOT FOUND

Occurrence:

- 1) making EDL
- 2) Other

Solution:

- 1) Corrupt clips
- 2) can be caused by unlinking and modifying clips that are used in a sequence

Error: Transport error on Digital Cut

Occurrence:

Digital cut

Solution:

Switch Sync Mode to Source Lock in Deck Settings

Error: Unable to complete request because volume contains files that are open

Occurrence:

Ungrouping striped drives

Solution:

Check File Sharing is disabled

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Error: Unable to Export Bin, Exception: Sys Error Mac Error -38 File not Found

Occurrence:

This error could occur when trying to export a PICT sequence from a sequence in the timeline.

Solution:

Possible solution: 7.1 fixes this problem (see bug entry ATiqa05587).
Otherwise, perform a video mixdown of the sequence and export the mixdown master clip.

Error: Unable To Export Bin; QT_Addmediasample_Errorcode -1309

Occurrence:

Exporting QT

Solution:

Check movie isn't exceeding 2Gig file limit

Error: Unable to Export Bin, VREF><[VREF NOT PRESENT

Occurrence:

Exporting sequence

Solution:

Check sequence name does not have a colon (:) in it. Split sequence into several parts

Error: UNABLE TO IMPORT TO BIN_INVALID TRIM

Occurrence:

While importing a Quicktime file

Solution:

Possible Case:

Export QT from Media Composer using the Avid Codec and then reimport it back into Composer and you may receive the error message. Using the option of ""Use Source Compression"" appears to be causing a problem. Try deselected this option, manually selecting the source AVR, export from Media Composer and reimport.

Error: Unable to Find Value 0 in Map

Occurrence:

Importing EDL

Solution:

An event doesn't have a source

Corrupt audio dissolve

Error: Unable to Open Bin Mac -36 error

Occurrence:

When trying to open a bin in project

Solution:

Check memory allocation. If memory is too low, bin cannot open. Allocate more memory. Error occurs with larger bins

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Error: UNEXPECTED STREAM RETURN CODE IN ADM CONSUMER

Occurrence:

Playing a sequence

Solution:

Check for corrupt clip. Trash Media database and Digi Setup. Check pulldown and sample rates

Error: UNIDENTIFIABLE ERROR

Occurrence:

Digitising

Solution:

Check ATTO card

Error: Unknown Error, frame type

Occurrence:

Using pulldown menus on NuVista+ system

Solution:

Replace NuVista+ card

Error: UNMAPPED MEMORY ERROR

Occurrence:

launching Avid

Solution:

Rebuild media database

Create new Avid Users Folder or new user setting

Error: User Break At...Unknown Interrupt from SA-4

Occurrence:

Launching Avid

Solution:

Check there aren't two copies of either DigiSystem Init, DigiSetup or ProoTools setup on the computer

Error: V2CC_UNK_Stream_Status

Occurrence:

Solution:

Check disk cache (control panel>memory settings)

Error: V2CC VDM TIMEOUT

Occurrence:

Rendering effect

Solution:

May be corrupt clip

Error: VIDEO ATTEMPTING TO OVERRUN ITS BUFFERS

Occurrence:

Digitising

Solution:

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Reduce gain in Video Tool. Check for corrupt User settings. Check Disk Cache (Control Panel>Memory), disable Appletalk (Control Panels). Try a lower resolution

Error: VIDEO OVERRUN

Occurrence:

Digitising

Solution:

Usually caused by the data being digitised faster than the drives can write.

Digitise via Atto card and not the Mac's own SCSI port

Don't use partitions/drives smaller than 2Gig for 2field resolutions

Digitise Audio and video to separate drives

Incorrect Avid Init/Startup can cause this

Turn off Appletalk (Apple menu>Chooser)

Check SCSI drives, cables, terminators, IDs etc

Error: VIDEO UNAVAILABLE

Occurrence:

Solution:

Check monitor control panel is not set at 256 colours

Error: VIDEO UNDERRUN

Occurrence:

Playback

Solution:

Caused by the drives not providing data fast enough to the Avid

See Video Overrun above

If sequence consists of many short fast edits a video mixdown will create a new single peice of media that will be less taxing on the drives.

Likewise a PICT sequence would benefit from having a video mixdown or a submaster effect applied (both will create new single media clips).

Corrupt Add edits may also cause this (try remove match frame edits)

Error: VISTA_MISSED_FRAME_ADVANCE

Occurrence:

Solution:

Check external VSD (Video Slave Driver) switches are set correctly

Error: VISTA TIME OUT

Occurrence:

NuVista+ systems

Solution:

Similar to Video Underrun, but error occurs before video playback begins

Drives need to be connected to ATTO card

Check for SCSI problems (cables, terminators, IDs)

Render effects

Check for feedback (NuVista card doesn't like being connected to both input and output devices at the same time - consider buying an external video switch box)

Disable Mandrill/Python boards

Reseat NuVista and JPEG boards

reload NuVista+ drivers

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Error: VREF NOT PRESENT

Occurrence:

Saving a title

Solution:

Check title name does not have a colon :

Error: WRONG FORMAT

Occurrence:

Playback

Solution:

Check compression tool and drive filtering based on resolution

Recreate title media

Error: YOU HAVE JUST ENCOUNTERED A BUG

Occurrence:

Launching older Avid systems

Solution:

May occur if over 120MB RAM has been allocated to Media Composer

WHERE TO GO WHEN ALL ELSE FAILS

The internet provides a variety of places for you to go and post messages for help. This is one of the reasons why having a laptop, or a palmtop and modem can come in incredibly handy. This isn't a comprehensive list - and I haven't included manufacturers sites either. It is a list of sites that I've found helpful.

You can also search for most topics using search engines. The current favourite seems to be Google - <http://www.google.com>



When posting for help it is always useful to be both brief, and to provide relevant details - e.g. what machine you're on, what software version, what OS version, amount of RAM. The answers to the problem may vary depending on your flavour of machine.

INTERNET:

WWUG: World Wide User Groups provides an online forum for just about every editing system going. Find the relevant forum, and post your message. This will then appear on the net, and people can post follow up messages. This does mean that you have to revisit the site to get the answer.

<http://www.wuug.com/forums/index.htm>

UKEDITOR: Has a relatively low amount of traffic, and works in a similar way to the WWUG, except it concentrates on UK Avid editors only (but gets postings from around the world). There's also forums for jobs, gossip etc. It may be moved to a new site in the future, and is being further redeveloped to provide a database of editors and their work. It is moderated.

<http://pub37.ezboard.com/bukeditorforum>

ANCIENT AVID: A website dedicated to the older Avid systems. It doesn't appear to be updated anymore, but has great links and an interesting history of Avid Technology.

<http://www.mag4media.com/avid.html>

NEWSGROUPS:

You can access newsgroups via your Internet server (although not all servers provide all the newsgroups) using various software packages. I prefer the freeware from Forte - Free Agent (www.forteinc.com). With newsgroups you post your message, and people download the subject header, and can then chose to download the message. Again, you have to revisit to get your answer. There are rules for each Usegroup -as well as a general set of guidelines to live by. It's often best to 'lurk' for a while i.e. read but don't post until you get the hang of it.

ALT.VIDEO.AVID_EDITORS: Alt.video.avid_editors suffers from a lot of non-Avid systems, non-professional postings - but some senior editors do frequent the site.

UK.MEDIA.POSTPRODUCTION: Another Usenet newsgroup, created by Steve Pang (feature film assistant editor). Suffers from low traffic, but as with UKEDITOR, attracts people from beyond the UK - and deals with all post production.

LISTS:

With an internet list you receive emails. Members of the list can post questions, and the question will be sent by email to every member on the list - who then reply. The replies normally go back to the list, so that everyone also receives the answer. The emails are usually sent either Live (i.e. almost as soon as they are written) or in a daily Digest - all the emails grouped together into a collection. Lists often become a community with their own rules. Again lurking first is recommended.

SHOOTING PEOPLE: a variety of moderated lists for writers, documentary makers, actors, as well as general film makers. Attracts questions across the whole gamut of film-making, and has a broad base of both professional and amateurs. Is UK centric. Costs about £20 for full membership, but there is limited free access.

<http://shootingpeople.org>

AVID-L:

The Avid-L is one of the largest Avid communities world-wide - at NAB every year there is an Avid sponsored Avid-L party. It is also a unique community, and lurking is virtually a prerequisite. There is a huge amount of Off Topic (OT) conversations - that is, conversations that have nothing to do with Avid - such as, where you can get the best hotdogs. The only topics considered off list are politics and religion, although they do appear every so often. You should view the Avid-L as a bar, where some people talk shop, and others kick back and relax. Complaining, especially if you've never posted before, about OT posts and you will regret it!

The Avid-L generates a lot of emails - you can quickly get swamped - over a hundred in a day isn't unusual. Why do people put up with the amount of emails, especially the OT ones? The Avid-L literally has the finest minds in post-production subscribed to it - and I can't recall ever seeing a problem that they couldn't fix. Avid staff are members, and suggestions on the L often get picked up by management and incorporated into later Avid releases (although not enough for the L's liking). There are people on this list who when they go to the toilet, the crap that they flush away knows more about Avid systems than most of us ever will. ***It is unmoderated, and flame wars do occur.*** It is a real and enjoyable community - but you have to have the time to appreciate it.

AVID-L SUBSCRIBING

Subscribing (or unsubscribing) to Avid-L Send an e-mail message to:
subscribe-Avid-L@Avid.com

A FAQ is available on the web - and is also regularly posted to the list.

FCP-L

This is an offshoot of the Avid-L, but doesn't yet suffer from OT postings. Again, here you will find serious technical help for your problems. It isn't moderated, but Frank Capria (who created it), keeps a watchful eye. It isn't really a place for basic questions - but all are welcome. For more details:

<http://groups.yahoo.com/group/FinalCutPro-L>

LOW END MAC: Low end mac provides lists dedicated to almost every version of the Apple Mac. The expertise found here has saved me in the past - great for fixing Mac based problems, especially on older machines such as the Quadra.

<http://lowendmac.com/lists/index.shtml>

SKILLS NEEDED TO BE A GOOD EDITOR

email to Avid-L from Mike Parsons

Just about every film/tv school graduate I see is amazed that we ever managed without them. But more disturbing is that every one of them wants to be an editor 'for a while to help me be a better director'. In fact this year I don't think I have interviewed one person who wanted to be an editor as a career! There is a lot of interest in being a compositor or 'effects artist' but editing seems to be looked down on by the new breed of graduate as a bit too blue collar!

Just so everyone knows yesterday was an easy day and I went home just after lunch and sat in the sun. The ups and downs of an editor's life no longer get to me at all, my point was to the job seeker who started this thread -don't bitch that its hard to get in, if you can't take it you have no chance once you are in!

So just to recap, skills needed to be a good editor;

1- Humility.

Remember its their show not yours. When training new editors I tell them half the time its like being a taxi driver, we know how to drive and where everything is but the client knows where he wants to go... Of course we will give advice on where is good to go - BUT the client decides!

2- Patience.

What is just a days commitment to a TVC edit is the culmination of weeks of work for the agency/production house. They are spending money faster in the suite than at any other time during the production process and so are stressed. Of course they will work late rather than use another day. Of course they will be picky and sweat the details that seem not to matter -that's their job.

3- Personality.

With all the world to edit in why did you walk into my suite? At the end of the day some people are just more fun to be with than others - so if I have to spend a week in a room paying \$500 a hour for the privilege I'm going to choose someone I like.

4- Diplomacy.

In engineering the goal is to find the right solution to a problem. In politics the goal is to convince people you have found the right solution to a problem. Editing combines both, not only do you have to find the solution you also have to convince everyone that you have. Twice.

5- Empathy.

You need to understand the project. What it wants to achieve, how you can enhance the message/drama/impact. If its a Disney gig you have to believe Mickey Mouse is real not a guy in a furry suit. If its a corporate gig make the thing interesting and dynamic, if its the news try to tell the truth.

6- Artistic ability.

You need to have it. Timing, rhythm, big picture brain, etc.

7- Technical ability.

Vastly underrated in this digital age of tape goes in tape comes out. Knowing how it ALL works at least on a black box level means you can fault find and work around hassles. Know your kit inside out and back to front. I once completed an 8 hour job in an Ampex ACE suite WITHOUT a VDU after the graphics driver failed (made me kind of famous for a while) and did dissolves in a Paintbox after a Harry disk pack died. Do whatever you have to do to deliver on time.

8- Stamina.

How long can you stay awake? Some jobs are sprints, I've had conform and super jobs where the dubs needed to leave in 15 minutes to make station delivery and news items where part one has been on air while I've still been cutting part 2 (we went with last weeks credits to save time). Other jobs are marathons, when you are young it great to edit for 2, 3 even 4 days without sleep but be aware of your personal limits, it is pointless working all night just to have an emotional outburst in the morning and lose the client anyway. Always take a taxi home after working overnight, I know of one editor who drowned and too many who have had car crashes by just carrying on as normal after working beyond normal physical limits. Be sensible, work hard but sleep when you are tired!

9- Speed.

Everyone wants the 'young fast and creative' dude. We can't do anything about the first category but we can fix the other two, and lets face it two out of three ain't bad. Don't know what happened there I was always the youngest editor in the facility, now people speak in hushed tones about the guy who edited analogue (snigger snigger) - yes and I've also SEEN black and white television!

10- Business sense.

You can't work for free, so don't let your boss. Too many editors I have employed make their reputation/get their clients by being generous to clients, knocking a couple of hours off for downtime etc. I encourage this to an extent BUT don't get taken for a ride. I once had a client in Hong Kong who went hours and hours and hours over schedule (jeans shot on blue screen, bit of matte painting required) who cried when he got his bill. Lots of tears later we had discounted his bill about 40% when he promptly opened his suitcase and paid cash. When things get pressured and clients demand the unreasonable be firm. If you are in a big facility get a producer in the room, if you are a small company try to get your partner so you can maintain a working relationship. My ex-partner Trevor when drunk at parties used to walk up to clients and ask them for \$5,000 when they said no he used to reply 'That's not fair, you asked me last week and I gave it you'.

11- Scepticism.

The client is in business, he is NOT going to make it up to you on the next one. If he is sincere get him to sign a production agreement for the next one before he leaves.

12- Optimism.

The next job is going to be great! You cannot EVER take negative feelings into an edit. If you are to succeed as an editor you have to have a mind which allows endless optimism. Some clients are painful, but be their friend, help them - in time they will become less of a pain. Everyone can work with the easy well organised client, its your ability to organise others and work with the hard ones that will make you rich.

13- Attention to detail.

You have to be meticulous. Don't assume that there is only one tape 001...I relabel EVERY tape on a big job referencing the library and other info in a database BEFORE I start. If you record something to tape write what it is immediately and stick it on the tape. Name things logically in bins, use multiple bins - be organised. If you see a problem on a viewing fix it right away, you might forget later. If you see a problem no-one else notices don't let it go, it will come back later and cost you money.

WRITE DOWN CLIENT INSTRUCTIONS AND MAKE THEM SIGN IT. Never do anything without it in writing from the client. If they want 10 dubs make them write it down, if its to be sent somewhere make them write it down. If you have a credit roll make them provide fully checked TYPED lists on the understanding that you will not correct any typos no matter how obvious - this is essential how do you know I don't spell Mike with a silent P?

14- Attention to the big picture.

Without forgoing the above you also have to keep an eye on the big picture. It's real easy in effects work to become a still frame jockey, touching up detail frame by frame ad infinitum when the shot is on screen for 10 frames and you cannot see the detail.

15- Psychology degree.

Given the rich study material our clients are we should have masters degrees in psychology. Part of the excitement for me in being an editor is the need to get inside my clients heads. To know that when a client says blue he means bigger, when he says add 5 seconds to that shot he means 6 frames. When he asks for a static pan he means a freeze frame with a blur dissolve (true). Its a nice feeling to run a room of Japanese clients on volume alone, positioning supers by general hum rather than instructions! The better you are at reading your client the more successful you will be, also the better your commercials will be - if you give him what he wants immediately 90% of the time he will trust on implicitly on the 10% when he is wrong.

A sound understanding of psychology will also allow you to convince people you have found the right solution, my favourites are;

"Of course we'll make those changes, do you mind if I make a copy of this version for my showreel first?"

"The monitor looks different from telecine? Hmmm. Oh yes you've just walked up stairs to the edit suite - the increased blood pressure in your eyes is

distorting your colour perception, it'll calm down in a minute or two." - please send yours to the usual address...

16- Sense of humour.

Keep it, always. Not only does it make the day more enjoyable - most of my sessions are very entertaining, but it also keeps you sane. See the funny side of things, I was once pulled into a telecine session where the client could not be satisfied. My partner asked him if his sunglasses were prescription lenses and once he took them off the session went much more smoothly. ...

17- Sense of fun.

Enjoy what you do, If you don't quit and work in a bakery. We get to play with pictures and sound, create alternate realities with cool kit and get paid a heap at the same time. How good is that?

We should all add to this list and create a FAQ so new people can just get the real deal - I hate that no-one wants to be an editor anymore I just think location work just seems more glamorous.

Best Regards,

Mike Parsons

Visual Effects Supervision, Compositing, Editing

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