

power
audio post-production

dynamic automation



quality
plug & play flexibility

Presenting the last word in audio post-production. From the first names in digital video & audio.

At Avid®/Digidesign®, we realize that it's our customers – over 100,000 of them – who have made us the leaders in digital video and audio technology.

Which is why, when it came time for us to design the ultimate audio post-production system, we paid close attention to their needs. So we made notes. We tried new approaches. We worked very hard. We listened.

All so that we could deliver something new. Something significant. Something unequaled.

Presenting AudioVision 4.0. Our latest innovation in audio-for-picture.

A Dedicated Audio Post Solution |

From its first incarnation, we designed AudioVision as a dedicated audio-for-picture tool. Which is why, with AudioVision 4.0, you'll find scores of "post-centric" features that you won't find on any other single system.

Some of AudioVision 4.0's exclusive benefits include:

- Seamless compatibility with the industry's leading digital picture editing solutions – the Avid Media Composer® family.
- Totally integrated, random-access digital picture – up to broadcast-quality video (Avid AVR 77 standard) – is included.
- An advanced, fast, and flexible audio editing environment.
- "Intelligent," streamlined tools that adapt to the task at hand – no tool palette needed!
 - Intensively quick, custom-configurable, and easy ADR/Loop recording.
 - Comprehensive auto-assembly, machine control, and EDL import tools.
 - Customizable database and project management features.

- Clip-based digital signal processing – the ideal approach for streamlined audio post.
- Superb, critically acclaimed audio quality.
- Our powerful MCXpress™ option – which lets you turn your AudioVision system into a broadcast-quality digital video editing and finishing system.
- Plus, now when you buy AudioVision, you also get a fully featured Pro Tools® system – ideal for advanced sound design, signal processing, automated mixing, and more.

An Investment That Makes More Than Sense. It Also Makes Money |

Whether you have one room or twenty, no other audio-for-picture workstation offers as many post-specific features, as much flexibility, and as much speed as AudioVision. And just as importantly, no other digital audio workstation gives you so many ways to benefit from your investment.

Let's say you're a video or film house looking to add an audio room. Only AudioVision lets you seamlessly share projects with your Media Composer. Only AudioVision instantly imports audio, EDL, picture, and video cuts. It's the *only* way to go.



AudioVision



AudioVision and Pro Tools, a powerful combination

When you're not editing or re-recording in AudioVision, you can use Pro Tools to design and process sophisticated sound effects. Or do a fully automated mix. Or align ADR tracks to production tracks automatically, using SynchroArts' VocAlign™ (just one of dozens of third-party applications you can add to your system).

And for when you're not cutting audio, just add our award-winning MCXpress option: Now, your AudioVision system is also a broadcast-quality digital video editing and finishing system.

Backed by The Leaders | With an installed base of over 100,000 systems, more people use Avid/Digidesign digital editing solutions than all the alternatives combined.

Which means your AudioVision system is backed by the leaders.

Which means there's yet another return you can expect from your investment.

It's called peace of mind.

AudioVision or Pro Tools?

No Need to Choose

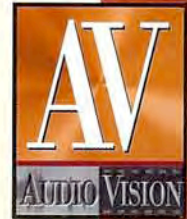
Until now, you may have had to choose between the world's finest dedicated audio-post workstation – AudioVision – and the world's leading general purpose digital audio workstation – Pro Tools.

You no longer have to choose. Every AudioVision workstation now includes Pro Tools as part of the package.

AudioVision and Pro Tools work hand-in-hand to cover almost every imaginable task you'll need to touch when it comes to audio. Edit, spot, and ADR your project in AudioVision, with unparalleled ease and power. Then, whenever you need to access Pro Tools' sophisticated digital mixing and signal processing features – simply launch Pro Tools, open the project, and keep working.

You'll get full dynamic automation of every parameter. Access to a huge range of TDM Plug-Ins – from Avid/Digidesign and dozens of third-party TDM Development Partners – for unparalleled signal processing options. Sophisticated waveform editing and redrawing features. MIDI recording and editing for sample-based Foley, as well as Web and interactive productions. Specialized music editing features. Even the option to mix in Dolby Surround, using Dolby's Surround Tools TDM Plug-In.

Now, when the producer asks whether you run AudioVision or Pro Tools, you'll have both of the right answers.



Maybe you're a high-end, multi-room, networked facility. Maybe you're a boutique agency looking to expand your in-house capabilities. Maybe you've just hung out your shingle and are your own producer, engineer, and receptionist.

It doesn't matter. Because whatever your size, AudioVision delivers you the integration and flexibility you need – to work the way you do.



"AudioVision Works. Where I Work. How I Work. And as Hard as I Work."

LOU GOLDSTEIN
C5 STUDIO
NEW YORK, NY

Plug & Play With The World's Leading Editing Systems |

In the business of audio-for-picture, time is literally money. The process of transferring a project from the picture editor to the audio editor can be a costly proposition. This usually involves time consuming video transfers, creating lengthy audio EDLs, and then reconfirming the entire project on the audio editing system.

All of this, before a single audio edit takes place...

Finally, there's an audio workstation that eliminates the bottleneck – by integrating *seamlessly* with the world's leading digital video editing systems.

Right out of the box, AudioVision can directly open Avid Media Composer sequences. No klugey conversions. No messy EDL translations. No bottlenecks.

It's incredibly easy. Your picture editor simply saves new picture cuts as Open Media Framework® (OMF®) files. When you open them in AudioVision, everything you need is there, including:

- all of the audio files;
- all the cues;
- all of the audio dissolves (in and out);
- all of the relative audio levels
– plus –
- all of the video files; and
- all of the video edits.



If there's a Media Composer in your world, no audio workstation on the planet integrates with it as quickly, easily, and seamlessly as AudioVision.

Nothing could be simpler or faster. (And for importing files and sequences from other digital editing systems, AudioVision fully supports OMF, as well as industry-standard SDII audio formats.)

Local Storage? File Sharing? Networking? Whatever You Need |

AudioVision supports up to 250 GB of storage on a single system, with your choice of a wide range of high-performance Avid storage solutions – including MediaDock™, our hot-swappable, removable storage system.

Interchanging files and sequences with other AudioVision or Media Composer systems is easy and flexible. To use a removable or portable drive, for instance, simply save your Media Composer sequence (video and audio), then connect the drive to your AudioVision system. All of your audio files will be transferred automatically to your AudioVision audio drive, and you'll be ready to roll.

Of course, you can save your sneakers and connect AudioVision to your network. AudioVision's AvidNet™ option works with a wide variety of

fast, affordable, and reliable off-the-shelf networking solutions, from Ethernet up to ATM. On the most basic level, sequences, audio, or video files can be moved from one system to another on the finder level.

For advanced networking, our AvidNet option supports inter-application transfer of media files and sequences – so that you can send Media Composer sequences directly to AudioVision, or even send bins between AudioVision systems, all with one click of the mouse.

One-Step Audio/Video Digitizing |

AudioVision's approach to capturing audio and video (from almost any external source) delivers maximum efficiency. Only AudioVision lets you digitize up to 16 channels of audio – and *at the same time* capture time code-stamped video (up to AVR 77 broadcast quality) – saving you time and easing project management.

As for connections, AudioVision has them all: Balanced analog audio. +4dBu or -10dBu. AES/EBU or S/PDIF digital audio. LTC or VITC time code. Video window dubbing. And any clock reference you want.

Digital Mixing Integration |

AudioVision's multichannel digital I/Os and remote control functionality make it a snap to interface with almost any digital mixing console. And of course, you'll enjoy seamless sequence transfers into Pro Tools – for the world's most advanced workstation-based automated mixing and signal processing capabilities.

Powerful Project Management |

AudioVision gives you powerful, multi-tiered organizational command over everything in your project.

Each project you work on consists of one or more *sequences* and *clips* (a sequence is equivalent to an edit decision list or Pro Tools session file: a clip is just a raw audio or video file similar to a region in Pro Tools). In turn, sequences and clips are stored in a *bin* (think of a bin as a storage area with powerful-user definable databasing functionality for project organization).

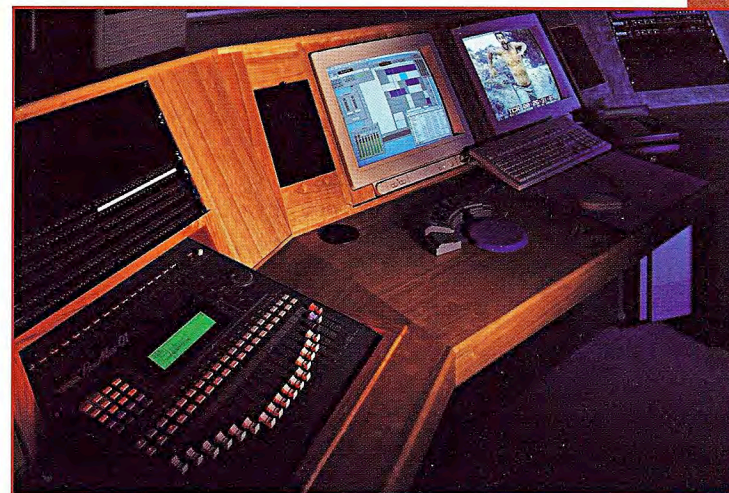
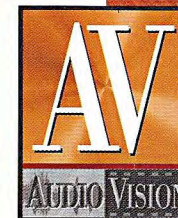
To begin editing, you just pull down a clip or sequence into the timeline and you're ready to go.

Importantly, you can store an unlimited number of sequences and clips in an unlimited number of bins. You can have as many bins open simultaneously as you wish – and any bin can be opened in any project. This may sound simple, but the implications are profound because you can have an unlimited number of versions of your sequence on-line at once.

Want to compare differently edited clips? Just grab them out of a bin. Need to transfer sound effects from an old project into a current one? Just open an archived bin while your current sequence is on-screen, then audition the sounds from the bin. When you find what you want, just grab the clip and drop it in place.

For feature film or other lengthy projects, bins let you organize your project, while also letting you keep the *entire* film on-line, including all reels, stems, sources, sound effects, music, dialogue, and more.

AudioVision also offers fast and effective bin database management: Sift, sort, and find clips and sequences by any variety of keywords or characteristics – including names, source reels, in/out times, and more. Create custom columns with your own sortable notes. You can even keep entire SFX libraries on-line, ready to search, audition, and load – all within AudioVision!



The Tape Gallery, London

| Sound Effects Master | | | | | | |
|-------------------------|--------|----------------------|-------------|-------------|----------|---------|
| NAME | Tracks | Rating | Start | End | Duration | Mark IN |
| MISSILE SNAKES BY | A1 | Excellent | 01:26:09:18 | 01:26:15:26 | 6:08 | |
| MISSILE LAUNCH | A1-2 | Very Good | 00:36:55:29 | 00:37:04:07 | 8:08 | |
| Metallic clank | A7 | Good | 16:29:26:14 | 16:29:29:03 | 2:14 | |
| Metal Impact | A1-2 | Good | 01:00:00:00 | 01:00:01:16 | 1:16 | |
| Metal crash impact | A7 | Good | 10:34:36:06 | 10:34:38:15 | 2:07 | |
| Metal crash impact | A7 | Very Good | 10:34:29:18 | 10:34:31:14 | 1:21 | |
| Metal clunk | A1 | Excellent (w/reverb) | 01:00:00:22 | 01:00:01:23 | 1:01 | |
| Metal bang | A16 | Excellent | 10:57:24:11 | 10:57:26:23 | 2:12 | |
| MAUSEER | A1 | Good | 01:09:28:08 | 01:09:32:18 | 4:10 | |
| man through window | A2 | Good crash | 01:00:00:00 | 01:00:02:24 | 2:24 | |
| PALE GROOMS | A1 | poor | 01:11:16:06 | 01:11:20:17 | 4:11 | |
| S57 MAGNUM | A1 | Excellent | 01:09:09:20 | 01:09:15:09 | 5:19 | |
| M16 | A1 | Good | 01:08:04:03 | 01:08:09:14 | 5:11 | |
| M1 AUTOMATIC WEAPON | A1 | Good | 01:13:47:00 | 01:13:52:27 | 5:27 | |
| Low rumble | A9 | Very Good | 17:10:22:12 | 17:10:30:06 | 7:24 | |
| Lorry drive by | A7 | Okay - Low level | 17:25:32:08 | 17:25:35:10 | 3:02 | |
| light rain | A5-6 | Excellent | 14:29:56:00 | 14:30:21:25 | 1:25:25 | |
| Laughs (weird, muffled) | A7 | Good | 16:53:02:19 | 16:53:05:14 | 2:20 | |
| Laughs (synthet) | A7 | Good | 12:36:47:00 | 12:36:49:08 | 2:08 | |
| Laughs (female) | A7 | Good | 11:29:17:25 | 11:29:20:18 | 2:20 | |
| lapping waves | A5-6 | Good | 14:23 | | | |
| kitchen timer bell | A5-6 | Good | 14:13 | | | |
| Jet in flight | A4 | Excellent - steady | 01:0 | | | |
| JET IDLE | A1-2 | Good | 01:0 | | | |
| Jet by/Explosion | A7-8 | Very Good | 01:0 | | | |
| jamming boat gears | A5-6 | Good | 14:33 | | | |
| inside boat | A5-6 | Good - subboard | 14:53 | | | |
| Impact sound | A7 | Good crack | 15:44 | | | |

| Sound Effects Master | | | | | | |
|----------------------|--------|-------------|-------------|----------|---------|----------|
| NAME | Tracks | Start | End | Duration | Mark IN | Mark OUT |
| MISSILE SNAKES BY | A1 | 01:26:09:18 | 01:26:15:26 | 6:08 | | |
| MISSILE LAUNCH | A1-2 | 00:36:55:29 | 00:37:04:07 | 8:08 | | |
| Metallic clank | A7 | 16:29:26:14 | 16:29:29:03 | 2:14 | | |
| Metal Impact | A1-2 | 01:00:00:00 | 01:00:01:16 | 1:16 | | |
| Metal crash impact | A7 | 10:34:36:06 | 10:34:38:15 | 2:07 | | |
| Metal crash impact | A7 | 10:34:29:18 | 10:34:31:14 | 1:21 | | |
| Metal clunk | A1 | 01:00:00:22 | 01:00:01:23 | 1:01 | | |
| Metal bang | A16 | 10:57:24:11 | 10:57:26:23 | 2:12 | | |
| MAUSEER | A1 | 01:09:28:08 | 01:09:32:18 | 4:10 | | |

When we designed AudioVision's user interface, we pushed ourselves every step of the way – refining and honing each element until it became the epitome of efficiency.

Of course, the only way to appreciate any user interface is to sit down and use it. Which is precisely what we invite you to do with AudioVision.

In just minutes, you'll be up-and-running with a system that feels right. And in just an hour or two, you'll feel at home. See for yourself just how ideal AudioVision is for any audio-for-picture project.

There's simply no substitute.

Intelligent Editing Tools | AudioVision's one-mode editing tools adapt intelligently and automatically to suit the task at hand. So with no more than a single keystroke or mouse movement, you can use your cursor to Align, Slip, Trim, Move, Cut, Lift, Add Edit, or Copy-Drag – and much more.

Task-Specific Editing Modes |

AudioVision offers seven different editing modes designed specifically for audio-for-picture, including Overwrite, Track Splice, Clip Splice, Fill Replace, Track Replace, Clip Replace, and Loop Replace.

Loop Replace, for instance, is an unbeatable time saver, letting you instantly create room tones, background ambiances, and other extended looped sounds. Just audition and select an audio clip out of the Bin (such as a one-minute room tone) and drop it into a track. Loop Replace will automatically duplicate the clip for whatever duration you've selected – and instantaneously, your room tone track is edited, assembled, and spotted.

AudioVision makes other complex editing tasks simple, too. For audio clip alignment and spotting to picture, the Place to Head, Place to Tail, Place to Sync, and Place to Time Code are fast and intuitive. For rapid bounce-downs of multiple audio clips into a single audio clip, Bounce in Place does the trick with a single key stroke.

Scrub/Shuttle | AudioVision's powerful scrub and shuttle capabilities include:

- 16-Channel Scrub/Shuttle with picture – for locating audio cues while locked frame-for-frame to a broadcast-quality picture
- Blip Scrub – for locating clicks and pops at 1X play speed
- Transition Scrub – for scrubbing a clip's start or end point
- Scrub Align – for scrubbing an audio clip across the current picture frame (great for SFX placement and back-timing).

Thanks to AudioVision's advanced DSP hardware, every scrub and shuttle is smooth and predictable. And sounds *great*.

Clip-Based Levels, Fades and

Crossfades | AudioVision lets you prepare your edited tracks for mixing, using the Absolute and Relative level controls, as well as its extensive fade and crossfade features.

Unlike typical workstations, which confine convenient level settings to a track-by-track basis, AudioVision's level settings are clip-based. This means that even if you checkerboard your tracks with multiple different clips, each clip will retain its relative level – and that's a great way to prepare dialogue tracks for mixing.



Nutmeg Studio, New York, NY

dynamic automation



C5 Studio, New York, NY

For fades and crossfades, AudioVision gives you a choice of seven different types. You can adjust fade duration and position using the crossfade tool or make fades on the fly using the Fade Head/Fade Tail commands. And thanks to AudioVision's unique Bin feature, you can save fades and crossfades with your audio clips – so when you want to use the clip in another location, track, or even project, you won't need to recreate your fades!

Advanced Sequence & Sub-Sequence Editing | With typical workstations, trying new cuts can be time-consuming – especially if you're in the middle of a long, complex project, and you need to revert to the original.

But with AudioVision's advanced Sequence and Sub-sequence editing features, it's never a hassle. You can compare completely different cuts with an instant drag-and-drop – regardless of how lengthy or complex your project may be. No other approach makes it so easy to:

- create and audition multiple versions of the same scene
- rebalance reels or merge stems
- store multitrack edited SFX elements
- or cut in new picture edits.

And remember, AudioVision lets you edit your picture, and then store multiple edits as individual clips. This means you're free to conform to new picture cuts – or simply experiment – without having to redigitize or re-import the picture.

Why Rule The World, When You Can Rule The Universe? | Once you try AudioVision, there's no going back. Except, of course, via the Universe Bar.

AudioVision's unique Universe Bar gives you a miniature, track-by-track graphical representation of the entire sequence. So you'll always see where you are. Or where you want to be. Navigate through sequences instantly, with just a click of a mouse.

You are here. And there. And back. It's that fast.

There's Much More Than Meets

The Eye | With AudioVision, the features just keep on coming.

Of course, you'll find everything you expect. Including Solo and Mute. Edit and Sync Lock. Zoom. And a whole lot more.

And you'll find features you may have never expected. Including Group Patching, Zoom to Selection (with or without handles), 32 levels of Undo. And so much more.

"The AudioVision User Interface is Power. Fast, Focused, Streamlined Power."

B. "WOLF" PINKSTAFF
THE IDEA PLACE – WARNER BROS.
BURBANK, CA



intuitive



"AudioVision's Features Keep My Clients Happy – and Keep Them Coming Back."

JIM CORBETT
MIX MAGIC POST SOUND
HOLLYWOOD, CA

Unparalleled ADR/Looping | You know the drill: The talent's waiting in the voiceover booth. The engineer's configuring the system and arming a track. Finally, it's time for a take. The system rolls. The take's done – was it a keeper? Maybe. The engineer saves the take. Then logs the take. Then reconfigures a new track and arms it. The talent's waiting. The system rolls. And everybody tries it again.

It's time to forget the drill.

AudioVision's dedicated ADR/Loop Record tool is custom-configurable. Your talent gets to hear any combination of tracks before, during, or after the take's in/out points. Does he need audio beeps? No problem. Does she want a video countdown? It's hers.

It's fast as lightning. Thanks to AudioVision's broadcast-quality digital video capabilities, there's never any waiting for videotape.

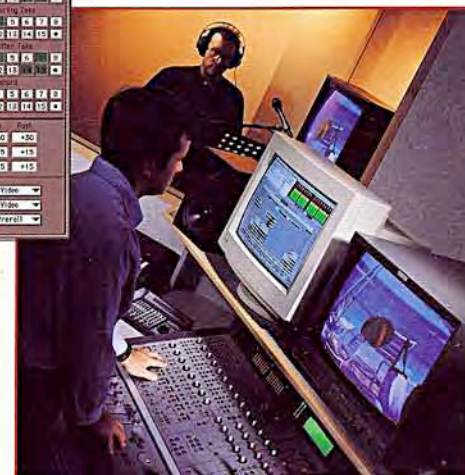
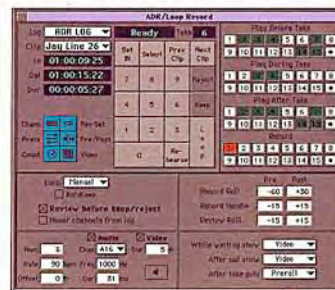
Plus, takes are automatically logged, numbered, and compiled – all on the fly. You can even rank them for quality.

It's automatic: Stack an unlimited number of takes all on a single track, without re-arming, without having to save, without losing a single take. (Unless, of course, you want it to skip a take. You're the boss, after all.) Then using portions from any or all of your takes, you can create a perfect composite take, in seconds.

AudioVision's amazing ADR/Looping features have what it takes to keep you – and your clients – very happy.

Clip-Based DSP: Process Smart, Edit Smart | Conventional digital audio workstations typically offer digital signal processing on a track-by-track basis. And that's fine for a multipurpose workstation, especially for mixdown.

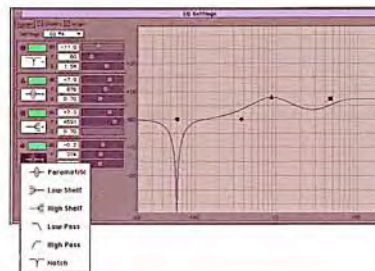
But when it comes to a dedicated audio-for-picture workstation – where the challenges are recording, editing, and prelaying your cues for later mix-



down and processing – there's actually a much better approach.

With AudioVision, you get a range of signal processing features that are optimized for pre-mix editing. Importantly, these features are clip-based, which means that all processing parameters – from EQ to level and more – are "locked" to the sound file. And this means you can move your clips anywhere, onto any track, without losing or having to duplicate all of your signal processing adjustments. You can even have different clips, with completely different processing, adjacent on the same track. (Naturally, you can duplicate or save the clip without processing if you wish.)

AudioVision's powerful DSP features include 4-band parametric EQ and infinite notch filter (with super-intuitive graphic display), Pitch Shifting, Varispeed, Time Compression



and Expansion (with fit-to marks, for time-aligning to the picture track), and Reverse Clip.

Advanced EDL Importing, Machine Control, and Auto-Assembly |

AudioVision's seamless Media Composer compatibility is amazing: thanks to its complete OMF compliance, there's no simpler, faster way to load in audio, video, and picture cuts.

Of course, for working with non-OMF or tape-based video editing systems, AudioVision imports industry-standard Edit Decision Lists, including CMX, Grass Valley, Sony, Ampex, and other formats.

AudioVision comes standard with transport control, remote track arming, and auto-edit capabilities for a single external machine, using industry-standard 9-pin control. Using the optional Universal Slave Driver,[™] you can resolve and synchronize to almost any clock or positional reference imaginable – from LTC/VITC to house sync, from pilot tone to bi-phase. And if you need to control up to three external decks simultaneously, just add an optional TimeLine MicroLynx.[™]

AudioVision also has sophisticated auto-assembly/auto-conform features. Using its EDL Import and Machine Control features, AudioVision painlessly conforms audio tracks from VTRs, time code DAT recorders, and other machines.

Importantly, AudioVision also supports auto-reassembly. If an audio file is missing from the

Broadcast-Quality Digital Picture

Thousands of picture editors depend upon Avid's acclaimed Media Composer family of products to give them the digital video quality they need.

Now, with AudioVision, there's an audio-for-picture solution that supports the same standards, with the same unequalled quality – giving you better confidence for dialogue editing, ADR/Loop recording, and sound effects spotting. And that translates into better results.

Of course, AudioVision's integrated digital picture is completely random-access. So whether your project is feature-length or a 0:30, you're only a click away from wherever you need to be.

Some of AudioVision's integrated digital picture benefits include:

- **Full-screen, full-motion, broadcast-quality picture:** AudioVision supports IT 601-R two-field image formats, based upon AVR 75 (3:1) and AVR 77 (2:1) compression standards.

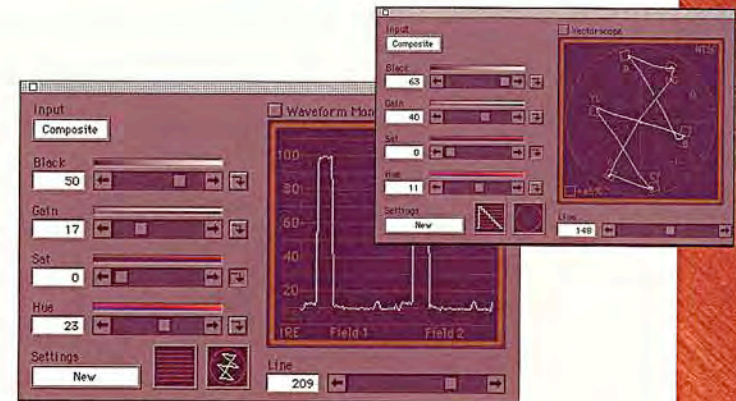
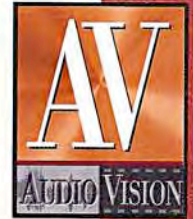
- **On-line video from an audio workstation:** AudioVision is the only audio-for-picture workstation that lets you generate final on-line video masters – directly from its composite or component video outputs!

- **Editable picture track:** You can edit AudioVision's picture clips as easily as audio clips. Conform to new picture changes. Cut in academy leader. Pull out scenes for work off-line. Cut in new revised work prints. Cut, copy, and move audio with video – simultaneously – to conform to new project revisions. It's everything you never thought an audio workstation could be.

- **Editing to picture instead of time code:** With AudioVision, audio tracks are locked to the digital picture with sample accuracy. Which means there's no need to worry about time code or synchronization. (Naturally, AudioVision automatically time-stamps all clips when you digitize them and has full time code and sync capabilities.)

hard drive (or is corrupted), you can easily reassemble it using AudioVision's Batch Digitize feature, which will tell you which original source reel to load. Then, with a click of your mouse, AudioVision will automatically redigitize the source file and place the clip where it belongs. AudioVision will even recall any edits you may have made to the clip!

With AudioVision, even problems begin to look appealing.



sophistication

So much for words.



Skywalker Sound, San Rafael, CA

Words can only go so far to describe AudioVision and all its benefits. The next step is up to you.

So pick up the phone today. Call your local Digidesign AudioVision dealer, or give us a ring directly.

We'll make it easy. We'll arrange a personalized demonstration at your convenience. If you like, we'll even suggest effective ways to integrate AudioVision into your existing facility – and into your business profile.

With never an obligation, and never any pressure. (Which, actually, would never be an issue anyway, considering just how persuasive an hour or two with AudioVision can be.)

quality

Already Own Pro Tools or AudioVision? | If you currently own an earlier version of AudioVision, you may be eligible for an AudioVision 4.0 upgrade.

It's easy (no muss, no fuss).

It's quick (a minimum of downtime).

It's remarkably affordable (you could make back your investment in just a few projects).

If you own a Pro Tools III PCI system, you can add an AudioVision core at an affordable price.

To find out more about how AudioVision can benefit you, your customers, and your facility, call us today for the details – or visit us at www.digidesign.com.

You'll Be In Good Company |

Thanks to everything from its incredible picture quality to its acclaimed ADR tools, more editors, producers – and even directors and talents – ask for AudioVision by name. And when you give us a call, we'll show you how easy it is to give them what they want.

You'll be in good company, too. AudioVision has been used on an impressive number of high-profile feature films, documentaries, television shows, and interactive projects – by many of the world's leading facilities.



Avid/Digidesign AudioVision | System Components & Specifications



A fully configured AudioVision system includes an AudioVision core, Pro Tools core, two 888™ I/O audio interfaces, one of the three available synchronizer/resolver options, an approved Macintosh CPU, and AudioVision certified storage.

An upgrade version of AudioVision 4.0 is available for owners of existing AudioVision systems, as well as owners of Pro Tools® III systems (PCI-based*, TDM-equipped systems only). Please contact Digidesign for the details.

AudioVision Core System Components

- AudioVision software & documentation
- Avid Broadcast Video Board for Video I/O
- Advanced JPEG compression board
- Fast, Wide, Atto SCSI accelerator board
- Assorted video I/O and SCSI cables & adapters

Pro Tools III Core System Components

- PCI Disk™ I/O Card
- PCI DSP Farm™ Card
- Pro Tools 4.x software
- All standard Pro Tools TDM Plug-Ins and Utility software, cabling, and documentation

Note: TDM Plug-Ins are available only when running Pro Tools software.

Audio Interfaces

- Two Digidesign 888 I/O audio interfaces, providing 16 discrete channels of analog and digital I/O

Synchronizer/Resolver Options

- Avid/Digidesign Video Slave Driver™ (for basic clock/house sync); or
- Avid/Digidesign Universal Slave Driver (for extended sync with LTC/VITC reading/generation/regeneration; window dubbing; pilot tone/bi-phase sync; and much more); or
- TimeLine MicroLynx (for simultaneous multi-machine control)

All versions of AudioVision also require the following components (not included):

CPU Requirements

- AudioVision-certified Macintosh OS CPU (such as the Apple 9500/200)
- 48MB RAM (or greater)
- 1GB internal hard drive (or greater)
- CD-ROM drive

Please call your Avid/Digidesign dealer or contact Digidesign directly for a current list of certified CPUs and Mac OS requirements.

Monitors Requirements

- One or two Mac-compatible monitors (1024 x 768 resolution; 17" or greater recommended)
- YUV or composite picture monitor, any size

Storage Requirement

- At least one AudioVision approved hard drive for each SCSI chain to operate system (one for video & one for audio)
- Avid hard drives are required for the video SCSI chain
- Avid hard drives are strongly recommended for the audio SCSI chain

PERFORMANCE SPECIFICATIONS

Avid Video Resolutions

AVR 2S, 3S, 4S, 6S, 8S, 9S • AVR 2M, 3M, 4M, 6M • AVR 12, 70, 71, 75, 77

AVR 77 is a two-field, broadcast-quality image suitable for final online video master delivery. For more detailed information on AVR 77 and the other supported Avid video resolutions – as well as other video performance specifications – please call your Avid/Digidesign dealer or contact Digidesign directly.

Audio Interfaces (Digidesign 888 x 2)

Analog I/Os: Balanced XLR; 16 channels; pin 2 hot; +4/-10 dBu internal channel switches; external channel trims • AES/EBU Digital I/Os: XLR; 16 channels • S/PDIF Digital I/Os: RCA; 4 channels • Sample Rates: 44.1 or 48 kHz • A/D Converters: 1-bit Delta-Sigma; 128x oversampling; 16-bit output • D/A Converters: 18-bit; 64x oversampling • Maximum Input Level: +26 dBu @ +4 dBu nominal operating level • Frequency Response: 20 Hz – 20 kHz; ± 1 dB • Signal-to-Noise Ratio: -104 dB; A-Weighted • Distortion (THD+N): 0.004%; 0 dBFS @ 1 kHz, 22 Hz – 22 kHz bandwidth

For more detailed performance and physical specifications regarding the Digidesign 888 audio interfaces, please call your Avid/Digidesign dealer or contact Digidesign directly.

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* PCI-based Pro Tools III upgrades are available for owners of NuBus-based Pro Tools III systems; please contact Digidesign for the details.