Audicy Software Version 2.5
Mini Manual

Welcome to Version 2.5

Audicy Version 2.5 contains many new features useful for all Audicy users, as well as providing a software platform for optional Novell IPX/SPX or Microsoft TCP/IP networking, expanded Wave file import and export capability, and "digital cart" export to digital delivery systems. Highlights of Version 2.5 include:

- Support for optional Novell IPX/SPX networking comparable to our Microsoft network support. Networking allows you to share productions and library sounds between multiple Audicys, or transfer Wave files to and from other computers. Now, Audicy workstations can communicate either within a station or over vast distances via Novell servers and the IPX/SPX protocol.

- Continuing our network development, Audicy V2.5 supports the TCP/IP internet protocol on Microsoft networks. This allows Audicy to talk to servers either within your station or around the world.

- Wave files can now be accessed directly from within a production, without going through the library. Dub Wave files directly into a production, or, use the Source In and Source Out buttons to create Wave files just like creating a library sound. Wave files can be saved to or dubbed from your local drive, any networked drive, or a Jaz drive. Files can be saved as linear 8-bit or 16-bit at a variety of sample rates, or with MPEG layer II compression (with optional hardware). Wave files can also be saved compatible with the European Broadcast Union Broadcast Wave Format (EBU/BWF).

- A new Send Cart function lets you create Wave files to export directly to digital delivery systems. It works the same as Audicy's new Save Wave feature, but provides additional form pages for setting traffic/continuity information consistent with Orban's proposed "Cart Chunk" Broadcast Wave standard.

- Version 2.5 is Y2K compliant. Audicy will now function into the year 2000 and beyond.

- As an optional software purchase, Orban now offers "SpinRite," a unique and powerful third party utility to help ensure the integrity of your drives and files. Orban SpinRite searches for any weak or bad spots on a hard disk or Jaz cartridge in an Orban workstation. If it finds any, it does the best job possible of recovering whatever sounds and productions may be at risk, then rehabilitates these bad sectors if possible.

- Audicy's link to ENCO on-air systems now supports all current versions, including ENCO DAD486, ENCO DADPRO and ENCO DADPRO32.

Audicy Networking To Novell

Our new Novell IPX/SPX Network option uses high speed or standard Ethernet to link any number of Audicys to one or more Novell servers (Novell Netware Versions 3.12, 4.xx and 5.xx) using the IPX/SPX network protocol.

V2.5 is the software foundation for Orban's Novell networking option. The Novell Network option cost is $950 per workstation (part number AD/NK/NV for PCI systems and AD/NK/NV/ISA for ISA systems), which includes software and a high speed network card. Server installation software is $950 (part number AD/NSW/NV). Server installation and cabling are not provided by Orban.

Audicy/Novell Networking is:

- Easy to use. Log on and off from simple screens in the Job Controller's System Utilities menu. Once you're on the network, your work style doesn't change at all: Networked projects and sounds appear in the same lists as local ones.

- Flexible. You decide which networked projects and sounds are accessible to all users, which are available only to you, and which never go to the network at all. Supervisors, production managers, or chief engineers can be given access to all networked productions from any Audicy. Network administrators can add new users, change permissions, or create new network shares any time.

- Fast. Orban uses either 100Base-TX or 10Base-T UTP Ethernet hardware for fast or standard throughput. Users can shadow productions directly to network drives, or preview library sounds directly from the server.

Audicy networking provides direct access to multiple network drives, which can be organized by function or by user. For example, a "Sounds" drive can be available to everyone on the network at the same time. An "Imaging" drive can be

password-protected and available only to senior producers. A “Harry” drive could be made available to just that one operator. Any user can sit at any Audicy on the network, log in with his or her user name, and gain access only to productions or library sounds they have rights to. There can be as many as 500 separate drives on the network, and a single user can access up to ten of them per network logon.

Audicy networking is transparent from the operators’ point of view. Network drives appear in Audicy production and library forms as if they were hard drives, and any user logged into one can create or erase “folders” in it. Once a folder is created on a given network drive, it appears on every Audicy logged into that network drive. Only one user can make changes to a specific folder at a time, so you don’t have to worry about someone else changing a production while you’re working on it.

Because networks are almost infinitely scaleable, complex network system architecture, setup and administration needs to be handled on-site by local engineering talent. Facilities operating elaborate network systems are assumed to have a System Administrator on-staff capable of running and troubleshooting the network. Orban networking is primarily a software product that provides the root software services to network to Novell servers, as well as software and hardware support for Audicy workstations. Complete instructions for installing and administering the network are shipped with the network software.

> **Important:** Running Audicy’s Novell software with Audicy V2.5 requires 16MB of system memory. Check your About screen: The amount of system memory appears at the end of the CPU/Memory field, under the Supporting Hardware section. If you have less than 16MB or memory, contact Orban to order more system memory.

TCP/IP Support

Audicy can now store productions, library sounds, and Wave files on a Microsoft server using the TCP/IP protocol. To do this, you will need to install the new Audicy TCP/IP software on your Audicy workstation. Once you do, Audicy will be able to reach any TCP/IP-based Audicy server either on your local network or across your corporate WAN (wide area network).

Microsoft TCP/IP workstation software is now included with our Microsoft Workstation Network Kit. Cost is $950 per workstation (part number AD/NK/MS for PCI systems, AD/NK/MS/ISA for ISA systems), which includes software and a high speed network card. Server installation software is $950 (part number AD/NSW/MS). Server installation and cabling are not provided by Orban.

Beyond using the TCP/IP communications protocol and providing access to Audicy servers across a WAN, the TCP/IP Network option includes all of the

features and benefits provided in the original Audicy Networking option, including:

- Ease of use. Beyond the use of a simple Network Logon and Logoff screen, no additional operator training is necessary.
- Flexibility. You decide which networked projects and sounds are accessible to particular users. You can add new users, change permissions, or create new network resources any time.
- Fast. Uses either 100Base-TX or 10Base-T Ethernet hardware for fast or standard throughput. Productions, sound libraries, and Wave files can be created directly on an Audicy server, or can be created locally and copied to the server afterward.

Wave Save, Dub In, Dub Over

We've made it easier to work with standard computer Wave sound files. The new Wave functions allow you to save and dub industry standard Wave files directly from within Audicy's Editor, without going through Audicy's library. Wave functions provide not only a means of storing and retrieving oft-used sounds, but of importing and exporting sounds to and from other systems. You can access Wave files with a wide variety of sample rates and data formats. Audicy will provide conversions between sample rates automatically.

> **Important:** Storing Wave files takes up hard disk space and may limit your space for regular productions.

Saving A Wave File

To create and save a Wave file, use your Source In and Source Out buttons to define a mono or stereo sound. With your source track(s) in the Play-enabled mode, press *Enter* from the Save menu choice (in the Wave menu under the Studio menu heading — note that you must be in the Editor screen to access these new Wave options). Audicy will display a form allowing you to select the destination drive and directory using the scrubwheel or arrow buttons, and enter a Wave file name using the keyboard.

> You'll notice that the Wave Save form consists of three pages that you can navigate through using the *Page Up* and *Page Down* buttons. Multi-Page forms are a user interface new to this version of Audicy, which we created to present complex data.

From the main Save Wave page, you have access to the two other Save Wave pages. These allow you to set the properties of the final Wave file (including

sample rate, format, normalization, etc.), and to edit the optional EBU Broadcast Wave File (BWF) information.

When you're ready to save the Wave file, use the *Page Up* button to move to the Save File page (if you're not already there), identify the location and name of the Wave file to create, then finish the form by pressing *Enter* on the prompt at the bottom.

Refer to the Appendix near the end of this document for detailed information on each Save Wave page.

Dubbing (Importing) A Wave File

Wave Dub In and Dub Over (in the Wave menu under the Studio menu heading) work like their Library counterparts. Dub In/Over allows you to insert an industry-standard Wave sound into any production, whereas Dub Over overwrites any audio located at the defined Destination point.

To dub a Wave sound, press *Enter* from the appropriate dub menu choice. When the Sound Wave selection screen appears, you'll see three fields: the location or source drive, directories and files. Use the console's up and down arrow buttons or the scrubwheel to select an entry in each. Once you have made a selection in each field, press the *Enter* button to proceed. Or, press the console's *Esc* button to cancel the dub process and return to the editor screen.

After you press *Enter* on the Wave file, Audicy will display the properties of the Wave file, its length, number of channels, and, if included, the extended EBU Broadcast Wave File (BWF) information.

Set the number of Record Ready tracks to match the sound, and then press *Enter* again to dub insert or overwrite the sound. Your selection will be written onto your selected track(s) with its start point at the track head position. If you're doing a dub in, all audio past this point will be moved up by the length of the sound. For a dub over, your selection will be loaded onto your selected track(s) with its start point at the track head position, overwriting those tracks.

Note that if the Wave file is at a different sample or bit rate than your production, automatic high-quality conversion will be automatically applied to the sound to make it the same as your production (either 32 or 44.1 kHz, 16-bit). At present, Wave dub supports only Linear-PCM Wave files.

Send Cart Feature

Send Cart lets you create "digitally-labeled" Wave files to export directly to digital delivery systems that support Orban's proposed "Cart Chunk" addition to the Broadcast Wave standard. It works the same as Audicy's new Save Wave feature, but allows you to attach traffic/continuity information to the sound you

are sending. The beauty of this feature is that it allows the producer to send a completed production with extended information, such as Title, Out cue, secondary or "trip" tones, Start date, etc., to the on-air system, meaning a completed spot can be created and sent to air all from Audicy.

For more info on this standard, read directly below for highlights from a technical paper by Audicy developer Dick Pierce. Or, proceed to 'Send A Cart', also below, for operational information.

Why A New Cart Standard?

Different on-air delivery systems use incompatible access methods, yet the scheduling, continuity or traffic information they use share many common attributes. Further, audio data itself is represented in various, often proprietary formats. To simplify the integration of different systems, in this case, audio production and on-air delivery systems, a common representation for both continuity/traffic information and audio data is desirable.

The RIFF Wave format has emerged as a dominant audio representation. Wave files have become the modern day universal audio medium, much as ¼-inch tape was until now; it supports a wide variety of audio formats (linear PCM, MPEG and others), sample rates, and so on. The RIFF conventions allow the arbitrary addition of other data without impacting the ability of diverse RIFF-compliant[1] applications from reading and interpreting needed data. Thus, adding an extension to a Wave file allows inclusion of needed continuity/traffic data to a widely accepted standard representation.

By utilizing a standard audio file format (Wave and EBU/BEXT) and incorporating the common cart information into a specialized chunk within the file itself, the burden of linking multiple systems is reduced to producer applications writing a single file, and the consumer applications reading it. The destination application can extract the needed information and insert it into the native database application as needed. Communication between a production/delivery system could be reduced to a simple, purely passive link that allows the production application to write the properly formatted Wave file in a standard "drop box" location, where the delivery system, periodically polling the drop-box for new additions, finds the file, opens it, and uses its own native access methods for adding this information to its database.

The result is that both production/editing systems and on-air delivery systems can communicate readily without the need for implementation-specific intelligence or design.

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[1]The RIFF specification requires all readers to be able to read all compliant RIFF files. When such an application encounters data that it is not prepared to handle, it can simply ignore the data and move on. There, indeed, exist some RIFF Wave consumer applications that are intolerant of new and unknown chunks. For this reason alone, these applications are not RIFF-compliant. They may be front-ended by so-called "chunk stripper" utilities, the combination of which are, then, RIFF-compliant.

As to the audio content, the recommendation has been made elsewhere to standardize a common exchange format, and Wave, especially in the form of the EBU Broadcast Extension standard. We endorse this recommendation, though this does not necessarily require the use of EBU/BEXT files as each system's native format.

Send A Cart

To create and save a Cart Wave file, use your Source In and Source Out buttons to define a mono or stereo sound. With your source track(s) in the Play-enabled mode, press *Enter* from the Send Cart menu choice (under the System menu heading). Audicy will display the Send Cart's Upload page, which has a form allowing you to select the drive and directory using the scrubwheel or arrow buttons, and enter a Cart name using the keyboard.

> You'll notice that the Send Cart form consists of five pages that you can navigate using the *Page Up* and *Page Down* buttons. Multi-Page forms are a user interface new to this version of Audicy, which we created to present complex data.

From the "Main" Send Cart page, you have access to fields which allow you to set primary cart information (including Cut number, Title, Artist, Out cue, Category, Start date, End date, User def). Other pages allow you to set up to four Timers (secondary or "trip" timers), optional EBU Broadcast Wave File (BWF) information, and Wave properties (sample rate, Linear PCM or MPEG 2 format and Normalization).

When you're ready to save the Wave file, use the *Page Up* button to move to the Upload page (if you're not already there), identify the location and name of the cart sound file to create, then finish the form by pressing *Enter* on the prompt at the bottom.

Refer to the Appendix near the end of this document for more detailed information on each Send Cart page.

Y2K Compliance

Many of our customers — from the engineers who use Audicy, to the management that makes purchasing decisions — have inquired how to make Audicy Y2K compliant. The answer is: by upgrading to Version 2.5.

The new software ensures correct dating in the system BIOS, Audicy's Job Controller Date/Time, our sorting features, and most importantly, the creation/edit dates that appear in so many Production and Library forms, like Edit Old, Copy, Erase, etc.

To make your Audicy(s) Y2K compliant, you must update to Version 2.5.

SpinRite

Orban now offers "SpinRite," a unique and powerful third party utility to help ensure the integrity of your files. Orban SpinRite searches for any weak or bad spots on a hard disk or Jaz cartridge in an Audicy workstation. If it finds any, it does the best job possible of recovering whatever sounds and productions may be at risk, then rehabilitates these bad spots if possible.

Even if you are not experiencing lost or questionable data on your hard disk or Jaz cartridge, occasionally running SpinRite is a very good idea. SpinRite will keep track of the defects it finds, and if it finds more and more defects over time, it will give you early warning that your hard disk or Jaz cartridge (or Jaz drive) is deteriorating and may need replacement – allowing you to save your hundreds of hours of valuable work before it's too late.

Contact Orban, if you wish to purchase SpinRite (Part # AD/SPINRITE, $120), or if you want more information about it. The SpinRite package includes an operating manual.

How It Works

Your Audicy workstation writes your productions and library sounds on its hard disk or Jaz cartridge in small chunks called *sectors*. In Quick scan mode, SpinRite reads the data on each and every sector on the disk. In the unlikely event that it finds a sector containing weak or unreadable data, it will work very hard to recover the data and either rewrite it or securely relocate it to a different area on the disk where it can still be found by your workstation software.

In Deep scan mode, SpinRite will read the data for each sector and save it, then test the sector by repeatedly reading and writing torturous data patterns. The vast majority of the sectors will pass with flying colors, and SpinRite will leave them in better shape than it originally found them — containing their original production or library sound data, but with the strongest, cleanest recording possible. As in Quick scan mode, if SpinRite finds any sectors that fail, SpinRite will securely record the data elsewhere on the disk.

SpinRite differs from the Check Up and Optimize functions already provided on your Audicy workstation. Like SpinRite, Check Up will read all sectors on a hard disk or Jaz cartridge, and will attempt to repair any defective ones. However, SpinRite does a far better job of detecting and recovering weak or otherwise unreadable data, and SpinRite provides early warning when your hard disk or Jaz cartridge is beginning to fail. Optimize rearranges sectors on a hard disk or Jaz cartridge and is not concerned with data integrity at all — it has no overlapping functionality with SpinRite. For best results, we recommend that you run SpinRite or Check Up before an Optimize operation.

For technically oriented users, an elaborate discussion of the SpinRite technology can be found on the Internet at www.grc.com/srdocs.htm.

Disks and Cartidges Do Go Bad

Over time, all hard disks and cartridges begin to fail — portions of them simply lose the information that's written on them. When SpinRite finds sectors it cannot read or write, it marks them so they cannot be used again. Unfortunately, any sound data they contain (usually only a fraction of a second) will be lost and will sound like static. Occasional use of SpinRite minimizes the possibility that this could happen to you.

Installing and Running SpinRite

The Orban SpinRite manual includes instructions for installing and running SpinRite on any Audicy system.

Full ENCO Support

Audicy V2.5 supports optional network links to ENCO on-air systems, including ENCO DAD486, ENCO DADPRO and ENCO DADPRO32. All the features in Audicy 2.5, as well as those in the previous release 2.01 can now be used in an ENCO environment. (Please note that we broke compatibility with certain ENCO versions in Audicy Version 1.5. This new version restores compatibility with all ENCO versions.)

After installing V2.5 software, you will need to install new Audicy networking software (to support your network interface card and Novell) and then the Audicy ENCO diskette. These optional software packages ensure that Audicy can transfer files to your ENCO digital delivery system.

> **Important:** Running Audicy's Novell software with Audicy V2.5 requires 16MB of system memory. Check your About screen: The amount of system memory appears at the end of the CPU/Memory field, under the Supporting Hardware section. If you have less than 16MB or memory, contact Orban to order more system memory.

Contact Orban, if you wish to purchase the ENCO support option, or if you want more information about it.

Miscellaneous

Audicy V2.5 allows for improved efficiency in performing server-based backups of network hard disks. In previous versions of Audicy, backing up server hard disks required that full backups always be performed instead of incremental or

differential backups. Audicy now arranges things so that when a user edits a production, all files associated with the production are tagged to be backed up. This results in the entire production being backed up on either a full or incremental backup. The result is that a system administrator can choose whether to perform a full backup, incremental backup, or differential backup as conditions warrant. (In general, an incremental or differential backup requires only a fraction of the time and tape required by a full backup.)

Appendix: Save Wave and Send Cart Pages

Save Wave Pages

Save A Wave File: Save File

Use this form to choose the location and directory where the Wave file will be created. The following fields are available:

Location: This is a disk or network location for the Wave file.

Directory: This field allows you to navigate through the directories in the selected location, if appropriate. Use the up or down arrow buttons or the scrub wheel to select a directory, then press *Enter* to make it the active directory.

File name: This field lets you enter the file name for the Wave file. By default, the Wave file name will be set to an abbreviation of the production name, but you can use the keyboard to enter any file name you want.

Normally, Wave file names end in the extension .Wav. If you leave the file extension blank when you enter the filename, Wave will be added automatically for you. You can enter any other extension you wish, however, the Wave DUB form will only display files ending in the .Wav extension.

You'll be asked to confirm saving the file. If a file of the same name already exists on the destination drive, you'll be warned and asked to confirm overwriting that file. If any of the mandatory fields are missing data or the data is not correct, you'll be returned to those fields to correct the problem before you can save the cart.

Save A Wave File: Properties Page

From the Properties page of the Wave Save form, you can set different audio properties for the Wave file you're about to make.

You will see the current sample rate and stereo/mono mode of the selected audio displayed. You can choose from several different settings:

Sample Rate: You can choose a target sample rate of 8 kHz, 11.025 kHz, 22.05 kHz, 32 kHz, 44.1 kHz or 48 kHz. If the selected rate is different from the production's sample rate, sample rate conversion will be automatically performed as Audicy creates the Wave file. Note that sample rate conversion typically takes longer than sending files with the same rate as the production.

Sample Width: You can choose to save your sound as either an 8-bit or 16-bit Wave file.

Normalize to: Using this setting, you can automatically adjust the top peak level of the sound file you are crating to any level from 0 to –20 dB. You can disable normalization by choosing "Ignore."

Format: All Audicy systems can create a Wave file in linear PCM format. If your system is equipped with optional MPEG compression hardware, you can choose from either linear PCM format or MPEG-2 compression. Audicy supports MPEG compression in 16-bit format at output sample rates of 32 kHz, 44.1 kHz or 48 kHz.

Bit rate: If you have selected MPEG compression, you can choose the bit rate for the MPEG audio. In general, the higher the bit rate, the higher the maximum potential sound quality (though there are many other factors involved as well). You will also see the corresponding compression rate displayed as you select the bit rate. If you select linear PCM format, the MPEG bit rate is not used, and the compression ratio is shown as 1:1.

Defaults?: You can either save the current Wave Properties settings as the default or retrieve settings you saved previously. Use the left or right arrow buttons to choose whether you will save or restore default settings. Press the *Enter* button to confirm your choice.

Use the *Page Up* or *Page Down* buttons to move to other pages of the Wave Save form.

Save A Wave File: BWF Information

The Broadcast Wave File (BWF) information form provides the ability to enter BWF information using your computer keyboard. You can enter an extended 64 character description, a 32 character originator, and originator reference data which will be attached to the Wave file header.

Use the *Page Up* or *Page Down* buttons to move to other pages of the Wave Save form.

Send Cart Form Pages

Send Cart: Upload Page

Use this form to choose the destination location and directory where the cart will be sent. The following fields are available:

Location: This is a disk or network location for the cart sound file. Your system manager may have created one or more special locations for cart files, you may choose one of these.

Directory: This field allows you to navigate through the directories in the selected location, if appropriate. Use the up or down arrow buttons or the scrub wheel to select a directory, then press *Enter* to make it the active directory.

File name: This field lets you enter the file name for the cart sound file. If you have already entered a cut title, the file name will be initialized to an abbreviation of that title, but you can use the keyboard to enter any file name you want.

You'll be asked to confirm saving the file. If a file of the same name already exists, you'll be warned and asked to overwrite that file. If any of the mandatory fields is missing data or the data is not correct, you'll be returned to those fields to correct the problem before you can save the cart.

Normally, cart sound file names end in the extension .Wav. If you leave the file extension blank when you enter the filename, `.Wav` will be added automatically for you.

Use the *Page Up* or *Page Down* buttons to move to other pages in the Send Cart form.

Send Cart: Cart Info Page

Cut number: The cut number is used as a primary identifier for the sound file when the cut is inserted into your delivery system's database. You can enter any number that your delivery system supports, or enter 0 to signal to the external cart system to auto-assign a cut number for you. Note that you must enter a valid number — from 0 (auto-assign) to 999999 — in order to be able to save the sound cart file.

Title: The cut title can also be used as a primary means of identification for your cart sound file. Enter a unique name for the cut. There is no default or auto-assignable title, and you must enter some information into the title field.

Artist: Enter the artist, composer, creator or some other unique name for this 16 character field.

Out cue: Enter an optional out cue phrase for the cart.

Category: Enter a category, up to 8 characters long.

Start date: Enter a start date for the cart. The start can be a date like 3/25/99 for March 25, 1999. You can also enter a keyword like TODAY or NOW or IMMEDIATE. You can also enter an expression, such as TODAY+7 to start one week from today. By default, the start date is IMMEDIATE. You must enter a valid start date.

End date: Enter an end date for the cart. The end date can be a specific date as described above, or a keyword like NEVER or TFN (till further notice), which will cause the cart to run until manually stopped. And you can also enter an expression as described in Start date, above. You must enter a valid end date.

User def: You can enter any user defined string or comment in this field.

Use the *Page Up* or *Page Down* buttons to move to other pages of the Send Cart form.

Send Cart: Timers Page

Here you can set up to four timer markers which can be used by the on-air system as secondary tones or "trip" tones to trigger events, segues, etc. Using the up or down arrow buttons, select a timer field. You can then use the scrubwheel or any of the transport controls to move to an audio location within the selected audio where you can drop a timer mark by ear, or by real time numbers. Press *SET* to capture the time mark. You can also enter a time value using the numeric keypad on the console or keyboard.

Note that all timers must lie within the selected audio. Timer values are offset from the Source In point of the selected range.

The meaning of each of the timers depends on the delivery system you export the sound cart to. Consult the delivery system's documentation to determine how your delivery system will use each timer.

Use the *Page Up* or *Page Down* buttons to move to another page of the Send Cart form.

Send Cart: BWF Info Page

On the Broadcast Wave File information page of the Send Cart form, you can enter data for the EBU Broadcast Wave portion of the sound cart file. All the BWF information is optional. The following fields are available:

Description: Enter a 64 character description field for the sound.

Originator: Enter up to a 32 character originator name.

Originator reference: Enter up to 32 characters of reference information.

Use the *Page Up* or *Page Down* buttons to move to other pages in the Send Cart form.

Send Cart: Properties Page

Use the Properties page to set different audio properties for the sound cart file you're about to send. You will see the current production sample rate and stereo/mono mode of the selected audio displayed. Depending upon the installed options in your system, you can choose from several different settings:

Sample rate: You can choose a target sample rate of 32 kHz, 44.1 kHz or 48 kHz. If the selected rate is different from the production's sample rate, sample rate conversion will be automatically performed as Audicy creates the sound file.

Normalize to: Using this setting, you can automatically adjust the peak level of the sound in the cart file to any level from 0 to –20 dB. You can disable normalizing by choosing Ignore.

Format: All Audicy systems can create a Wave file in linear PCM format. If your system is equipped with optional MPEG compression hardware, you can choose from either linear PCM format or MPEG-2 compression.

Bit rate: If you have selected MPEG compression, you can choose the bit rate for the MPEG audio. The bit rate displayed is the composite bit rate, not the per channel rate. You will also see the corresponding compression rate displayed as you select the bit rate. If you select linear PCM format, the MPEG bit rate is not applicable, and the compression ratio is shown as 1:1.

Defaults?: You can either save the current Properties settings as the default or retrieve settings you saved previously. Use the left or right arrow buttons to choose whether you will save or restore default settings. Press the *Enter* button to confirm your choice.

Use the *Page Up* or *Page Down* button to move to other pages of the Send Cart form.

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Audicy Software History

Audicy Version 2.5, released April, 1999. Highlights include:

- Support for optional Novell IPX/SPX networking, comparable to our Microsoft network support.
- Support for TCP/IP internet protocol on Microsoft networks.
- Wave file import and export from within a production. Save Waves as linear 8-bit or 16-bit at a variety of sample rates, or with MPEG layer II compression (with optional hardware). Wave files can also be saved with EBU/BWF information.
- Send Cart function to create Wave files to export directly to digital delivery systems. Includes form pages for setting traffic/continuity information consistent with Orban's proposed "Cart Chunk" Broadcast Wave standard.
- Y2K compliance.
- Support for "SpinRite," a unique and powerful third party utility to help ensure the integrity of your drives and files.
- Audicy's link to ENCO on-air systems now supports all current versions, including ENCO DAD486, ENCO DADPRO and ENCO DADPRO32.

Audicy Version 2.01, released August, 1998. Highlights include:

- Support for optional Networking. Now, Audicy workstations can be connected to simple desktop PCs or advanced file servers, enabling production and library sharing between multiple Audicys, or wave file transfers to and from other computers.
- New Folder capabilities, allowing users to create and sort productions and libraries in their own unique folders.
- Improved layout and more intuitive navigation in Audicy form screens.

- Better, faster support for Wave files. Now it's faster and easier than ever to create multimedia tracks, or use Internet sounds in your Audicy productions.
- More on-screen Help, including instant descriptions of every button on the Console, to make learning Audicy even easier.
- Hidden performance improvements, including intelligent management of internal memory.
- Support for our new Remote Control hardware option.

Audicy Version 1.5, released January, 1998. Highlights include:

- Support for our new generation of Audicy memory modules, doubling current recording capacities.
- Optional SMPTE/Machine control support for audio for video applications.
- Wave file import and export with full sample and bit rate conversion.
- New "Fade Up/Fade Down" edit features.
- Enhancements to our scrub facilities, including new speeds and gear ratios.
- Many new "hot-key" functions, including a new "Check Edit" feature for fast previewing of your last edit. Included: *Alt+Input* toggles input routing; *Shift+Input* enables the I/O Setup form; *Shift+A/B* enables Auto A/B mode.
- For users with Orban's Digital I/O Module, the sync output of the digital module is now stable when transitioning between the Job Controller and Editor.
- Default control settings easier to use. The I/O, Chase, VTR, Machine Control and Scrub Setup screens have a new Defaults selection field.

Audicy Version 1.1, released August, 1997. Highlights include:

- Printer Utilities lets you hook up a printer to your system's parallel (printer) port and print production note files and lists of productions or library sounds.

- New Notepad: Text notes may now be edited and printed from within a production.
- Auto A/B lets you automatically switch what you're listening to when recording. Use it with Auto A/B for doing punch-ins or overdubs in Bounce record mode.
- Input Routing indicator provides a visual reminder of how you have your input routing selected; labels above the input meters now reflect normal L/R input routing, mono input routing, and reverse stereo input routing.

Audicy Version 1.0, original software, released April, 1997.