B&H PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 1a

Cameras/Camcorders

AG-188

VHS Camcorder

An incredibly compact and economical full-size VHS camcorder, the AG-188 is ideal for those just getting started in video, as well as for educational and institutional applications. It offers a 14:1 two-speed power zoom lens, low-light capability, audio/video fade, external mic input and a convenient, compact design. Less than 4 inches wide and weighing only four pounds, the AG-188 is extremely portable and easy to handle in any shooting situation.

- 14:1 two-speed power zoom lens (5.3-74.2mm) with auto and manual focus, as well as auto and manual macro focus.
- Automatic white balance, as well as auto-tracing white balance.
- Advanced 1/3″ CCD and highly sensitive lens system allow shooting under harsh lighting conditions. Record clear, distinct images down to 1 lux.
- Audio and video fade in/out (to black) for professional looking transitions.
- Auto Date/Time display with hours, minutes and seconds. (This is an absolute requirement for legal video applications.)
- In addition to automatic shutter speed, the camera's electronic shutter can be manually set in eight steps, between 1/60 and 1/10000 of a second.
- Large 2⁄3″ electronic B&W viewfinder with status indicators.
- Tape and battery remaining indicators, with counter.
- Sensitive uni-directional microphone has a wind buffer switch to eliminate mechanical and environmental noise. External mic input permits use of different microphones.
- Power stingy, will record for up to 90 minutes with supplied AG-BP20 battery.
- Includes 10 watt detachable light, hard system carrying case and full one-year warranty on parts and labor.

AG-196 *VHS Camcorder*

A premium alternative to the AG-188, the AG-196 has advanced recording and playback functions, plus digital effects to meet many diverse applications.

- Extremely sensitive 1/3″ CCD with 420,000 pixels provides outstanding picture quality, even under low-light conditions.
- 14:1 (3.9-54.6mm) two-speed power zoom with full range auto focus, even in close-up (macro) range.
- Automatic iris and white balance adjust to match lighting conditions in sports, portrait and low-light modes.
- Can record down to 0.7 lux (in Digital Gain-Up mode).
- 5-pin and synchro edit terminals allow use as a player in an editing system.
- Camera Search and Record Review functions provide easy confirmation of recorded scenes.
- Audio and video fade in/out (to black) for professional-looking transitions.
- Has self-timer and interval timer record functions.
- Adjustable viewfinder for left or right eye use. Also has vision-correcting eyepiece.
- Includes a hard system carrying case and a full one-year warranty on parts and labor.

Digital Effects:

Digital Strobe:

A fascinating way to enhance action scenes. Digital strobe records images continuously at 0.2-second intervals, giving movement a surrealistic effect.

Digital Wipe:

A smooth transition from moving to still image or vice-versa occurs laterally, like a curtain opening.

The AG-188 and AG-196 are industrial-type camcorders. Manufactured by Panasonic's Broadcast and Television Systems Division, they are ruggedly built to meet a range of demanding applications, from event videography to education, law enforcement and industrial video. They both include AC adapter/charger, battery, A/V cable, shoulder strap, hard system carrying case, UL-approved 3-prong grounded AC cord and full one-year warranty on parts *and* labor.

AG-456

S-VHS Hi-Fi Camcorder

The AG-456 features advanced recording and playback functions, as well as special effects, to deliver outstanding performance for a variety of industrial applications. It offers a lightweight body, powerful 12x zoom and editing functions. It combines with the Panasonic AG-1980 S-VHS VCR and the AG-A96 Edit Controller to form an economically priced, easy-to-use editing package. When used with the AG-DS555 Recorder and the AG-DS545 Player, it offers precise VITC editing as well. With its ease of use and advanced functions, the AG-456 offers you a head start in ENG, wedding videography and countless other applications in business and education.

FEATURES

Camera Section

- Built-in 12:1 power zoom lens with continuously variable speed or manual zoom. Has full range auto focus, as well as manual focus capability.
- Auto Tracing White Balance system – maintains optimum white balance by continuously adjusting to changes in ambient light. Manual white balance control is also provided.
- Low-light capability down to 3 lux and one lux in Digital Gain-Up mode. Also features a"Low-Light" function for shooting sunsets and evening scenes. When set to Low-Light, sensitivity is increased, while ensuring at the same, stable images with relatively weak contrast.
- Variable high speed shutter from 1/60 to 1/8000 of a second in 8 intervals. The range of different high speed shutters makes it possible to shoot scenes with fast or slow movement.
- Auto iris plus manual control for super fine adjustment. There are 18 f-stops that can be set incrementally.
- Sensitivity switch (AGC: +10 dB, +20 dB)
- Audio and video fade-in/fade-out for smooth, professional transitions.

Recorder Section

- S-VHS system records and plays back 400 lines of horizontal resolution.
- Employs laminated amorphous video heads. The extremely high magnetic saturation level of these heads contribute to an exceptional picture quality that features high resolution, superb color reproduction, stunning rendition of details and high signal-to-noise ratio.
- Built-in VITC (Vertical Interval Time Code) Time Code generator for absolute frame accurate editing (only when used with VCRs like the AG-DS545/555).
- Offers a 10-second Self-Timer (recording delay), after which the AG-456 will automatically record for 20 seconds, or until the end of the tape.
- Interval Timer function automatically makes recordings of approximately 1 second durations at 50 second intervals. Interval recordings can continue automatically for up to 10 hours.

Editing

- Equipped with 5-pin edit terminal, the AG-456 can be used in an editing system with a compatible edit controller like Panasonic's AG-A96. Audio/video insert editing and audio dub capability through the camera/mic input.

Audio

- Hi-Fi stereo audio plus linear track for normal recording. Has audio out select switch for Hi-Fi/Normal/Mix combinations.
- High performance stereo zoom microphone has three settings to handle just about any recording situation: Wide, telephoto or automatic zoom.
- Built-in monitor speaker on the left side of the camera lets you monitor sound while shooting or playing back on-location, if required.

VITC Time Code Operation

- Built-in basic VITC Time Code generator is always enabled. When the AG-456 is powered up, the time code generator begins counting at 00:00:00:00 and continues counting each time the camera is placed in record. When the accumulated time code count reaches 23:59:59:29 (23 hours, 59 minutes, 59 seconds, 29 frames), the generator self-resets and counts from 00:00:00:00 again.

Supplied Accessories

AC Adapter/Charger, Battery, Shoulder Strap, A/V Cable, S-Video Cable, and Hard System Carrying Case

AG-456

Optional Accessories

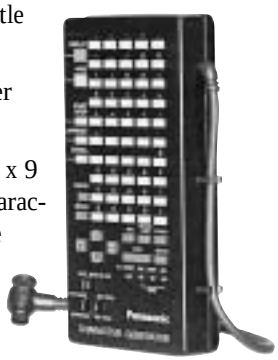
VW-ACM10P Car Cord

AG-BP20 12v
Battery Pack (replacement)

VW-RF7 RF Adapter

VW-RM1E Pause Remote

VW-CG5P Character Generator



- Up to nine title pages
- Four character sizes
- 20 characters x 9 lines (180 characters) per page
- Time/date, stopwatch recording
- Superimpose title recording during dubbing
- Title movement, scroll function
- Multi-language capability

A VARIETY OF DIGITAL EFFECTS

Digital Still:
Lets you freeze a scene for as long as you like, without interrupting sound recording.

Digital Strobe:
Continuously records 6 still images per second, making the image appear to jump. Strobe effect can also be increased by advancing to higher shutter speeds.

Digital Wipe:
This function allows a still image to be stored in memory and then gradually wiped from left to right, replacing the moving picture.

Digital Mix:
Similar to the digital wipe, except for a soft fade-over between the still and moving image. You store a still image in the memory and then gradually fade in, replacing the moving picture. You can also leave it in position, whereby the still image is actually superimposed over the moving image.

Digital Tracer:
Adds an after-image effect to moving subjects. Great feature for emphasizing the speed of movement in fast-action scenes like racing, sports, etc.

Digital Gain-Up:
Delivers clear, distinct images in low-light levels — even down to 1 lux!

Digital Zoom:
Allows you to zoom in on a subject and digitally enlarge it up to 100 times the original. Has a smaller second zoom range, as well, of up to 24x.

AG-456 SPECIFICATIONS

VIDEO

Image Sensor:
1/3″ CCD Image Sensor

Recording System:
4 Rotary Heads

FF/REW Time:
12 minutes with T-120 Tape

Video Output:
S-Video (4-pin)
Composite Video (RCA)

Min. Illumination:
1 Lux (Digital Gain-Up Mode) otherwise 3 Lux

S/N Ratio: > 45 dB

AUDIO

Input Level:
Mic Input -60 dB unbalanced

Output:
Audio Out (Phono)

Audio Tracks:
Linear Track (mono only)
Hi-Fi Track (2-channels)

Frequency Response:
Normal: 80Hz- 8 kHz
Hi-Fi: 50Hz-20 kHz

S/N Ratio:
Hi-Fi: More than 47dB
Normal: More than 41dB

VIEWFINDER:

0.7″ Electronic Viewfinder

LENS:

12:1 (5.6-67mm f/1.6)
Variable Speed Power Zoom Lens with Digital AI Auto Focus;
Auto Iris/Manual Iris

GENERAL

Power Source:
12v DC

Power Consumption:
Recording Mode: 9.8w

Operating Temp:
32°F-104°F

Operating Humidity:
10%-80%

Weight:
6.17 lbs. without battery

Dimensions:
5 1/16 x 9 1/2 x 18 1/2″ (WxHxD)

GY-X3

1/3-inch 3-CCD Color Video Camcorder

The GY-X3 is the camcorder you always wanted but could not afford. By employing professional camera technology in an economical way, JVC brings you a professional 3-CCD camera that breaks all previous price barriers. The GY-X3 offers all the performance of professional 3-CCD cameras — high resolution, high sensitivity, low noise and natural color — at an incredible price.

In addition to all its power and sophistication, the GY-X3 is remarkably easy to use. Automated camera functions allow point-and-shoot operation, even in the most difficult situations.

FEATURES

Professional Picture Performance

- Three 1/3˝ high density CCDs deliver horizontal resolution of 550 lines and natural color reproduction, even at the lowest light levels. With three CCDs, you do not have to settle any longer for the compromises inherent in 1-CCD systems.
- Offers a superb S/N ratio of 60 dB. Signal-to-noise (S/N) is a key parameter that indicates the noise content of a television signal. Noise can appear as distortion or snow in the recorded signal and is amplified when the tape is dubbed. The higher the S/N ratio, the less noise in the signal.
- Like all JVC cameras, the GY-X3 assures great results regardless of the amount of light on your subject. In low light situations, you can choose from a variety of Gain settings up to +24 dB with nary an increase in video noise. You can also activate the Maximum Gain Mode to shoot in near total darkness – achieving 100% video level with only 4 lux minimum illumination, unprecedented for a camera in this price range.
- Incorporates a professional full-size VCR head drum for best tape interchange with other VCRs. This is especially important when editing. The full-size drum also provides a smooth, stress-free tape path that minimizes jitters and eliminates any possibility of tape damage. Two flying erase heads allow clean transitions when doing “in camera” editing. There is also an insert edit function.

Full Auto Shooting (FAS) Mode

When shooting in bright daylight or in fast changing environments, the Full Auto Shooting (FAS) mode instantly adjusts to changes in shooting conditions. Equipped with automated camera functions like ALC , EEI and Full Time Auto White, FAS lets you concentrate on the creative aspects of shooting instead of bumbling around on switches and knobs. FAS is especially important when something unexpected happens, and you need to begin shooting immediately. Plus, you are always in control of the zoom, focus and record trigger.

- Automatic Level Control (ALC) — With ALC you can pan from a brightly lit area to a dimly lit area in one take, without adjusting Gain settings. The GY-X3 automatically detects and applies the correct amount of Gain, leaving you to concentrate on getting the shot. Especially ideal when the lighting changes unexpectedly.
- Extended Electronic Iris (EEI) — Allows continuous automatic shooting in all light levels. Working with ALC, the Extended Electronic Iris provides a continuously variable shutter without using the ND (neutral density) filters needed by ordinary cameras. This means you have continuous automatic point-and-shoot operation with smooth transitions from dark hallways to bright outdoor settings.
- Full Time Auto White Balance — Move from incandescent to fluorescent to outdoor lighting without changing white balance. The Full Time Auto White function analyzes the color temperature of a light source and continuously corrects for changes. This means you can follow a bride from outdoor sunlight through a fluorescent lit hallway into a reception room and never have to adjust the white balance. Full Time Auto White is also indispensible when shooting outdoor sunset weddings where the color temperature changes as the sun sets.

GY-X3 PACKAGES

GY-X3 Standard Package (SKU# JVGYX3):
GY-X3 3-CCD Camcorder, built-in 14:1 Servo Zoom Lens, Battery Holder, Microphone and Quick-Release Tripod Plate

GY-X3 Bescor Power Package (SKU# JVGYX3B):
GY-X3 Standard Package PLUS —
3 Bescor LA-144 Batteries, Camera Plate, BC-151 Overnight Charger and two BCQ-182 Quick Chargers

GY-X3 JVC Power Package (SKU# JVGYX3J):
GY-X3 Standard Package PLUS —
2 JVC NB-G1U Batteries and AA-P250 AC Adapter/Charger

GY-X3 Anton/Bauer Package (SKU# JVGYX3AB):
GY-X3 Standard Package PLUS —
Two Anton/Bauer Trimpack 14 Batteries, AC Adapter/Charger, 4-pin XLR Cable and QR-27 Gold Mount Plate

Built-In 14:1 Lens

- The GY-X3 has a permanently attached Fujinon 14:1 (5.5-77mm) servo zoom lens. A continuously variable speed zoom lens, the amount of pressure applied to the rocker switch determines the speed of the zoom. The lens also has a motorized iris that smoothly adjusts to varying lighting conditions. Both the zoom and iris can be manually controlled.

1.5″ Viewfinder

- Just like the big boys, the GY-X3 has a large high resolution 1.5″ viewfinder that allows you to see more detail, even when shooting in bright sunlight. The viewfinder displays comprehensive status indicators, including audio levels. The display also lets you keep track of tape remaining, date/time and battery condition.

Variable Scan Mode

- Variable scan mode for flicker-free shooting of computer monitors.

CTL Time Code Generator

- Built-in Control Track (CTL) Time Code generator, as well as a Time/Date generator. Pioneered by JVC, CTL writes absolute frame address data onto the control track. When played back in JVC's BR-S500/800 VCRs, time code data is easily accessed with frame accurate logging and editing.
- To further enhance the editing process, the GY-X3 also logs each new recorded scene in the "user bit" portion of the time code. This "Scene Finder" function allows quick location of the next or previous scene with the Edit-Desk system. Scene numbers are also displayed in the LCD display of the GY-X3.

Audio

- Two-channel Hi-Fi audio recording, plus a linear audio track. Supplied with a camera-mounted, super directional electret condenser microphone.

Conveniences

- Auto Save mode puts the VCR into power save after long periods of inaction.
- The GY-X3 was designed to be as comfortable as it is affordable. Weighing only 12.8 lbs. including lens and viewfinder, it is weight-balanced for exceptional stability and is ergonomically molded to ensure comfort during long periods of continuous shooting. All controls, including audio level adjustments, are right at your fingertips. The result is a camera that becomes an extension of your body, leaving you free to concentrate on shooting.

GY-X3 SPECIFICATIONS

CAMERA SECTION

Image Pickup Device:
Three 1/3″ IT CCDs

Optical Filter:
3200K, 3200+6.3% ND

Sensitivity:
f/8 @ 2000 Lux

Gain: 0, +6 dB, ALC, +24 dB

Minimum Illumination:
4 Lux with f/1.4 Max. Gain

Horizontal Resolution:
550 Lines (Luminance)

White Balance:
2 Auto White Memories, 1 Preset and Full Time Auto (FAS)

S/N Ratio: 60 dB

Variable Scan:
60.1 Hz to 208.4 Hz

INPUT/OUTPUT

Video Output:
Composite (BNC)

DC Input:
12v DC (10.5 to 15v DC)

Audio Input:
1 XLR/1 Mic +4 dB/ -60 dB (Selectable)

Audio Output:
Headphone Out (3.5mm Mini-Jack)

VTR SECTION

Horizontal Resolution:
400 Lines (S-VHS)

S/N Ratio (Color):
45 dB (S-VHS Mode)

ZOOM LENS

Focal Length:
5.5 to 77mm f/1.4 (14:1)

Focus Range:
1.0mm to Infinity

Front Thread:
62mm

Iris Range:
f/1.4 to 16, Close

GENERAL

Microphone:
Super-directional electret condenser microphone

Viewfinder:
1.5″ B&W viewfinder

Supplied Accessory:
Quick-release tripod plate

Power Consumption:
19.4 watts

Weight:
12.8 lbs.

GY-X2B

1/2-inch 3-CCD S-VHS Camcorder

Lightweight and ergonomically designed, the GY-X2B is a rugged, full-size S-VHS camcorder with advanced features at an exceptionally affordable price. It combines three 1/2˝ CCDs with Micro-Lens technology to deliver resolution and sensitivity that are nothing short of astonishing. Exclusive LoLux technology means near perfect reproduction, even when shooting down to 1.5 lux. Other functions such as Quick Recording mode, Variable Scan, Multi-Zone Iris and Full Time Auto White Balance, make the GY-X2B easy to operate even under the toughest conditions.

FEATURES

Superb Optical Performance

- Equipped with three 1/2˝ interline transfer CCD sensors, each with 380,00 effective pixels. By employing innovative light-amplifying micro lenses over each and every pixel, the GY-X2B achieves high sensitivity of f/8.0 at 2000 lux.
- Uses a high quality glass prism beam splitter with spatial offset to deliver 750 lines of horizontal resolution.
- With light amplifying micro-lenses in front of the CCDs, JVC was able to use a larger light shield to reduce reflections and light leakages — thus dramatically reducing smear. Innovative circuitry further enhances performance and helps the camera attain an outstanding 62dB S/N ratio.

Multi-Zone Iris Weighting

- This system gives preference to objects at the central and lower portions of the picture. This provides highly accurate Auto Iris exposures under any shooting conditions, even if a bright subject moves into the picture.

Automatic Level Up

- The recorder section has an Automatic Level Up (ALU) circuit to improve multi-generation chroma S/N ratio. Found on JVC professional VCRs, the ALU circuit records low level chroma signals at higher than normal level. During playback, the ACC circuit compresses the chroma back to its normal level. Tape noise is also compressed by the same amount, thus producing far less chroma noise.

Continuous Auto Black

- In addition to ATW, the GY-X2B has a Continuous Auto Black (CAB) circuit that provides continuous sampling of the CCD's optical Black. This assures perfect black balance under changing environments without the need to interrupt shooting to rebalance.

Auto EQ Function

- An Auto EQ function records high and low frequency reference signals to assure optimum video resolution when played back on JVC's professional VCRs.

LoLux

Getting the low light performance usually associated with surveillance cameras out of a 3-CCD professional camera was not an easy feat. But JVC engineers are known for technological breakthroughs, and the GY-X2B was the perfect challenge. The result is called LoLux. By combining an extremely quiet +24 dB Gain with a unique pixel read-out system and signal processing, JVC has achieved an effective Gain of +30 dB without the noise usually associated with this much amplification. Now you can capture superb pictures with excellent color balance at a mere 1.5 lux illumination. The GY-X2B can actually see better in the dark than you can!

Audio

- In addition to the camera-mounted mic, two external mics can be connected via rear XLR connectors.
- Two Hi-Fi channels with a dynamic range of 80 dB and a frequency response from 20 Hz to 20k Hz, plus two linear tracks with Dolby NR.
- The camera has an integrated speaker to monitor audio and warning signals during recording and to review the sound track during on-the-spot playback.

Quick Recording Mode

- Quick Recording Mode also incorporates a Full Time Auto White (FAW) circuit which automatically tracks color temperature, allowing continuous shooting from incandescent to fluorescent to outdoor light without adjusting white balance or changing the filter wheel.
- Sometimes, losing a few seconds to set up can mean losing a shot. When Quick Record Mode is turned on, the camera is set to Auto Iris, even if the lens is set to manual. Also activated is the Automatic Level Control (ALC) with Extended Electronic Iris (EEI) which provides variable gain and variable shutter. This allows continuous shooting from dark indoors to bright outdoors without the need to change Gain, Iris or ND filter. (To make sure you don't miss any of the action, the GY-X2B also features a Quick Start mechanism that begins recording 0.5 seconds after pressing the trigger.)

GY-X2B

1.5″ Viewfinder

- The supplied VF-P115 viewfinder is a 1.5″ CRT with over 500 lines of horizontal resolution. It displays key information, including audio levels, accumulated or remaining recording time, VTR operation, as well as battery voltage and camera setup parameters.

Variable Scan

- Variable Scan function allows flicker-free shooting of computer monitors by enabling a precise shutter speed from 1/60.1 to 1/208.4 of a second to be set in 305 increments. There is also the conventional variable high speed shutter from 1/100 to 1/2000 of a second.

Conveniences

- Genlock input for synchronizing multiple camera signals.
- Dual output system allows camera output to be connected directly to an external recorder.
- Safety zone indication available for the 16:9 screen format, in addition to the center mark On/Off capability.
- Easy-to-read backlit LCD panel, (in addition to the viewfinder) displays key information, including tape counter, remaining tape time, audio levels, battery life and hour meter.
- Provides excellent ergonomics. The camera head is lightweight and durable, while the body is smoothly molded, allowing the camcorder to become a natural extension of the body. Weight is perfectly balanced and all switches and controls are optimally located for fingertip operation. 1/2″ sculpted shoulder pad ensures comfort and stability even during all-day shoots.
- Power consumption is only 25 watts, permitting 1 hour recording time on a single NB-G1 battery. Also accepts the Sony NP-1B battery. The optional AA-G10 AC Adapter/Charger can recharge up to four NB-G1 batteries simultaneously.

Advanced In-Camera Editing

- Easy-to-use insert recording capability allows previously recorded video and Hi-Fi audio to be accurately replaced with new material.
- To boost post-production efficiency and permit program-logging, the optional SA-R200 plug-in time code generator records SMPTE LTC or VITC time code. Sophisticated design means you can record additional data in user-bits with an internal real-time clock.
- Auto Review function lets you quickly review the last two seconds of footage shot. Once footage is played, the camera reenters record/pause mode.
- Retake function lets you check the recorded picture without leaving the record/pause mode. You decide the point where you want to start the next take, while checking the picture at normal speed in either direction.
- Two flying erase heads, plus Advanced Editing Function deliver professional quality in-camera edits without glitches, rainbows and color beats at the edit point. The advanced edit function synchronizes the tape to the incoming video during a 1.5 second pre-roll for field accurate editing and the elimination of whip edits. For faster shooting, a 0.5 second preroll is also available.

GY-X2B SPECIFICATIONS

CAMERA SECTION

Image Pickup Device:
Three 1/2″ 380,000 pixel IT CCDs

Color Bars:
SMPTE

Optical Filter:
3200°K, 5600°K, 5600°K + ND

Sensitivity:
f/8@ 2000 Lux

Gain:
0, +9 dB, +18 dB, LOLUX, ALC

Lolux Illumination:
1.5 Lux with f/1.4

S/N Ratio:
62 dB (typical)

Horizontal Resolution:
750 lines (Luminance)

Shutter Speed:
1/60 to 1/2000 Variable

Variable Scan:
60.1 Hz to 208.4 Hz

White Balance:
2 Auto White Memories;
Preset and Full Time Auto

Weight:
13 lbs. with viewfinder

INPUT/OUTPUT

Video Output:
Composite (BNC)
S-Video (7-pin connector)

DC Input:
12v DC (11.0 to 15v DC)

Genlock Input:
BNC

Microphone Input:
-52 dB (6-pin), unbalanced stereo

Audio Input:
XLR-balanced, 2 inputs
+4 dB/ -60 dB (selectable)

Audio Output:
-6 dB (RCA), unbalanced

Earphone Output:
-60 to -12 dB (3.5 mini-jack)

VTR SECTION:

FF/Rew Time:
4½ minutes (with T-120)

Hi-Fi Dynamic Range:
More than 80 dB

Video S/N Ratio (Color):
46 dB (S-VHS Mode)

Power Consumption:
25.2 watts

GY-X2B

GY-X2B PACKAGES (14:1 Zoom)

14:1 Standard Package (SKU# JVGYX2BUL14):
GY-X2B with Canon YH14 X7.3K12U 14:1 Servo zoom lens, 1.5-inch Viewfinder, Microphone and Quick-release tripod plate

JVC Power Package (SKU# JVGYX2BUL14J):
GY-X2B 14:1 Standard Package PLUS —
2 JVC NB-G1U Batteries and AA-P250 AC Adapter/charger

Bescor Power Package (SKU# JVGYX2BUL14B):
GY-X2B 14:1 Standard Package PLUS —
3 Bescor LA-144 batteries, Camera Plate, BC-151 Overnight charger and 2 BCQ-182 Quick chargers

Anton/Bauer Package (SKU# JVGYX2BUL14A):
GY-X2B 14:1 Standard Package PLUS —
Two Anton/Bauer Trimpack 14 batteries, AC Adapter/charger, 4-pin XLR cable and QR-27 Gold Mount Plate

GY-X2B PACKAGES (18:1 Zoom)

18:1 Standard Package (SKU# JVGYX2BUL18):
GY-X2B with Canon YH18X6.7BK12U 18:1 Servo zoom lens, 1.5-inch Viewfinder, Microphone and quick-release tripod plate

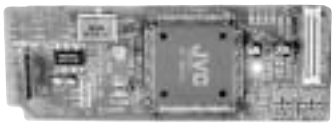
Power Package (SKU# JVGYX2BUL18J):
GY-X2B 18:1 Standard Package PLUS —
2 JVC NB-G1U Batteries and AA-P250 AC Adapter/charger

Bescor Power Package (SKU# JVGYX2BUL18B):
GY-X2B 18:1 Standard Package PLUS —
3 Bescor LA-144 batteries, Camera Plate, BC-151 Overnight charger and 2 BCQ-182 Quick chargers

Anton/Bauer Package (SKU# JVGYX2BUL18A):
GY-X2B 18:1 Standard Package PLUS —
Two Anton/Bauer Trimpack 14 batteries, AC Adapter/charger, 4-pin XLR cable and QR-27 Gold Mount Plate

VF-P400

SA-R200



HZ-FM15

HZ-FM13B

AA-P25O

Accessories for GY-X2B Only

HZ-FM13: Rear Manual Focus Controls for Fujinon Lenses

HZ-FM15: Rear Manual Focus Controls for Canon Lenses

HZ-ZS13B: Rear Zoom Servo Controls for Canon or Fujinon Lenses

VF-P400: 4″ Viewfinder
For use in studio configurations.

VF-P550B: 5″ Viewfinder
For use in studio configurations.

SA-R200: Time Code Generator
Plug-in VITC/LTC Time Code Generator board for GY-X2B.

MV-P612: Stereo Microphone
Attaches to the GY-X2B via 6-pin connector and provides stereo input. (KA-A30 mic holder is required).

Accessories for GY-X2B and GY-X3

SB-X3: Soft Carrying Case for GY-X2B/X3

CB-27: Shipping/Carrying Case for GY-X2B/X3

NB-G1: Rechargeable Nicad Battery (2.2 Ah) for GY-X2B/X3

AA-P250: Battery Charger/AC Adapter.
Charges one NB-G1 battery at a time. Can also power the GY-X2B/X3 via AC. Includes 4-pin XLR 15' DC Cable.

AA-G10: AC Adapter/Multi-Battery Charger
Charges up to 4 NB-G1 batteries sequentially. Can also power GY-X2B/X3 via AC. Includes 4-pin XLR DC cable.

KA-A3: Microphone Holder.
Allows most barrel-type mics to be used with the GY-X2B.

KA-A30: Microphone Holder
Allows most barrel-type microphones to be used with the GY-X3.

AG-DP800H 'SUPERCAM'

1/2-inch 3-CCD DSP S-VHS Camcorder

The AG-DP800H Supercam is a professional 3-CCD camcorder that incorporates Panasonic's Emmy Award winning Digital Signal Processing (DSP) technology. Superbly designed, the Supercam is ideal for ENG, production, education, sports and event Video applications. It provides outstanding resolution of 750 horizontal lines, a superb signal-to-noise ratio of 60 dB and superb minimum illumination of 2 lux. Also features Variable Scan, Time Code generator, 26-pin VCR connector and six scene files for customized operation.

FEATURES

Highest Image Quality

- Three 1⁄2″ Frame Interline Transfer (FIT) CCDs, each with 380,000 pixels, delivers 750 lines of horizontal resolution with minimum smear.
- High sensitivity of f/8.0 at 2000 lux and minimum illumination of 1.5 lux (Super High Gain Mode). With an S/N ratio of 60 dB, Supercam consistently delivers high quality images.
- Employs laminated amorphous video heads which have higher magnetic coercivity than conventional ferrite heads. Extended color signal frequency response from the amorphous heads enhances picture quality by minimizing color blurring.

Audio

- Four tracks of audio feature two Hi-Fi channels with a dynamic range of 80dB and a frequency response from 20Hz to 20kHz. The other two channels are the linear tracks with Dolby NR. Normal/ Hi-Fi recording is selectable. Uses XLR connectors to further ensure high quality sound.
- Built-in 9v DC phantom power source can supply power to an optional mic. Power can be switched off to prevent battery drain when not in use. A low cut filter switch is also included to reduce the effects of wind noise.

Synchro Scan

- Synchro Scan function allows flicker-free shooting of computer monitors. Computer monitors have a different scan rate which would normally appear as flicker. Synchro Scan enables electronic shutter speeds to be variably set in increments from 1⁄61.9 to 1⁄253.7 of a second.
- In addition to Synchro Scan, there is a variable 8-speed electronic shutter with speeds from 1⁄100 to 1⁄8000 of a second.

Time Code Operation

- Built-in SMPTE Time Code generator records either VITC (Vertical Interval) or LTC (Longitudinal) Time Code and User Bits (UB). Time Code can be selected as DF/ND and Record Run/ Free Run. In record run, Time Code runs only in record mode; in free run, time code runs continuously (even in pause).

26-Pin Connector

- You can simultaneously record on the Supercam and an external VCR. A 26-pin VTR connector feeds composite or component signals directly from the camera section to a portable VCR equipped with a 26 or 14-pin connector. VCR functions, such as Start/Stop, can be controlled from the Supercam through the 26-pin interface.

1.5″ Viewfinder

- 1.5″ removable, Quick Start viewfinder with 550 lines of resolution for easy focusing. Safety zone and center markers allow you to accurately frame subjects as they are seen on normal TVs. Also features a built-in color bar generator (Field Bars) and zebra video level indicator.

Compact Design

- Extremely compact and lightweight, Supercam weighs only 13.2 lbs. with lens. Superbly crafted ergonomic design provides hours of well balanced, extremely comfortable operation. Combines state-of-the-art electronics with high density packaging for extremely low power consumption of only 21 watts — even in record mode.

Additional Features

- Besides Center/Normal Zone switchable auto iris control, there is a Super Iris mode for backlight compensation.
- Auto White Balance/Auto Black Balance
- 2-way white balance memory
- Built-in speaker on the side of the camera, as well as a headphone output
- Record/Review function lets you check the last recorded section of the tape to ensure error-free operation.

AG-DP800H 'SUPERCAM'

Incorporates advanced Digital Signal Processing (DSP) circuitry for increased flexibility and control in adverse shooting conditions. Some of the DSP circuitry benefits: allows fine adjustment of a wide range of parameters; memory storage and instant recall of specific settings; delivers faster response and avoids accidental misalignments while ensuring camcorder reliability. Enhances operational speed and flexibility with six Scene File modes for customized shooting.

DSP Circuits and Their Functions

- Chroma Detail — compensates for poor resolution in the high chroma areas of the picture.
- Dark Detail — determines the optimum degree of contour enhancement in dark areas of the picture, to deliver crisp, clear, natural-looking images, even under adverse lighting conditions.
- Flare Correction Circuit — compensates for unsteady Black, caused by light or by a subject's movements.
- Highlight Compression — expands the dynamic range of the highlighted areas and prevents halation. The highlight compression circuit allows a wide dynamic range producing detailed images, even against bright backlight or daylight.

Six Scene File Modes

- SF #1 (Normal Mode) — Sets the camera to adjust for normal shooting conditions.
- SF #2 (Fluorescent Mode) — Improves color reproduction under fluorescent lighting. Enhances flesh tones, making subjects look healthy and pink, not sallow.
- SF #3 (Sparkling) — Sharpens picture and enhances edges. Even makes strands of hair stand out.
- SF #4 (Special) — Smooth out complexions. Obscures pimples and blackheads while keeping detail in dark areas.
- SF #5,6 (A and B) — User modes for flexible data settings. Different digital adjustments can be set for horizontal and vertical detail, chroma and dark detail, coring, color correction, etc.

DSP — Emmy Award Winning Technology

Emmy Award-winning technology first introduced by Panasonic over five years ago, DSP is now offered by most camera manufacturers as standard. Digital Signal Processing (DSP) cameras require virtually no adjustment, and image degradation is minimized over time. This is accomplished by eliminating conventional components, such as transistors, capacitors and resistors. These parts are often affected by temperature, humidity, pollution, vibration and mechanical shock. DSP benefits include: Easy camera setup, a simple time-saving method of matching cameras without test pattern charts, lights and oscilloscopes. High reliability and stability, resulting in improved picture quality.

AG-DP800H SPECIFICATIONS

CAMERA SECTION

Image Sensor:
Three 1/2″ FIT CCDs with 380,000 pixels each

Minimum Illumination:
1.5 Lux at f/1.4 with Super High Gain

Electronic Shutter:
1/100-1/8000

Synchro Scan Shutter:
1/61.9 - 1/253.7

CC/ND Filters:
3200°k, 5600°k, 5600°k +12.5% ND

S/N Ratio:
60 dB

Resolution:
750 Lines

Gain:
0,+9,+18,+24 dB, Super High Gain (+30 dB)

VTR SECTION

Resolution:
S-VHS: More than 400 Lines

S/N Ratio:
S-VHS: Better than 47 dB

Tape Speed:
15/16 ips (33.35 mm/s)

Video Output:
Composite Video: BNC
S-Video: 4-pin

26-Pin Connector:
Composite, Component Video Output
-20 dB Low Impedance Balanced Audio Output
VTR Start; 5v DC,
VTR Stop; 0v DC
Tally in: Record 5v, Pause; 2.5v

AUDIO

Frequency Response:
20 Hz - 20 kHz (Hi-Fi)
50 Hz - 12 kHz (Normal)

S/N Ratio:
48 dB (Dolby NR On)

Dynamic Range:
80 dB (Hi-Fi Audio)

Audio In: (XLR 3P x 2)
+4/0/-6/140/150 -60 dB

Audio Output: (Phono x 2)
-8 dB, Low Impedance, Unbalanced

Headphone Jack:
1/4″ Phone

VIEWFINDER

CRT:
High Resolution (550 lines) 1.5″, B&W CRT

Controls:
Bright, Contrast, Peaking, Character On/Off, Tally On/Off, Zebra On/Off

GENERAL

Power Supply:
12v DC

Power Consumption:
17 watts with Viewfinder

Operating Temp:
+32°F–104°F (0°C–40°C)

Dimensions:
4¾ x 11⅝ x 14 1/16″ (WXHXD)

Weight:
13.7 lbs. (6.2kg)

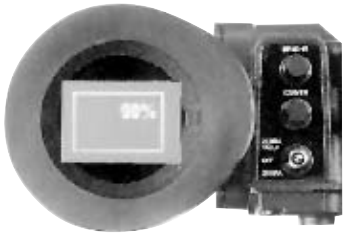
AG-DP800H 'SUPERCAM'

Powering Supercam with Anton/Bauer Batteries

To match its 2-hour continuous recording capability, the Supercam comes standard with an Anton Bauer Gold Mount plate, for use with any Anton/Bauer Logic Series battery. Using Anton/Bauer batteries, the Supercam literally becomes an all-day non-stop camcorder, typically providing all morning and all afternoon operation without interruption for battery or cassette changes. In most cases, the need to carry spare cassettes or batteries is eliminated.

InterActive Viewfinder "Fuel Gauge"

Anton Bauer's Digital batteries include a microprocessor that feature a "Fuel Computer" program that precisely measures energy coming in and out of the battery. The information is processed through a complex program that accurately determines remaining battery capacity, which is displayed in the battery's integral LCD "Fuel Gauge". In addition, the remaining capacity information is also transmitted over a special circuit to the Supercam, where it is displayed as a fuel gauge in the viewfinder. Lost shots and unexpected battery change disruptions are thus eliminated.



Supercam Packages

AG-DP800HLS

- **AG-DP800H** 3 CCD S-VHS Camcorder
- **S14 x 7.5 BRM4** Fujinon 14:1 lens
- **ABP800** "Gold Mount" Battery Bracket
- **WV-QT700** Tripod Plate
- **CCS-800** Soft Carrying Case

AG-DP800HXL *Same as above, except:*

- CCH800 Thermodyne Shipping/Carrying Case

AG-AGDP800HSX

- **AG-DP800H** 3 CCD S-VHS Camcorder
- **S14 x 7.5 BRM4** Fujinon 14:1 Lens,
- **CCS-800** Soft Carrying Case
- **ABP800** "Gold Mount" Battery Bracket
- **WV-QT700** Tripod Plate
- **2- Anton Bauer** HyTron 50 Batteries
- **Anton Bauer** Q2 Battery Charger

Optional Supercam Accessories

AG-B640
A/C Adapter and Battery Charger

WV-VF65B
5˝ Studio Electronic Viewfinder

WV-Q71
5˝ Electronic Viewfinder Bracket

AG-YA800P
EVF Mounting Adapter

CCH800
Thermodyne Hardshell Carry Case

WV-MC35
Condenser Microphone

AG-MH800
Microphone Holder

WM-L30
Ramsa Condenser Microphone

WV-QT700
Tripod Adapter (replacement)

WV-LC25
2/3˝ Bayonet Lens Adapter

WV-LK36
Lens Remote Control

CA2626/6
26-pin to 26-pin VCR Cable, 6´

CA2626/15
26-pin to 26-pin VCR Cable, 15´

CA2614/6
26-pin to 14-pin VCR Cable, 6´

CA2614/15
26-pin to 14-pin VCR Cable, 15´

UVW-100B

1/2-inch 3-CCD Betacam SP Camcorder

Betacam SP one-piece camcorders are still the mainstay of field acquisition – and the UVW-100B is no exception. An enhanced version of the best-selling UVW-100, the UVW-100B is equipped with state-of-the art Power HAD CCD sensors to virtually eliminate vertical smear (1/10 that of the UVW-100) and achieve high sensitivity of F11 at 2000 lux. And, while more affordable than ever, the UVW-100B also offers 700 lines of resolution, 60 dB signal-to-noise ratio, 26-pin VTR interface, compact design and ease of operation—making it the ideal camcorder for field shooting applications. With the UVW-100B, Sony's versatile UVW family covers everything — from acquisition to production and distribution.

FEATURES

Power HAD Sensors

Incorporates three 1/2″ IT Power HAD CCDs with 380,000 pixels to attain incredible sensitivity of f/11 at 2000 lux (minimum illumination is 4 lux), S/N ratio of 60 dB and 700 lines of horizontal resolution. Sony has also improved the structure of the Interline Transfer (IT) CCD pixels to prohibit the unwanted flow of electric charges – the biggest cause of smear phenomenon. Drastically reducing vertical smear means you have much more creative freedom when shooting a high-lighted subject.

Selectable Master Gain

Under poor lighting conditions, you can adjust the output level with the Master Gain Selector to obtain brighter pictures. According to your needs, the Master Gain value can be selected from MID to HIGH position switches. Furthermore, the Gain-Up value of both switches can be preset in 1 dB steps, from 1 dB to 18 dB.

Menu Function

For setting operating functions such as shutter speed selection and Gain-Up level, the camera incorporates a menu system that is easily accessed through the viewfinder.

Automatic Adjustment Functions

Auto Tracing White Balance

In addition to the White/Black Balance setting, ATW (Auto Tracing White Balance) adjusts the white balance automatically in response to the surrounding light source changes. This is especially useful when moving quickly from an indoor to an outdoor location.

Intelligent Auto Iris

In addition to Automatic Iris Control, the UVW-100B incorporates an Intelligent Iris Control. This function is very practical when there is an extreme difference in the brightness of an object and the background. When a subject is framed in a backlit situation or extremely bright lighting against a dark background, the subject is shown rather dark or too bright, using the conventional Auto Iris. On the other hand, the Intelligent Auto Iris function detects the lighting conditions and adjusts the lens iris for the proper exposure.

Automatic Exposure (AE)

Automatic Exposure (AE) function ensures appropriate exposure, even under difficult lighting conditions, The AE mode is a combination of Automatic Iris control and the variable speed electronic shutter. When the Iris f-stop reaches a pre-determined maximum value, the shutter automatically sets the proper exposure. The value of this f-stop number can be preset.

Automatic Gain Control

In addition to the Master Gain function, Automatic Gain Control (AGC) optimizes Gain control in low-light situations. When the Iris f-stop reaches a predetermined minimum value, AGC automatically sets the appropriate recording level by gaining up the sensitivity. The upper limit of the AGC can be set from 0 dB to 18 dB in 1 dB steps. When operated in the Auto Iris mode, it is possible to preset the value of the f-stop at which AGC will operate.

Total Level Control System

Even if the incoming light exceeds the limit of the Automatic Iris Control, the UVW-100B offers proper picture brightness by using the Iris control in combination with AGC, Auto Exposure and Intelligent Auto Iris functions.

Audio System

Recording inputs to the two longitudinal audio tracks are via XLR connectors (with supplied detachable on-camera mic or through rear inputs). Recording level for each track is adjustable, and Dolby C noise reduction can be switched on. In addition to the level controls for both audio channels near the LCD display, an additional level control is located near the viewfinder for convenient controlling while shooting.

Clear Scan

Clear Scan function allows recording of computer monitor displays without the resulting horizontal bands that normally appear across the screen. Clear Scan accomplishes this by letting you select a shutter speed which matches the scanning frequency of the monitor. Shutter speeds are selectable in 183 steps within a range of 60.4 to 200.3 Hz. Also includes a Variable High Speed electronic shutter to capture clear images of fast-moving objects. Shutter speeds include: OFF, 1/100, 1/250, 1/500, 1/1000 and 1/2000 of a second.

Built-In Time Code Generator

The UVW-100B is equipped with a SMPTE longitudinal (LTC) Time Code and User-bit generator and reader. Variable functions, such as Rec Run/Free Run, Reset/Regeneration, are easily set. And since Betacam SP has an independent time code track, audio tracks do not have to be sacrificed for time code. For multi-camera operation, time code genlock to an external time code is provided.

Time/Date Recording

The UVW-100B can record real time and date on the LTC (Longitudinal Time Code) track of the tape. The real time/date is switchable with the Time Code/User Bit. Even after the power is turned off, the time/date data and time code are backed up in memory by a lithium battery.

Genlockable

Incorporates a genlock input for synchronizing with other professional cameras. Also has a built-in color bar generator.

26-pin VCR Interface

With external 26-pin connector, the UVW-100B can feed component, composite and S-Video signals to another VCR for simultaneous recording. Functions like Start/Stop, are controlled through the 26-pin interface. Three recording modes — Parallel, Internal Only and External Only — can be selected with the VCR trigger when the camera is connected to an external VCR. External VCR status like Record, Tally and Alarm will be shown in the viewfinder.

DXF-601 Viewfinder

- The ergonomic 1.5″ DXF-601 is made of die-cast aluminum for ruggedness and durability, yet is comfortable and easy to operate.
- Indication lamps for Rec/Tally, Battery, Shutter and Gain-Up are placed close to the viewfinder screen for easy reading.
- External Record Tally light is visible, even under daylight shooting conditions.
- The CRT used in the DXF-601 provides a remarkable 600 lines of resolution. In addition, the advanced phase-corrected peaking circuit increases horizontal detail in the viewfinder signal, thus balancing level and phase.
- The viewfinder is ready one second after the power is turned on. Displays zebra level indicators and has a built-in safety zone and Center Marker generator. Also displays tape remaining and audio levels.
- Large diameter eye cup reduces eye strain and simplifies focusing. Diopter adjustments (-3 to 0) are provided to compensate for differences in eye sight.
- The Peaking level of the viewfinder can be finely adjusted to accommodate your preferences.
- The viewfinder's position on the camera can be adjusted in a broad horizontal plane, according to your preference.

VA-300 Playback Adapter

The recorded luminance or chrominance (CTDM) signal is selectable for replay in B&W through the viewfinder. Simultaneous audio playback is also available through the built-in ear speaker on the side panel, or through an earphone. Full color picture playback is available in the field by connecting the optional VA-300 Playback Adapter to the 20-pin interface of the UVW-100B. The VA-300 provides composite output and VHF signal output (with the optional RFU-89A) for reviewing the recorded pictures on the monitor. The VA-300 is also equipped with two audio channels. Furthermore, for various field applications and microwave transmission, a Time Base Stabilizer (TBS) is built into the VA-300.

UVW-100B

Record Review Function

Plays back two seconds of the last scene and stops at the end of the previous recording. The tape rewind time can be extended up to a maximum of ten seconds.

LCD Multiple Display

8-digit LCD display indicates time data, warning indicators and video status. Battery status and two-channel audio level are shown in a bar graph meter, while the remaining tape quantity is shown in record.

Anton/Bauer Integration

In addition to a selection of battery cases, Anton Bauer Digital batteries can also be used with the UVW-100B. With these batteries, the amount of remaining battery power is accurately displayed on the LCD panel and through the viewfinder. The Anton Bauer Ultralight System can also be used. With this system, lighting power is turned on and off according to the VTR Start/Stop function.

Full Function Control

Eject, REW, Play, FF and Stop function buttons are located on the top of the camcorder and are covered to prevent misoperation. During Record mode, they are automatically inhibited. Record mode is activated with the trigger buttons on the front of the camera or on the zoom lens grip. With the optional RM-81 Remote Control, record Start/Stop can also be controlled.

Back Space Editing

Back Space Editing smooths transitions between scenes while recording. Use of the Time Code Regeneration function with the Record Review function enables the UVW-100B to record continuous Time Code at any scene transition point. If the power is turned off while in the Record Pause mode, it will automatically resume the Rec Pause mode at the last editing point when repowered. This ensures a smooth transition in the editing point.

Warning Indicators

Warning indicators on RF, Servo, Humid, Slack, Tape-before-End, Tape-End, Low Battery and End-of-Battery are superimposed and displayed on the viewfinder screen, as well as on the LCD window. An audible alarm is sent through the built-in ear speaker to warn you, as well.

Light and Well Balanced

Weighs 6.9kg (15 lbs. 3 oz.) with viewfinder, battery, cassette and lens. The compact, lightweight design, attributable in part to the small drum mechanism, makes the UVW-100B ideal for one-person operation. It is well balanced, with a low center of gravity. Shoulder pad is adjustable, so that optimum balance is maintained when using different lenses and battery systems. Due to the low power consumption (20w), one fully charged NP-1B battery provides continuous operation for approximately 60 minutes.

UVW-100B SPECIFICATIONS

CAMERA HEAD

Image Device:
Three 1/2″ IT Power HAD CCD Sensors

Picture Element:
768 x 492 (H x V)

Built-In Filters:
3200k, 5600k + 1/6 ND, 5600k

Horizontal Resolution:
700 TV Lines

Minimum Illumination:
4 Lux with f/1.4 + 18 dB

Sensitivity:
f/11 at 2000 Lux

Gain Selection:
OFF: 0 dB
MID: 1-17 dB in 1 dB Steps
HIGH: 2-18 dB in 1 dB Steps
(MID < HIGH)
0-18 dB Variable (AGC)

Shutter Speeds:
OFF, 1/100, 1/250, 1/500, 1/1000, 1/2000 sec

Clear Scan Range:
59.9 Hz to 200.3 Hz

S/N Ratio: 60 dB

VTR SECTION

Time Code I/O (BNC):
IN: 0.5v to 5v p-p 10KΩ
OUT: 1.0v p-p, 75w

Audio Input:
Mic: -60 dB Balanced,
Line: +4 dB Balanced

VIDEO PERFORMANCE

Bandwidth:
Y: 30 Hz to 4.0 MHz
R-Y/B-Y: 30 Hz -1.5 MHz

S/N Ratio: > 49 dB

CONNECTORS

Playback Adapter:
20-pin (VA-300)

External VTR Connector:
26-pin

Camera Video Out:
BNC x 2

Camera Genlock In:
BNC x 1

Camera MIC In:
XLR x 1 with 48v OUT

Audio In:
XLR x 2 with 48v OUT Selectable

Headphone Out:
Stereo Mini Jack x 1

Remote:
Stereo Mini Jack x 1

Lens:
12-pin 1/2″ Bayonet

DC In:
XLR 4-pin

AUDIO

Frequency Response:
50 Hz to 12.5k Hz

S/N Ratio:
>70 dB

GENERAL

Power Requirements:
12v +5.0/-1.0v DC

Power Consumption:
20w without Viewfinder

Weight:
6.9kg (15 lbs. 3oz.)

UVW-100B

UVW-100B Camcorder Packages

SOUVW100BC14
- UVW-100B Camcorder
- External Microphone
- Shoulder Strap
- Tripod Adapter
- DXF-601 Viewfinder
- LC-300 Soft Case
- Canon 14:1 Servo Zoom Lens

SOUVW100BC18
- UVW-100B Camcorder
- External Microphone
- Shoulder Strap
- Tripod Adapter
- DXF-601 Viewfinder
- LC-424 Carrying Case
- Canon 18:1 Servo Zoom Lens

SOUVW100BF19
- UVW-100B Camcorder
- External Microphone
- Shoulder Strap
- Tripod Adapter
- DXF-601 Viewfinder
- LC-424 Carrying Case
- Fujinon 19:1 Servo Zoom Lens

Accessories for UVW-100B and DXC-327/537/637/D30 Cameras

NP-1B: 12v 2.3Ah rechargeable nicad battery pack. **79.95**

DC-520:
Battery case for two NP-1 batteries. Mounts piggy-back on the camera and effectively doubles camera operating time. **319.95**

BC-1WD: Sequential fast charger for up to 4 NP-1Bs with "Auto Refresher". Also has battery check and battery life indicator. Charges an NP-1B in 90 min. Runs on 120v 50/60 Hz.....**634.95**

CMA-8A: AC Adapter Requires CCQX-3 10-ft. 14-pin male to 4-pin female XLR cable to power camera.....**634.95**

CCQX-3: 10-ft. 14-pin to 4-pin XLR power cable for use with the CMA-8A AC Adapter **109.95**

RM-81: Remote control.....**19.95**

CAC-4: Chest pad for UVW-100B and all Sony cameras and camcorders.....**219.95**

DR-100: Lightweight communication headset **149.95**

LC-424TH: Thermodyne shipping/carry case designed for the UVW-100B. Inner form holds lens, two batteries, charger, tripod adapter and tape. **349.95**

LCR-1 Rain Cover.....**184.95**

NP-1B Battery

DC-520 Battery Case

CMA-8A AC Adapter

BC-1WD Battery Charger

DR-100 Headset

ECM-672 Shotgun Mic

CCZ-A2 Cables

ECM-672:
Shotgun condenser microphone. Rugged, short, with super-cardioid pattern for ENG work. Two-way powering system: 3000 hours continuous operation with AA battery or with external power supply (phantom power). Includes LED battery checker, two-position low-cut filter and a stopper screw for supplied windscreen. (Requires EC-0.5C2 Mic Cable and CAC-12 Mic Holder) **424.95**

EC-0.5C2: 18″ mic cable for ECM-672.....**54.95**

CAC-12: External mic holder. Provides two-axis adjustment of microphone arm. Includes rubber adapter for 19mm diameter mics like the ECM-672 and C-74 ....**164.95**

ECM-672 PAC:
Shotgun condenser microphone package. Includes mic, cable and mic holder **509.95**

CCZ-Q 26-pin to 14-pin Cables
CCZ-QA2: 2 meter **254.95**
CCZ-QA5: 5 meter **289.95**
CCZ-QA10: 10 meter **374.95**

CCZ-A 26-pin to 26-pin Cables
CCZ-A2: 2 meter **249.95**
CCZ-A5: 5 meter **374.95**
CCZ-A10: 10 meter **494.95**

DXC-327B

1/2-inch 3-CCD Dockable Video Camera

More flexible than the UVW-100B and more affordable than the DXC-D30, the DXC-327B is a high performance 3-CCD camera that can be used in a wide range of applications. Upgraded with Power HAD sensors, the camera virtually eliminates vertical smear and achieves a high sensitivity of f/9 at 2000 lux. It also offers 700 lines of resolution with an amazing 63 dB S/N ratio. Designed as a multi-functional camera head, the modular DXC-327B offers instant docking to Betacam SP and DVCAM dockable recorders, making it an ideal field recorder. It can also be equipped with a camera adapter, allowing it to be used in a stand-alone configuration, or as part of a field or studio system.

FEATURES

- Equipped with three 1/2″ 380,000 pixel Power HAD CCD sensors, the DXC-327B delivers 700 horizontal lines of horizontal resolution and superb S/N ratio of 63 dB.Sensitivity is F 9.0 at 2000 lux and minimum illumination is 6.0 lux.
- Automatic white and black balance and black setup level for easy operation. White balance system includes two memories.
- Intelligent Auto Iris detects lighting conditions and adjusts the lens iris for the proper exposure.
- Selectable high speed shutter from 1/100 to 1/2000 of a second. Shutter speeds can also be accessed from the optional RM-M7G Remote Control Unit.
- Built-in SMPTE Color Bar generator for the adjustment of monitors.
- Zebra video level indicator appears on the part of the viewfinder image where the video level is between 70-80 IRE.
- Equipped with 600 line DXF-601 viewfinder (see features on page 66.)
- Safety Zone and Center Marker in the viewfinder allows you to accurately frame objects as they are seen on the monitors. The safety zone indicates 90% of the viewfinder frame. You can select safety zone only, safety zone with center marker, or all indications off.
- Built-in character generator for generating numbers or letters for dates, titles, etc. (Up to a maximum of 48 characters in four lines.) Characters can be in the upper or the lower part of the viewfinder or monitor and are recordable.
- Genlock input for synchronizing with other professional cameras.
- Gain Selection of 0 dB, +9 dB, +18 dB.
- 10-pin remote connector interfaces with the optional RM-M7G remote control unit for remote control of basic camera functions without a camera control unit.
- Docks directly to the PVV-3 Betacam SP or the DSR-1 DVCAM recorder. When docked to the DSR-1, the ClipLink function can be activated.
- Versatility of the DXC-327B is further extended with the CA-537A Camera Adapter and in multiple camera applications when interfaced with the CCU-M5. The DXC-327B can also be used with the CA-325A/ 325B Camera Adapters for specialized applications, such as teleconferencing and image capture.

DXC-327B Packages

PVW-327B
Betacam SP Package

- DXC-327BH Camera Head
- DXF-601 1.5″ Viewfinder
- VCT-U14 Tripod plate
- PVV-3 Betacam SP Dockable Recorder
- LC-424TH Shipping/Carrying Case

DSR-327BL
DVCAM Package

- DXC-327BH Camera Head
- DXF-601 1.5″ Viewfinder
- VCT-U14 Tripod plate
- LC-424TH Shipping/Carrying Case
- DSR-1 DVCAM Dockable Recorder

PAC1-327B/ST Studio Kit

- DXC-327BH Camera Head
- DXF-41 4″ Studio Viewfinder
- VCT-U14 Tripod Plate
- CA-327A Camera Adapter
- CCU-M5 Camera Control Unit

PAC2-327B/ST Studio Kit

Same as above, except with:

- DXF-51 5″ Studio Viewfinder

WV-F260

1/2-inch 3-CCD Dockable Video Camera

The WV-F260 uses three high-density 1/2˝ FIT CCDs with 380,000 pixels each to deliver 750 lines of horizontal resolution, 60dB S/N ratio and consistently high image quality with low smear. It features variable-speed electronic shutter and 6-step gain control, making it easy to optimize picture quality. Component and Y/C outputs allow direct docking to the AJ-D90 DVCPRO VCR as well as full compatibility with S-VHS, MII, Betacam and virtually any type of VCR - for outstanding professional performance in ENG, EFP, studio, and even camcorder-type applications.

FEATURES

- The WV-F260 combines a high precision FI.4 prism with three FIT (Frame Interline Transfer) CCDs with 380,000 pixels each to deliver outstanding resolution of 750 lines with high image stability and color reproduction that is amazingly true to the original.
- 60dB S/N ratio enables consistent recording with low vertical streaking, low smear levels and outstanding sharpness.
- Sturdy aluminum die-cast body is resistant to shocks and vibrations, making it ideal for outdoor recording including ENG/EFP work.
- Separate Y/C outputs for direct S-VHS compatibility. It docks directly with the AG-7450A S-VHS docking VCR. Also provides a component signal output for direct docking to the AJ-D90 DVCPRO VCR or to Betacam and MII VCRs with optional docking adapter.
- Color matrix masking circuit for accurate color reproduction.
- -6dB switch permits conventional gain settings of 0dB, +9dB and +18db, plus combinations for -6dB, +3dB and +12dB.
- Features two VCR start switches, one on the lens and the other on the camera. Has top, front and back tally lamps.
- Conventional auto-white balance setting plus two-setting white balance memory. Also automatic setting of black balance with memory hold.
- Built-in SMPTE color bar generator for accurate adjustment of your monitor. The date and time of shooting are recorded on the color bar to simplify later editing. Color bar ID can also provide identification for up to 4 separate cameras.
- Includes side mounted unidirectional electret condenser microphone with switchable audio output level (-20/-60dB.
- Electronic shutter speeds with speeds of 1/60, 1/100, 1/250, 1/500, 1/1000, 1/2000 of a second.
- Color temperature conversion filters: 3200°K, 5600°K, 5600°K with 1/8 ND.
- Detail level selection switch with three levels for control of the detail/ aperture level. You select a level while observing the sharpness of the picture.
- Standard configuration includes the WV-F39 a 1.5˝ high resolution electronic viewfinder. It permits simple up/down, left/right, backwards/ forward and tilting adjustments to make shooting easy and comfortable. The viewfinder also delivers sharp details, so you see exactly what you're recording. A camera status check capability helps ensure that everything goes smoothly by providing helpful information right in the viewfinder. Also features zebra video level indication.

The WV-F260 readily becomes an exceptional studio camera (great for schools and universities) or remotely controlled stationary camera via connection with the WV-RC37 Camera Control Unit

WV-S260 Studio Kit

- AW-LZ14ST73 Canon 14X Studio Lens
- WV-LK35 Lens Control Kit
- WV-VF65B 5˝ Studio Viewfinder
- WV-RC-37 Camera Control Unit (CCU)
- 32A-25 25´ Remote Control Cable
- WV-AD250 Camera Adapter
- WV-QT70 Tripod Mounting Adapter

KY-19

1/2-inch 3-CCD Dockable Video Camera

At the top of its class, the KY-19 sets the standard for 1/2″ dockable cameras. Features stunning resolution of 750 lines high sensitivity and outstanding 62 dB S/N ratio. But most important, it delivers crisp, clear pictures even when the light fades. Equipped with JVC's extraordinary LoLux mode, the KY-19 can capture natural color and well-balanced contrast under incredibly low illumination. In addition to superb pictures, it offers advanced features like Multi-Zone Iris, Color Matrix Circuit, RS-232 control, SMPTE Color Bars and extensive docking capabilities. With its lightweight, ergonomic design, low power consumption and ease of use, the KY-19 is tops — on the field or in the studio.

FEATURES

- Three advanced 1/2″ CCDs with 380,000 pixels deliver high resolution (750 lines) smear-free pictures. Pixels are also maximized for low light sensitivity to give excellent color reproduction in light as low as 2 lux (1/5 foot candle).
- Low-Noise Amplifier and reduced signal detection capacitance provide quiet 62 dB signal-to-noise ratio pictures.
- Advanced Memory System stores camera settings for various shooting conditions, which can then be customized by a simple menu selection.
- Offers RS-232 computer remote control. Two cables are available: The VC-P891 (9-pin) for PC and the VC-P892 (8-pin) for Macintosh.
- The supplied VF-P115 1.5″ viewfinder offers 600 lines of resolution. Status system displays audio levels, accumulated or remaining recording time and VTR operation, as well as battery voltage and camera setup. Video levels are displayed with a "Zebra Pattern" indicator. Safety zones with center marker are provided, as well, as are SMPTE Color Bars.
- Variable Scan function allows flicker-free shooting of computer monitors. Shutter speeds can be set from 1/60.1 to 1/2084.6 of a second in 255 increments to precisely match the scan rate of the computer monitor. Also has variable high speed shutter from 1/60 to 1/2000 of a second.

Advanced Metering Capabilities

- Color matrix circuit assures accurate color reproduction.
- Multi Zone Iris weighting system with Automatic Peak/Average Detection gives preference to objects in the center and lower portions of the picture. Automatic Peak/Average Detection provides intelligence to ignore unusual objects, such as bright lights, to extend the accuracy of Auto Iris control.
- Auto Knee circuitry extends a scenes light to dark dynamic range without overexposure. As a result, optimum dynamic range is automatically maintained for accurate color reproduction, even in high contrast situations.
- Black Paint Control function permits you to control Black Paint in combination with JVC's extensive line of remote control panels.

Full Auto Shooting—Just Point and Shoot

In the Full Auto Shooting mode, you only have to zoom, focus, and press the trigger. All other parameters are controlled automatically for point-and-shoot ease of operation, with superb picture quality.

Full Time Auto White: Full Time Auto White function analyzes the color temperature of the light source and continuously corrects for color temperature changes. Follow a subject, moving from incandescent to fluorescent to outdoor lighting without having to stop and white balance for each change. In addition, there are two automatic white balance settings, as well as a preset white balance (3200K).

Automatic Level Control (ALC) Extended Electronic Iris (EEI): ALC mode allows continuous automatic shooting in all light levels, without having to suddenly switch Gain setting or insert an ND filter. For example, when shooting dark areas, after the iris has opened fully, Gain will automatically increase just enough to achieve proper video level. Then, when moving outdoors, the Extended Electronic Iris is engaged. This provides a continuously variable shutter, eliminating the need for an ND filter. The result is continuous automatic shooting from dark to bright without interruption. The Enhanced ALC also features an Aperture Priority mode. Just set the iris manually for the desired depth of focus, and the ALC circuit will automatically achieve the correct video level.

LoLux Gain

Equipped with JVC's exclusive LoLux technology, the KY-19 lets you capture scenes that were previously impossible, due to insufficient lighting. Turn LoLux on, and the CCDs are maximized for low light sensitivity, equivalent to an electronic Gain of +24 dB. Enhancement by a JVC pixel readout system then provides an additional +6 dB of Gain. Together, these circuits provide a total of +30 dB Gain without the noise and picture degradation normally associated with this much Gain. Excellent color balance is maintained, even down to 2 lux illumination.

LoLux = Ultra High Sensitivity

Normal Maximum Gain .....+18 dB
Gain Boost.....+6 dB
Dual Pixel Readout Process....+6 dB
+30 dB

- For studio applications, there are two camera control units: The economical RM-P200 for most applications, or the RM-P300, where longer distance (820´) or more control functions are required. A small, hand-held control panel, the RM-LP80 is available for simple field productions or remote copystand applications. For long distance field productions up to 5000´, JVC offers a triax control system (RM-P270).

- To ensure maximum mobility in one-man ENG and EFP applications, the KY-19 is designed to dock directly with the BR-S422 S-VHS dockable recorder, as well as with the BR-D10 DV digital docking recorder. Optional adapters allow docking with Sony PVV-3 and BVV-5 Betacam SP dockable recorders.

KY-19UCH (Camera Head)
- KY-19 Camera Head
- KA-510 Tripod Plate
- KA-A27 Microphone Holder

***ENG-1910** (DV Package)
- KY-19 Camera Head
- BR-DV10 Mini-DV Docking VCR
- VF-P115 1.5″ Viewfinder
- KA-510 Tripod Plate
- KA-A27 Microphone Holder

***ENG-1922** (S-VHS Package)
- KY-19 Camera Head
- BR-S422 S-VHS Docking VCR
- VF-P115 1.5″ Viewfinder
- KA-510 Tripod Plate
- KA-A27 Microphone Holder

KY-19U (ENG System)
- KY-19 Camera Head
- KA-510 Tripod Plate
- KA-A27 Microphone Holder
- VF-P115 1.5″ Viewfinder
- KA-27 Camera Adapter
- CB-27 Shipping Case

KY-19ST (Studio System)
- KY-19 Camera Head
- KA-27 Camera Adapter
- VF-P400 4″ Viewfinder
- RM-P200 Remote Control Unit (Cable not included)
- KA-510 Tripod Plate
- KA-A27 Microphone Holder

*Docking camcorder packages don't include lens or shipping case

KY-19 SPECIFICATIONS

Power Requirement:
12v DC (Normal) 10-17v

Power Consumption:
9.8w (Camera Head Only)

Weight:
4.4 lbs (2.0kg) Head Only

Pickup Device:
1/2″ Interline-Transfer CCDs (x3)

Picture Elements:
768H x 494v)

Optical Filter:
3200K, 5600K, 5600K +1/16 ND,

Lens Mount:
1/2″ Bayonet

Sensitivity:
f/8.0 at 2000 Lux, 0 dB Gain

Minimum Illumination:
2 Lux (LoLux mode, f/1.4 equivalent to +30 dB Gain)

S/N Ratio:
62 dB

Horizontal Resolution:
750 TV Lines

Color Bars:
SMPTE Type

Gain Boost:
0, 6, 9, 12, 18 dB, LoLux (30 dB), Variable Gain in ALC

Shutter Speeds:
1/60, 1/100, 1/250, 1/500, 1/1000, 1/2000, Variable Shutter in ALC

Variable Scan:
1/60.1 ~ 1/2084.6 in 255 Increments

KY-D29/KY-D29W

2/3-inch 3-CCD Dockable Video Cameras

Two of the highest performance cameras ever developed for ENG/EFP work, the KY-D29 and KY-D29W (Widescreen) incorporate state-of-the-art CCDs and exclusive Super LoLux technology to deliver 850 lines of horizontal resolution, 65 dB S/N ratio, sensitivity of F11 at 2000 lux and 100% exposure full color images with only 0.35 lux of light. In addition, they utilize 14-bit scan-line digital video processing and versatile 3-dimensional DNR circuitry to easily meet the higher quality acquisition requirements of today's digital formats. First used in JVC's HDTV cameras, scan-line digital video processing captures the full sensitivity and 600% dynamic range of the CCDs. Also an industry first, 3-D DNR mixes multiple frames to cancel noise while detecting motion to eliminate lag, producing dramatic and clearly visible results. With their extensive docking capabilities, lightweight ergonomic design, low power consumption and ease of use, the KY-D29 (4:3) and KY-D29W (4:3/16:9 switchable) are ideal for any broadcasting, cable or industrial application – on the field or in the studio.

FEATURES

Broadcast Quality

- New generation 760,000 pixel, broadcast quality 2/3″ IT CCDs, combined with a revolutionary Tungsten Mask and domed microlens over each sensor, deliver maximum sensitivity and super low vertical smear of -125dB.
- 850 lines of horizontal resolution for crisp, clear capture of the smallest details, and signal-to-noise ratio of 65dB for virtually noise-free pictures.
- High sensitivity of f/11 at 2000 lux gives you creative flexibility and ease of lighting.

14-Bit DSP

- They provide a remarkably true reproduction of the entire 600% dynamic range of the CCDs to produce uncompressed fine detail in shadow areas, as well as full natural color and detail in highlights. This is accomplished in part because signals are processed at 14-bit resolution to give essential DSP headroom, and by a multi-stream parallel digital pipeline, processing at 40 MHz, creating an ultra-smooth gamma curve calculated using a true log scale algorithm.

3-Dimensional DNR

- The only digital cameras that feature 3-D DNR with unique motion compensation to provide dramatically quiet pictures — without sacrificing quality, detail or introducing lag. Motion compensation detects where there is motion and switches to a Low Pass filter for noise reduction in the moving parts of the picture. The result is noise reduction that is clearly visible, without annoying lag. The amount of noise reduction can be adjusted manually or set to increase automatically as the gain is increased.

Detail Enhancement

- They offer advanced digital detail enhancement in both the horizontal and vertical dimensions. For horizontal, a choice of High (7.5 MHz), Low (2.5 MHz) or combination of both frequencies can be selected. In automatic mode, vertical detail frequency varies according to lens zoom length with a preference for low frequency detail in tele-position and high frequency in wide position. Both detail level and horizontal/vertical balance can also be adjusted.

Selectable Vertical Resolution

- They have selectable vertical resolution for increased flexibility in different shooting situations. In Standard mode, the cameras can produce 380 lines of vertical resolution — the industry-standard. For situations requiring increased vertical resolution, the cameras offer a V-Plus mode with 420 lines of resolution — without sacrificing sensitivity or lag. (V-Plus mode is not available on the KY-D29W.)
- V-Plus mode is accomplished via CCD processing that utilizes double the number of vertical photo-sensors, together with a 3-photo-sensor readout method. One out of three vertical photo-sensors is integrated from the opposite field to increase Composite Vertical Pixel Resolution, without visible lag or sacrificing sensitivity.
- For applications requiring even higher vertical resolution, the V-Max mode produces 450 lines of vertical resolution. However, in this case the frame rate is 1/30 of a second and shutter speed is 1/60 of a second, cutting sensitivity in half.

KY-D29/KY-D29W

Conveniences

- Gamma Point and Black Paint adjustment for matching cameras.
- CCD Blemish Correction stores blemish position data in memory, and compensates digitally in real-time.
- 4-Point Star Filter for dramatic effects
- Time/Date and Character Generator
- Dual zebra level selection of 100% or 70-80% and SMPTE Color Bars.
- 48v phantom microphone power
- Audio level control conveniently located in front, by operator's left hand
- Programmable battery alarm level
- Monitor output with characters On/Off
- Multiple Gain modes: 3/0/6/9/12/18/ALC/LoLux/Super LoLux
- Genlock input built into the camera heads
- RS-232 control via Macintosh or PC
- Two camera settings plus a default mode for various shooting conditions can be stored in memory. Settings are customized via menu.
- Variable Scan function allows flicker-free shooting of computer monitors. Shutter speeds can be set from 1/60.5 to 1/196.7 of a second in 255 increments to precisely match the a monitor's scan rate. Also features variable high speed shutter from 1/60 to 1/2000 of a second.
- Sophisticated detection methods provide very accurate Auto Iris exposure under a variety of shooting conditions. They use a Multi Zone Iris weighting system with Auto Peak/Average Detection, giving preference to objects in the center and lower portions of the picture. Automatic Peak/Average Detection provides intelligence to ignore unusual objects, such as bright lights to extend the accuracy of Auto Iris control.
- Ergonomically designed for easy, uncomplicated operation. Overall balance is perfect, with all controls optimally located for ease of use. Controls and menu settings are simple to set up for both advanced and commonly used features.

Super LoLux

Operating 6½ F-stops below f/1.4, JVC's incredible Super LoLux technology lets you shoot in light as low as 0.35 lux with minimal noise. Not only is this the lowest level ever achieved by a camera, it is also a level of darkness where the KY-D29/D29W can see better than the naked eye. This extraordinary capability is made possible by utilizing dual pixel readout technology (+6 dB Gain without adding noise), while at the same time doubling the pixel readout integration time to 1/30 of a second, effectively doubling the signal level for another 6 dB. Together, these circuits provide a total gain-up of +39 dB without the noise and picture degradation normally associated with this much gain.

Normal Maximum Gain	27dB
+	
Dual Pixel Readout	6dB
+	
Double Integration Time	6dB
Total Gain-Up	39dB

KY-D29W Exclusive Features

- Skin Tone Detail function lets you soften the facial area by sampling an area with the desired skin tone and applying that to the entire face. Sharpness is maintained, even while digital "make-up" is applied.
- Six-axis Color Matrix circuit compensates for optics-related color reproduction. User-adjustable, the color matrix adds significantly to your ability to create true-to-life color tones.
- The KY-D29W with the VF-P116W viewfinder has an Auto Viewfinder adjustment feature that automatically displays the selected aspect ratio (16:9 or 4:3), letting you see an accurate representation of a scene as it will appear on a monitor. You can also display the image in the entire field of the viewfinder to reduce eye strain. Large tally lamps are also easy to see from a wide viewing angle.

Host of Shooting Conveniences

To assist you in achieving the best quality footage, a host of automatic shooting and exposure features are incorporated for those situations when events move so quickly that you are prevented from making any settings whatsoever.

Full Auto Shooting

Even though functions like DNR, Shutter Control, Iris modes, Variable Scan, Zebra, Black Stretch and Accu-Focus are menu-free, the cameras still offer a Full Auto Shooting mode – just zoom and focus. All other parameters are automatically controlled for point-and-shoot ease with superb picture quality. And focusing is easier than ever. Accu-Focus feature momentarily decreases depth-of-field, enabling critical focus to be achieved instantly.

Black Stretch/Compress

One-touch function gives you either a fast, enhanced reproduction of shaded areas (Black Stretch) or a contrasty look (Black Compression).

Full Time Auto White

Analyzes the light source and continuously corrects for color temperature changes. Follow a subject from indoor to outdoor lighting without having to stop and white balance. They have three additional white balance memory settings: Auto 1/2 and 3200K. There is also a Continuous Auto Black circuit for continuous black balance.

ALC and EEI

ALC (Automatic Level Control) and EEI (Extended Electronic Iris) for continuous shooting in all light levels, without having to suddenly switch Gain settings or insert an ND filter. ALC also has an Aperture Priority mode. Set the iris for the desired depth of focus, and ALC does the rest.

Smooth Transition Mode

This mode ensures a smooth transition with no jump in color or light level taking place when manually changing Gain or white balance settings.

KY-D29/KY-D29W

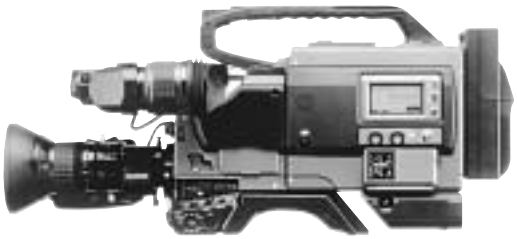
■ There are two 1.5″ easy focusing viewfinders available for the KY-D29. For industrial users, the VF-P115 offers 600 lines of resolution and status system displays of audio levels, accumulated or remaining recording time, VCR operation, battery voltage and camera setup. Video levels are displayed with a Zebra indicator, and safety zones with center marker are displayed as well. For broadcast users, the VF-P116 is designed to endure the rigors of professional use and adds user adjustable peaking level and a bright 4-LED tally lamp. The VF-P116W widescreen viewfinder is available for the KY-D29W.

■ To ensure maximum mobility in one-man ENG and EFP applications, they dock directly to the BR-D40 Digital-S, BR-DV10 Mini DV and BR-S422 S-VHS dockable recorders. With optional adapter (KA-P20B) they can dock to the Sony PVV-3 or (KA-B27) to the BVV-5 Betacam SP dockable recorders.

■ For studio applications, they are compatible with two CCUs (Camera Control Units): The economical RM-P200 for most applications, or the RM-P300 when control functions are required. A small, hand-held control panel, the RM-LP80, is ideal for simple field productions or remote copystand applications. A triax control system (RM-P270) is available for field production up to 5000 feet.

Direct Digital Acquisition

By docking directly to the studio quality BR-D40 Digital-S Recorder, you can bring 50 Mbps (megabits per second), 4:2:2 broadcast performance to the field. The results are astonishing high quality and very subtle, natural colors. Capture dynamic images with sharp edges, minimized analog noise and virtually no analog distortion.



KY-D29U (ENG Package)
- KY-D29 Camera Head
- KA-27 Camera Adapter
- VF-P116 1.5″ Viewfinder
- CB-27 Shipping Case
- KA-510 Tripod Plate
- KA-A27 Microphone Holder

KY-D29ST (Studio Package)
- KY-D29 Camera Head
- KA-27 Camera Adapter
- VF-P400 4″ Viewfinder
- RM-P200 Remote Control Unit
- KA-510 Tripod Plate
- KA-A27 Microphone Holder

***ENG-2922** (S-VHS Package)
- KY-D29 Camera Head
- BR-S422 S-VHS Docking VCR
- KA-510 Tripod Plate
- KA-A27 Microphone Holder

***ENG-2940** (Digital-S Package)
- KY-D29 Camera Head
- BR-D40 Digital-S Docking VCR
- KA-510 Tripod Plate
- KA-A27 Microphone Holder

*Docking camcorder packages do not include lens, viewfinder or shipping case.

The same packages are available with the KY-D29W

KY-D29 SPECIFICATIONS

Power Requirement:
12v DC (Normal) 10-17v

Power Consumption:
16w
(Camera Head Only)

Weight:
5.1 lbs. (2.3 kg) Head Only

Pickup Device:
2/3″ Interline-Transfer CCDs (x3)

Picture Elements:
768H x 986V

Optical Filter:
3200°k, 5600°k, 5600°k +1/16 ND, 4-Point Star Effect

Lens Mount:
2/3″ bayonet

Sensitivity:
f/11 at 2000 Lux, 0dB Gain

Minimum Illumination:
0.35 Lux f/1.4 Super LoLux

S/N Ratio:
65 dB

Horizontal Resolution:
850 TV lines

Vertical Resolution:
V-Normal: 380 Lines
V-Plus: 420 Lines
V-Max: 450 Lines
Color Bars:
SMPTE Type

Gain Boost:
-3, 0, 6, 9, 12, 18 dB, LoLux (33 dB), Super LoLux (39 dB),Variable Gain in ALC

Shutter Speeds:
1/60, 1/100, 1/250, 1/500, 1/1000, 1/2000,
Variable Shutter in ALC

Variable Scan:
1/60.5 ~ 1/1996.7in 255 Increments

Optional JVC Accessories for the KY-19/KY-D29/KY-D29W

Studio/Remote Multicore CCUs (Camera Control Units)

RM-P200 *Basic Economical CCU*

- Distance between camera and CCU extends up to 100m (325´), using the optional VC-P110 series camera cables. A separate power supply for the camera is unnecessary as camera power is supplied from the RM-P200.
- Has two outputs for composite video, plus you can select RGB or R-Y/B-Y component or S-Video signals.
- Genlock operation with composite video or blackburst signal.
- Serial data transmission method is employed for camera control signals. The camera and CCU are connected with two data lines; CPU in the camera and the CCU mutually communicate when controlling the camera. This ensures that accurate and reliable control is achieved.

RM-P300 *Deluxe Long Distance CCU*

The RM-P300 is a deluxe, multi-function CCU recommended for long distances, or where extra control functions are required.

Same as the RM-P200, plus —

- 250m (820´) extension between camera and CCU is possible using optional VC-P110 series camera cables. The RM-P300 powers the camera.
- LCD front panel and digital rotary encoders allow precise easy adjustments. Optional RM-LP35 Joystick Remote Control Panel is also available.

RM-P270 *Economical Triax Control System*

Consisting of a camera adapter and rack-mountable base station, the RM-P270 can operate your camera up to 5000´ using standard triax cable.

- Provides power, composite and S-Video, Return Video, Intercom and Mic Audio, genlock and camera control.
- Camera control (Iris and Master Black, plus extensive paint and function controls) via the optional RM-LP35 or RS-232 port.
- Automatic phase compensation for return video maintains proper position, regardless of cable length.
- RTS and 4-wire intercom interface (selectable), and program monitoring through the intercom.
- Compact base station (2RU) and well integrated camera adapter.

Viewfinders

VF-P115 1.5″ "Industrial" Viewfinder

VF-P116 1.5″ "Broadcast" Viewfinder

VF-P400 4″ Studio Viewfinder

VF-P550B 5″ Studio Viewfinder

1/2" Lenses for the KY-19

YH14x73K12
Canon 14:1 Servo Zoom Lens

S14x73K12
Fujinon 14:1 Servo Zoom Lens

YH18x67K12
Canon 18:1 Servo Zoom Lens

S19x65B12
Fujinon 19:1 Servo Zoom Lens

2/3" Lenses for the KY-D29

J15Sx8BIRS12
Canon 15:1 Zoom Lens w/2x Extender

YJ18x9BK12
Canon 18:1 Zoom Lens

YJ18x9BIRS
Canon 18:1 Zoom Lens w/2x Extender

W80Y-85
Wide Angle Adapter for Canon Lenses

A15x8BEVM12
Fujinon 15:1 Zoom Lens w/2x Extender

A19x87B12
Fujinon 19:1 Zoom Lens

A19x87BE12
Fujinon 19:1 Zoom Lens w/2x Extender

A19x87BW
Fujinon 19:1 Zoom Lens (Switchable)

Additional Accessories

HZ-FM13
Focus Manual Control for Fujinon Lenses

HZ-FM15
Focus Manual Control for Canon Lenses

HZ-ZS13B
Zoom Servo Control Unit

KA-27 Camera Adapter

KA-P20 Docking Adapter for Sony PVV-3/EVV-9000

KA-B27 Docking Adapter for Sony BVV-5

MV-P612
Stereo/Super Directional Microphone

KA-111 Chest Rest

DXC-D30

2/3-inch 3-CCD Dockable DSP Video Camera

More than just a great camera, the DXC-D30 marks the start of a new generation of Sony digital technology. The latest in an illustrious line of 3-CCD cameras renown for their durability and unsurpassed image quality, the feature-rich DXC-D30 is a dockable camera that incorporates state-of -the-art DSP Digital Signal Processing to deliver image quality comparable to cameras costing three times as much. Retaining all the versatility of its predecessors, the DXC-D30 is right at home in the studio, or as an ENG/EFP acquisition camera when integrated with virtually any dockable VCR. Outstanding resolution of 850 horizontal lines, sensitivity of F11 at 2000 lux and minimum illumination of 0.5 lux is just the beginning. With the DSR-1 dockable DVCAM recorder and ClipLink technology, Sony's approach to video production is designed to maximize time and increase efficiency.

FEATURES

Power Had CCD

Power HAD IT (Interline Transfer) CCDs used by the DXC-D30 perform like FIT (Frame Interline) chips, minimizing vertical smear to a low -125 dB. This allows more freedom when shooting in high light situations. In addition, the Power HAD sensor achieves a high sensitivity of F11 at 2000 lux and minimum illumination of 0.5 lux, allowing quality images even in very low light situations. S/N ratio is an unprecedented 63 dB.

SMPTE Color Bar Generator

Has a SMPTE Color Bar generator, as well as an audio signal generator that supplies a 1 kHz audio reference signal at the same time as the color bars.

Clear Scan

Clear Scan function enables recording of computer monitors without horizontal bands. This is done by precisely selecting a shutter speed to match the scanning frequency of the computer display. Shutter speeds from 60.4 Hz to 200.3 Hz can be selected in 183 increments.

Monitor Output

The DXC-D30 has a unique monitor output that is particularly useful for remote monitoring applications. Via a BNC connector you can check shooting conditions by displaying a color picture on an external monitor with all operating status indicators (audio levels, f-stop, color temperature) as well. This is in addition to the image and status indicators displayed in the viewfinder.

Black Stretch and Compress

The contrast in the black area of the image can be adjusted by the Black Stretch/ Compress control function. Black Stretch emphasizes the contrast in the dark areas, while Black Compress enhances or deepens the darkness.

Programmable Gain

Wide selection of Gain values available: -3 dB, 0 dB, +3 dB, +6 dB, +9 dB, +12 dB, +18 dB and +24 dB. The programmable Gain mode allows any three of these values to be assigned to the three-position Low/Mid/High switch, thus making the camera ready for any shooting situation.

Hyper Gain and DPR

Hyper Gain boosts Gain to +30 dB. Combined with DPR (Dual Pixel Readout), you have an equivalent of +36 dB, with much lower noise level than would normally accompany this much Gain. Just flick a switch to use Hyper Gain and never lose a shooting opportunity, even in low light situations down to 0.5 lux. Hyper Gain can also be remotely switched on or off from the RM-M7G or CCU-M5.

DPR

DPR (Dual Pixel Readout) combines the luminance output of two adjacent pixels. With DPR, the light sensitivity is doubled (equivalent to +6 dB Gain) without an increase in noise. This is unlike conventional cameras where the use of electronic gain up in low light amplifies noise as well as the video signal. DPR can be used in combination with Gain-Up modes of +18 dB, +24 dB for video level equivalents of +24 dB and +30 dB, while suppressing the noise level. In Hyper Gain, the camera's gain automatically sets itself to +30 dB, and DPR kicks in, giving a gain equivalent to +36 dB without the extra noise.

Dual Zebra Patterns

Allows two types of Zebra patterns to be set. Zebra 1 can be set within a range of 70to 90 IRE in 1 IRE increments. When set to Zebra 2, the camera switches to more than 100% video level or Peak White level. In addition, both patterns can be simultaneously displayed.

Adjustable Shoulder Pad

The position of the DXC-D30's shoulder pad is adjustable forward or backward to provide a comfortable, well-balanced camera whether docked to a VCR or connected to a camera adapter.

Date/Time Superimposition

You can superimpose the date and time on the video signal when the clock switch is on.

Real Time Self Diagnostics

Though highly reliable, the DXC-D30 employs a powerful self diagnostic system. In realtime it will inform you of system status and will pinpoint the trouble source to help minimize down time in the (rare) event of malfunction.

RS-232 Connector

10-pin remote connector designed in accordance with the RS-232 standard allows control from a computer.

Camera Setup Management

Menu driven, the DXC-D30 allows setup changes via superimposed characters on the viewfinder. Depending on the requirement, the menu contents can be selected with the setup (STD/FILE) switch.
When set to the STD position, as with conventional Sony cameras, changes to camera settings are done via the viewfinder menu system.
In FILE position, five factory preset files address common lighting situations, such as standard, high saturation, and fluorescent, while three User files allow you to set camera parameters which match your own particular shooting situations. User Files are easily made by modifying one of the preset files.

DSP (Digital Signal Processing) Technology

Tru-Eye Process

In conventional RGB analog or digital processing cameras, some non-linear signal processing occurs after gamma correction, such as White Clip and Knee Correction. This can result in hue factor distortion, a phenomenon particularly obvious in extreme high light conditions. A breakthrough innovation TruEye process totally eliminates this problem..TruEye manages video data according to three factors — brightness, hue and saturation. Thereby, color in low and high light situations is as faithfully reproduced as by the human eye, without hue factor distortion, hence the name TruEye.

DynaLatitude

Based on the TruEye system, a unique feature called DynaLatitude adaptively manages the contrast of each pixel according to analysis of the video signal level distribution. This brings a new dimension to technologies like Dynamic Contrast Control (DCC) which controls the dynamic range of video signals.
DynaLatitude optimizes video level distribution based on signal histograms to make the most of the limited dynamic range of the video signal. Even in difficult lighting situations picture quality will be greatly improved.

Continuity Of Image Between Cameras

DSP allows the camera to maintain a high degree of stability in its video output. Because settings are stored digitally, picture tone can be kept uniform among multiple D30 cameras. DSP modifies all cameras to fall in the same image parameters, crucial to quality of video and for consistency when more than one camera is being used to shoot a scene.

DSP Detail Corrections

Advanced DSP technology also allowed Sony to incorporate sophisticated, high quality enhancements, including: Skin Detail with Auto Detection, Clean Detail in difficult lighting conditions and Red Vertical Detail Correction.

Skin Detail with Auto Detection

Gives your subjects a smooth complexion with a soft image in the facial area, while maintaining sharpness in other areas. Controls on the camera let you to designate the active skin area and choose the color range and level. The designated active area of Skin Detail is set by simply adjusting the Area Detection cursor on the viewfinder screen. The color range and skin detail level can also be set by viewfinder menu system.

Sharp Images In Saturated Lighting

Another advantage — subjects which are highly saturated or bathed in red light — situations which are traditionally difficult to shoot with any degree of image sharpness. With DSP, the system creates a vertical detail correction signal from the green and red signal. This correction signal allows the camera to capture a very sharp image, even under the most difficult of saturation environments.

Clean Detail Images In Difficult Lighting

DSP technology provides exceptionally clean detail images in difficult lighting conditions. The DXC-D30 provides edges with a natural line and appropriate thickness in areas with extreme dark-to-light or light-to-dark transitions, by digitally optimizing the level of detail signal to each of the transition parts – not by just clipping the detail signal. Consequently, the 'Black Halo' effect which is seen as thick black edges surrounding an extremely bright object, as well as a stepping diagonal edge, are dramatically reduced.

DXC-D30

DXF-701 Viewfinder (for the DXC-D30)

The DXF-701 is a 1.5˝ viewfinder which displays numerous operating status indicators and menu-control capabilities, as well as the highest quality images. Built with a die-cast aluminum body, the DXF-701 is ruggedly constructed, yet designed to be extremely user-friendly. Special attention was paid to ergonomics to ensure that it is easy and comfortable to operate.

- Viewfinder's position can be adjusted horizontally to accommodate personal preferences. The large diameter eye-cup eases eye strain and simplifies focusing.
- A wide range of diopter adjustments (-3 to 0) is provided to compensate for differences in eyesight.
- External Record tally lamp is positioned where it can be easily checked during shooting.
- Internal indication lamps for Battery, Record/Tally, Shutter and Gain-Up are situated close to the viewfinder for easy viewing.
- One second after power is turned on, the viewfinder is ready for operation.
- Displays recording duration in two ways (selectable from the camera): TTL (Total) mode — accumulated shooting time from the start of the tape. This is stored in memory, even if power is turned off. DUR (Duration) mode, the recorded time for the current shot, is individually displayed.
- Provides an incredible 600 lines of horizontal resolution. This is achieved by combining a VF Super Detail circuit built into the DXC-30, with phase-corrected peaking circuitry located in the viewfinder itself. The VF Super Detail circuit adds a vertical detail signal to the viewfinder's Video signal, making it easier to achieve precise focus. The phase-corrected peaking circuit meanwhile increases horizontal detail in the viewfinder signal, balancing level and phase. There is also fine adjustment control of the peaking level.
- Displays a Safety Zone and Center Marker to accurately frame objects as they are seen on monitors. The Safety Zone can indicate either 80% or 90% of the viewfinder frame. You have a choice of Safety Zone only, Safety Zone with Center Marker, or both off.
- Always confirms when Auto White Balance is completed, along with the color temperature.
- Displays whether or not a connected microphone is working. A musical icon appears when an appropriate level of sound is received via the mic input.
- Automatically indicates when battery voltage goes under 11 volts.

In addition to the conventional menu screen, the DXC-D30 has an advanced menu screen which gives you enhanced control of the camera functions. You can change the initial settings according to your particular need.

Item	Selection	( )Shows Initial Setting
Marker	To change the type of center	
Marker/Safety Zone	CENT/80%)	
Zebra	70% or 100%	(70%)
DCC+	DCC Plus on/off	(ON)
Tone	1k Hz Audio Reference Signal On/Off	(ON)
EVS	EVS On/Off	(OFF)
EZ Mode	Standard or Custom	(STD)
Bars (Width)	SMPTE or SNG (narrow bars*)	(SMPTE)
L.L. Indicator	Low Light Indicator	(ON)
Iris Indicator	F-Number Indicator On/Off	(ON)
Gain Indicator	Display of current Gain Selection	(ON)
Filter Indicator	Filter Indicator On/Off	(ON)
Mic	Camera Mic Check On/Off	(ON)
Audio Indicator	Audio Level Indicator of PVV-3	(ON)
Tape	Display of Remaining Tape of PVV-3	(ON)
Time Code	Display of Time Code Data of PVV-3	(ON)
ID Indicator	Display of Camera ID# with Color Bars	(ON)
ID Set	Setting of Camera ID	

**Narrow Color Bar setting is used in some cases for transmission via communications satellite.*

DXC-D30


76-pin


50-pin

Multi-Format Dockability

- Equipped with two types of connectors: a 76-pin Digital connector and the conventional 50-pin. Via the 76-pin, the DXC-D30 docks directly to the DSR-1 DVCAM recorder, forming the DSR-130 camcorder. Via the 50-pin, it can dock to the PVV-3 Betacam SP recorder, forming the PVW-D30 camcorder. All status information and data from the PVV-3, such as time code, recording audio level, remaining battery power and tape time can be superimposed on the camera's viewfinder. The optional CA-511 Adapter allows direct docking to the BVV-5 Betacam SP recorder.
- In addition, via the 50-pin connector, the CA-537/327 Camera Adapters and the CA-325A (AC operation), CA-325B (DC operation) RGB adapters can also be used. Likewise, the CCU-M5 and RM-M7G for remote control operation.

ENHANCED EASE OF OPERATION

To accommodate requests for more automatic functions in a professional level camera such as this, the DXC-D30 offers features such as Intelligent Auto Iris, EZ Focus and Auto Tracing White Balance for those situations where there is no time to set up the camera.

Intelligent Auto Iris

The camera has two Automatic Iris functions: Conventional and Intelligent Auto Iris. When a subject is framed in a backlit situation or in extremely bright lighting against a dark background, the conventional Auto Iris tends to reproduce the subject too dark or too bright, while the Intelligent Auto Iris system detects the lighting condition in the frame and adjusts the lens Iris to the optimum exposure.

Total Level Control System

This system kicks in when too much light enters the camera for the Auto Iris or Intelligent Auto Iris to handle. By using the Iris control together with Auto Gain Control (AGC) and CCD AE (Variable Shutter of the CCD), the camera provides proper picture exposure, while still maintaining low noise characteristics.

EZ Focus Function

Allows you to focus more accurately in difficult situations by opening up the Iris so that depth-of-field is reduced, thereby making the focusing more critical and accurate. At the same time, the shutter is automatically set to obtain the correct light level. Overridden while recording.

EZ Mode Function

Instantly set the camera to a Standard or Custom position. When set to Custom mode, the camera setting is changed in accordance with the selected setup file.

Auto Tracing WB

Auto Tracing White Balance (ATW) offers enhanced accuracy of white balance adjustment and fast reaction to changes in lighting conditions

DXC-D30 SPECIFICATIONS

CAMERA HEAD

Image Device:
Three 2/3″ 380,000 pixel IT Power HAD CCD Sensors

Built-In Filters:
3200k, 5600k + 1/8 ND, 5600k, 5600k + 1/64 ND

Horizontal Resolution:
850 TV Lines

Vertical Resolution:
400 TV Lines

Minimum Illumination:
0.5 Lux with f/1.4, Hyper Gain (+30 dB +DPR)

Sensitivity:
f/11 at 2000 Lux

Gain Selection:
-3 dB, 0 dB, +3 dB, +6 dB, +9 dB, +12 dB, +18 dB, +18 dB +DPR, +24 dB, +24 dB +DPR, Hyper Gain (+30 dB +DPR)

Shutter Speeds:
1/100, 1/250, 1/500, 1/1000, 1/2000 Sec

S/N Ratio:
63 dB

CONNECTORS

Interface:
Pro 76-pin Digital, Pro 50-pin

Video Out:
BNC x 1

Monitor Out:
BNC x 1

Lens:
12-pin

Remote:
10-pin

GENERAL

Power Requirements:
DC 12v (10.5 to 17v)

Power Consumption:
14w (w/o Viewfinder)
16.1w (with Viewfinder)

Weight:
5 lbs. 1 oz.
(Camera Head Only)
6 lbs. 13 oz.
(with Viewfinder)
9 lbs. 8 oz.
(with Lens)

Dimensions:
4⅞ x 8⅛ x 13⅝″ (WxHxD)

DXC-D30 PACKAGES

DXC-D30H
- DXC-D30 Camera Head Only

DXC-D30L (ENG Camera Pack)
- DXC-D30H Camera Head
- DXF-701 1.5″ Viewfinder
- VCT-U14 Tripod Mounting Plate
- External Microphone
- RM-LG1 Remote Control

PAC1D30ST (Studio Kit 1)
- DXC-D30H Camera Head
- DXF-41 4-inch Studio Viewfinder
- CA-327 Camera Adapter (14-pin)
- CCU-M5 Camera Control Unit (cable not included)
- VCT-U14 Quick Release Tripod Adapter

PAC2D30ST (Studio Kit 2)
- DXC-D30H Camera Head
- DXF-51 5-inch Studio Viewfinder
- CA-537 Camera Adapter (26-pin)
- CCU-M5 Camera Control Unit (cable not included)
- VCT-U14 Quick Release Tripod Adapter

PAC3D30ST (Studio Kit 3)
- DXC-D30H Camera Head
- DXF-41 4-inch Studio Viewfinder
- CA-537 Camera Adapter (26-pin)
- CCU-M5 Camera Control Unit (cable not included)
- VCT-U14 Quick Release Tripod Adapter

PAC1D30TX7 (Triax Package)
- DXC-D30H Camera Head
- DXF-51 5″ Studio Viewfinder
- CA-TX7 Triax Camera Adapter
- CCU-TX7 Triax Control Unit (cable not included)
- RCP-TX7 Remote Control Panel

PVW-D30L (Betacam Package w/o Lens)
- DXC-D30L ENG Camera Pack
- PVV-3 Betacam Dockable Recorder
- Unified Handle

PVW-D30KF16 (Betacam 16:1 Package)
- DXC-D30L ENG Camera Pack
- PVV-3 Betacam Dockable Recorder
- Fujinon A16X9 RM 16:1 Internal Focus Lens
- LC-424TH Hard Case
- Unified Handle

PVW-D30KC18 (Betacam 18:1 Package)
- DXC-D30L ENG Camera Pack
- PVV-3 Betacam Dockable Recorder
- Canon YJ18X6.7BKRS 18:1 Internal Focus Lens
- LC-424TH Hard case
- Unified Handle

PVW-130KF19 (Betacam 19:1 Package)
- DXC-D30L ENG Camera Pack
- PVV-3 Betacam Dockable Recorder
- Fujinon A19X8.7BRM 19:1 Internal Focus Lens
- LC-424TH Hard Case
- Unified Handle

SURF ACE

Latex Environmental Housings for Betacam Cameras

Made from 2mm thick natural latex, the housings are shaped to fit various Betacam configurations. Strong, lightweight and easy to use, all operational controls of the camera can be felt and operated through the flexible material, and finger stalls on the side of the housing give access to Zoom, Iris and Focus. Offers quick and easy access for battery and tape change.

The glass front port has a water-resistant polymer coating. A collar behind the port houses the lens safely. Grounded into the housing is an underwater audio connector with an XLR cable and a separate lead to the microphone. The viewfinder bellows allows the viewfinder to rotate through its full range.

DXC-D30WS

2/3-inch 3-CCD Switchable Aspect Ratio DSP Dockable Camera

Widescreen 16:9 shooting is rapidly becoming a requirement for high-end production, music events, live shows, documentaries and sports. To meet this growing trend, Sony's top-of-the-line is now even wider. The DXC-D30WS has all the features of the DXC-D30, plus it adds 16:9 520,000-pixel PowerHAD CCDs and switchable 16:9/4:3 aspect ratio.

The DXC-D30WS camera fully interfaces with Sony's CCU-TX7 Triax System and can be remotely switched between 16:9 and 4:3 aspect ratios via the RCP-TX7 Remote Control Panel, or by RS-232 control. It also provides eight setup files (3 user) as a stand-alone. Sixteen additional scene files (all user settable) are available when combined with the RCP-TX7 Remote Control Panel.

The DXC-D30WS docks directly to the DSR-1 or PVV-3 recorders for full digital or analog recording. It shares all accessories with the DXC-D30 except for the DXF-701W, the DXC-D30WS' 1.5-inch 16:9/4:3 viewfinder. (The DXF-41 and DXF-51 are also 16:9/4:3 switchable).

DXC-D30WS Packages

DXC-D30WSH

- DXC-D30WS Widescreen Camera Head Only

DXC-D30WSL (ENG Camera Pack)

- DXC-D30WS Widescreen Camera Head
- DXF-701WS 1.5-inch 16:9/4:3 Viewfinder
- VCT-U14 Tripod Mounting Plate
- External Microphone
- RM-LG1 Remote Control

PACD30WSC (ENG 18:1 KIT)

- DXC-D30WSL ENG Camera Pack
- Canon YJ18x6.7BKRS 18:1 Internal Focus Lens
- LC-424TH Hard Case

PACD30WSF (ENG 19:1 KIT)

- DXC-D30WSL ENG Camera Pack
- Fujinon A19X8.7BRM 19:1 Internal Focus Lens
- LC-424TH Hard Case

PACD30WSST (Studio Package)

- DXC-D30WS Widescreen Camera Head
- DXF-51 5-inch Studio Viewfinder
- CA-537 Camera Adapter
- CCU-M5 Camera Control Unit (CCU cable not included)

PACD30WTX7 (Triax Package)

- DXC-D30WS Widescreen Camera Head
- DXF-51 5-inch Studio Viewfinder
- CA-TX7 Triax Camera adapter
- CCU-TX7 Triax Control Unit
- RCP-TX7 Remote Control Panel

PVW-D30WSL (Betacam Package w/o Lens)

- DXC-D30WSL ENG Camera Pack
- PVV-3 Betacam Dockable Recorder
- LC-424TH Hard case
- Unified Handle

PVW-D30WC (Betacam 18:1 Package)

- DXC-D30WSL ENG Camera Pack
- PVV-3 Betacam Dockable Recorder
- Canon YJ18x6.7BKRS 18:1 Internal Focus Lens
- LC-424TH Hard Case
- Unified Handle

PVW-D30WF (Betacam 19:1 Package)

- DXC-D30WSL ENG Camera Pack
- PVV-3 Betacam Dockable Recorder
- Fujinon A19X8.7BRM 19:1 Internal Focus Lens
- LC-424TH Hard Case
- Unified Handle

DXC-SERIES ACCESSORIES

Accessories for DXC-Series Cameras (DXC-327A/537/637/D30/D30SWL)

CA-537

Die-cast aluminum camera adapter with a 26-pin male connector for interface to CCU-M5 or various portable VCRs. Has RGB, component, composite and S-Video output. Provides phantom power for microphones via the mic input (XLR) connector. **1099.95**

CA-327

Die-cast aluminum camera adapter with a 14-pin male connector for interface to CCU-M5 or various portable VCRs. Genlock input, S-Video and audio output connector for added system flexibility, plus XLR mic connector and external DC input. (DXC-D30 can only be used with models with a serial number above 10270) **1022.95**

CA-325A

AC operated docking adapter with RGB, composite, S-Video, sync and VBS outputs. Permits control of many camera functions with the optional RM-M7G.....**849.95**

CA-325B

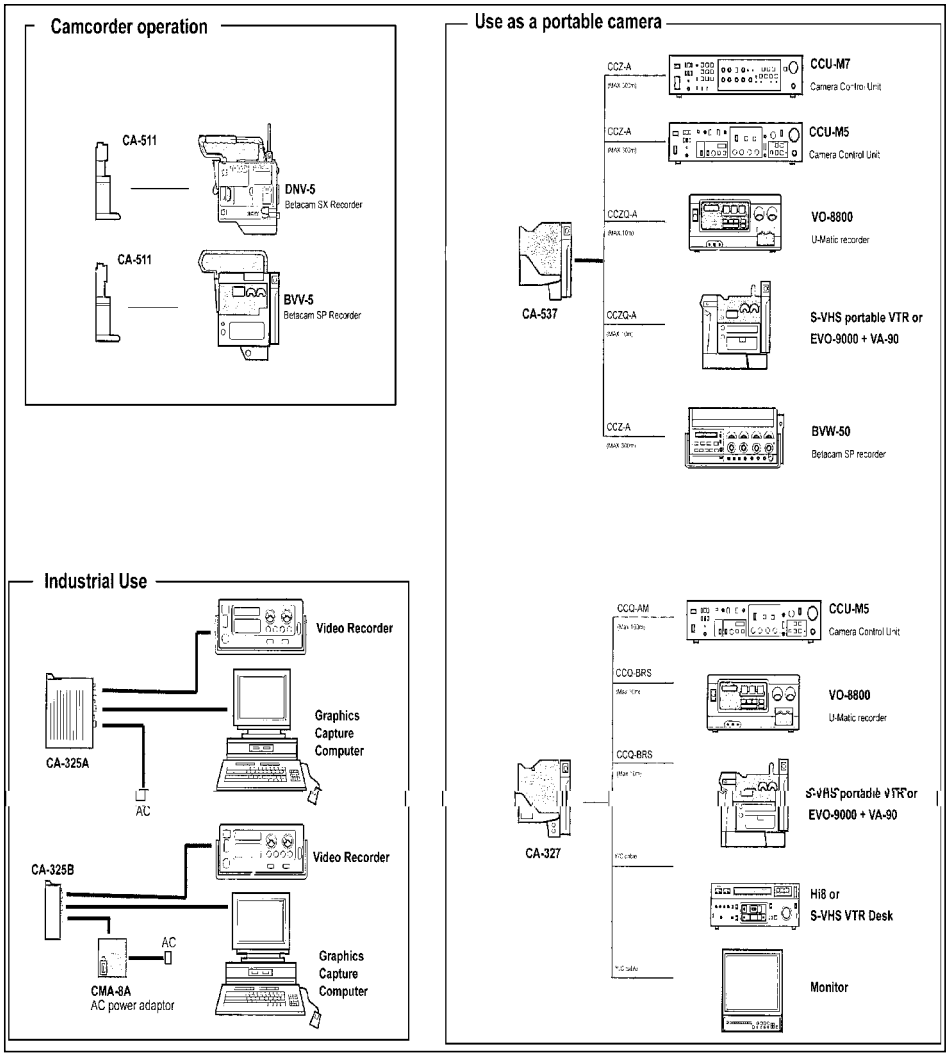
DC (12v) operated docking adapter with RGB, composite, S-Video, sync and VBS outputs. Permits control of many camera functions with the optional RM-M7G Remote **509.95**

CA-511

Camera adapter interface to allow direct docking of the BVV-5 Betacam SP and DNV-5 Betacam SX recorders to DXC-Series cameras. **1189.95**

AC-550

AC adapter for DXC portable cameras and camcorders. 13.5v DC at 7 Ah maximum output (4-pin XLR); 120/220v selectable 50/60 Hz AC input. Camera 26-pin/CCZ-type and BNC composite input/output connectors **749.95**



CCZ-QA2 2 meter 26-pin to 14-pin connecting cable **251.95**

CCZ-QA5 5 meter 26-pin to 14-pin connecting cable **292.50**

CCZ-QA10 10 meter 26-pin to 14-pin connecting cable **377.95**

CCZ-A2 2 meter 26-pin to 26-pin connecting cable **249.95**

CCZ-A5 5 meter 26-pin to 26-pin connecting cable.....**373.95**

CCZ-A10 10 meter 26-pin to 26-pin connecting cable **494.95**

DXF-41/DXF-51

4- and 5˝ Studio Viewfinders

The DXF-41 and DXF-51 are 4˝ and 5˝ high resolution monochrome viewfinders for use with Sony DXC-Series professional cameras in the studio and in field production. High resolution of 500 lines (DXF-41) and 650 lines (DXF-51) combined with high voltage regulation circuitry provides clear and very stable images for accurate focusing. They both offer switchable 16:9/4:3 aspect ratios, while the DXF-51 is automatically switched according to the image format of the camera to which it is connected. With their excellent performance and range of adjustments, either viewfinder will enhance your shooting.

FEATURES

DXF-41

- Horizontal resolution of 500 and 650 lines respectively assure accurate focusing, while incorporation of high voltage regulation circuitry produces very stable pictures.
- They can operate on 525/59.94 (EIA or 625/50 (CCIR) video signals. Selection is automatic.
- Underscan capability allows you to see a full-sized image shot with all the superimposed characters on the viewfinder screen.
- The light transmittance of the cover panel attached in front of the viewfinder's CRT has been improved. This lets you obtain bright, clear images without excessive CRT brightness.
- Switchable 16:9/4:3 aspect ratio (automatic on the DXF-51). In 16:9 mode, the height of vertical scanning is reduced to the 16:9 aspect size, and a 16:9 wide-screen picture is displayed on the viewfinder screen.

DXF-41.....**784.95**

DXF-51 Only:

- Provides two red record tally lamps. In addition to the familiar REC tally above the viewfinder screen, a second REC tally is located below the screen. This makes it almost impossible to overlook REC tally indication. Also has a green tally lamp for use as an alternative for CCU operation.
- The color of the large main REC tally at the back of the viewfinder is white. (In previous viewfinders this used to be red.) This change makes it easier to distinguish red REC tally lamp indication.
- Easily manipulated in both panning and tilting modes. Tilting is possible within the range of ± 40°. At any tilt angle, the center of gravity does not move, keeping camera balance stable. Panning of ± 90° is also possible.
- In addition to the 8-pin connector, the DXF-51 is equipped with a 20-pin viewfinder connector for use with the DXC-30 series. Various controls such as Shutter/Gain LED indication and 16:9/4:3 switching are possible through 20-pin serial transmission. In addition, the DXF-51 is supplied with an 8-pin DIN cable for use with older cameras such as the DXC-327/537/637.
- Supplied with a hood designed especially for outdoor use.
- Although small and lightweight, the DXF-51 is constructed of rugged die-cast aluminum, making the viewfinder body highly durable.

DXF-51 .....1154.95

Specifications:

Weight with Stand and Hood:

DXF-41: 3 lbs 9oz (1.6 kg.)

DXF-51: 5 lbs 5oz (2.4 kg.)

Dimensions (W x H x D), including projecting parts and controls:

DXF-41: 4-1/4 x 4-3/8 x 10˝

DXF-41: 4-1/4 x 6-1/2 x 11-3/4˝ (with stand and hood)

DXF-51: 8 x 7-7/8 x 8-5/8˝

DXF-51: 8 x 7-7/8 x 11-1/2˝ (with stand and hood)

CCU-M5

Camera Control Unit

The CCU-M5 is a flexible camera control unit designed for use in both 26-pin and 14-pin multicore cable systems — individual 26-pin and 14-pin CCU interfaces are fitted for direct connection of any DXC Series camera designed for video production use. The Sony DXC-950 multi-purpose CCD camera may also be connected. Remote control distances extend up to 1000 feet, and for further convenience, the optional RM-M7G Remote Control Unit can also be used. The CCU-M5 has control functions necessary for effective CCD camera control, as well as a carefully thought-out layout of switches and buttons for quick and efficient use. Provides RGB, component, composite and S-Video output for use in a wide range of applications. Can be rack mounted.

FEATURES

- Equipped with 26-and 14-pin connectors for connection to DXC-series cameras equipped with a 26-pin (using the CA-537 adapter) or 14-pin connector (using the CA-327 adapter), via CCZ-A (up to 1000´) or CCQ-AM cables (up to 330´).
- Selectable composite, S-Video, RGB and component signal output.
- Provides sophisticated control of the DXC-327/537/637/D30 and DXC-950 for effective CCU operation.
- Switchable camera or color bar mode
- Front panel DETAIL control knob.
- Remote control of the camera's shutter with front panel shutter controls. Shutter speed selection is with a six-step control knob (including Clear Scan), and the speed selected is shown on a four digit LED display. An on/off switch is provided to disable shutter activation.
- In addition to a 4-pin connector for Tally/Intercom, there are screw terminals provided as a convenient alternative when the 4-pin connector cannot be used.
- Built-in AC power eliminates the need in most cases for an external AC adapter. Power to the connected camera head is supplied from this power unit.
- 19″ rack mountable and 2RU high.

CCZ-A Cables

26-pin to 26-pin camera cables that allow serial transmission between the CCU-M5 and the DXC-327/537/637/D30 when used with the CA-537 Camera Adapter.

CCZ-A2: 2m (6.4´) **249.95**
CCZ-A25: 25m (82.5´) **699.95**
CCZ-A5: 5m (16.4´) **374.95**
CCZ-A50: 50m (165´) **1049.95**
CCZ-A10: 10m (33´) **494.95**
CCZ-A100: 100m (330´) **1579.95**

CCZZ-1E: 26-pin/26-pin extension connector for CCZ-A cable interconnection.....**94.95**

CCZZ-1B: Wall mount (bulk-head) type connector for CCZ-A cable connection **114.95**

CCQ-AM Cables

14-pin to 14-pin cables for connection to DXC cameras using the CA-327 Camera Adapter.

CCQ-10AM: 10m (33´) **224.95**
CCQ-50AM: 50m (165´).....**649.95**
CCQ-25AM: 25m (82.5´) **389.95**
CCQ-100AM/US: 100m (330´) ..**1419.95**

RM-M7G Compact Remote Control Unit

The RM-M7G is a lightweight hand-held control unit which can be used with the CCU-M5 for more flexible operation. When connected via the 10-pin connector, basic functions of the camera interfaced to the CCU can be controlled. This gives you a choice of control from the the CCU or RM-M7G. Can also be directly connected to a DXC Series camera.

CCA-7 10-pin to 10-pin Cables

(RM-M7G to the CCU-M5):

CCA-7-5 5 meter cable **189.95**
CCA-7-25 25 meter cable **314.95**
CCA-7-50 50 meter cable **579.95**
CCA-7-100 100 meter cable **924.95**

CCU-TX7 TRIAX SYSTEM

CCU-TX7 Camera Control Unit

The CCU-TX7 is a compact CCU designed to be the core of the Sony Triax Camera Control System for the DXC-D30 and the DXC-637 cameras. The system offers many features and functions designed for operational convenience and versatility – in addition to the inherent benefits of a triax system itself—camera control up to 5000 feet with lightweight cables.

The CCU-TX7 can run on AC or 12v DC power. It outputs composite, Y/C, component and RGB. It offers a program audio and bi-directional intercom system (compatible with 2-wire, 4-wire, Clearcom and RTS systems), in addition to the two-channel XLR outputs from the microphone inputs on the CA-TX7. A coaxial input is provided for standard BNC cable use where triax cable cannot be used. And to meet the demands of various situations, it has two inputs for return video, allowing video signals from two different sources to be sent to the camera. It supports a teleprompter system as well.

Supporting the CCU-TX7 are the COU-TX7 Camera Operational Unit, the RCP-TX7 Remote Control Panel, and the CA-TX7 Camera Adapter. By combining these peripheral products, the best system can be easily set up for each application.

FEATURES

High Speed Serial Data Transmission

10-bit quantized data can be transmitted at high speed via serial data transmission, using triax cable. This offers the benefits of smooth, real-time control and instant tactile response from remote control devices.

High Quality Triax Transmission

The CCU-TX7 system uses analog component video transmission (9 MHz bandwidth for luminance and 4.5 MHz for chrominance). Maximum cable length is 1500m (5000´) with return video via ø14.5mm triax cable (Fujikura), 1125m (3750´) via Sony ø (13.2mm) cable (Mohawk, Belden) and up to 750m (2500´) via Sony ø (8.5mm) cable (Mohawk, Belden, Fujikura). A teleprompter video channel can also be transmitted through the same cable.

AC/DC Operation

Can operate on AC or 12v DC power. DC operation greatly expands system flexibility in field production truck applications.

Two Return Video Inputs

The CCU-TX7 has two return video inputs (BNC) to accept return video from two different sources. At the CA-TX7 Camera Adapter end, two channels of return video can be selected.

Multiple Video Outputs

In addition to two composite video outputs, the CCU-TX7 has two outputs selectable from component, RGB and S-Video. There is also a 4-pin WF (waveform monitor) mode connector for flickerless parade monitoring of signals, in addition to WF and PIX (picture monitor) output.

Teleprompter Compatible

Can also be used with color teleprompter systems. Since reverse signal transmission (CA->CCU) is supported using a teleprompter video channel in a triax cable, it is also possible to transmit video signals other than those for teleprompter from CA to CCU, if necessary.

Program Mic System

The CCU-TX7 and CA-TX7 are equipped with a two-channel microphone system. Two XLR connectors on the CA-TX7 provide balanced Audio CH-1 and CH-2 inputs, with microphone phantom power available for an external microphone. The MIC input Gain of each channel can be controlled within a range of ±12 dB in 16 steps, by rotary switches on the internal board of the CCU-TX7.

CCU-TX7 TRIAX SYSTEM

Flexible Intercom System

The CCU-TX7 has a program audio channel and a bi-directional intercom channel. Program audio sound from an external audio system can be fed to the camera head, mixed with the intercom. Major intercom systems (Four-wire, Two-wire, RTS, Clearcom) can be interfaced via respective connectors on the rear panel of the CCU-TX7. It also accepts two-channel input from an external intercom system. Communication is easily routed to the selected counterpart from either the CA-TX7 end, CCU-TX7 end, or the external intercom system (CH-1 or CH-2)

RS-232 Port

The CCU-TX7 is equipped with an RS-232 port to link multiple CCU-TX7 units for multi-camera control operation, or to connect to an external personal computer.

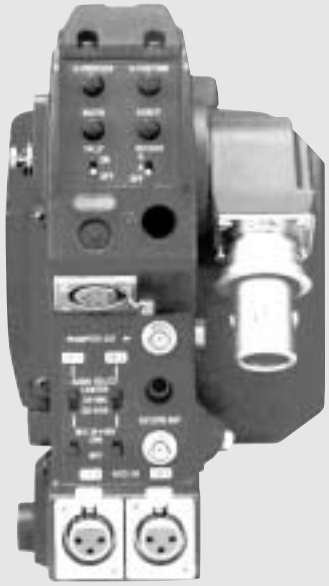
Coax Capability

Coaxial input enables the camera to be controlled via conventional coaxial cable instead of a triax cable, with power supplied locally to the camera.

Compact Size

Half a 19″ rack size wide and 4 units high. With the optional RMM-TXC7 Rack Mount Kit, two CCU-TX7's or one unit with a waveform monitor can be mounted into the standard 19″ rack.

CA-TX7 Triax Camera Adapter

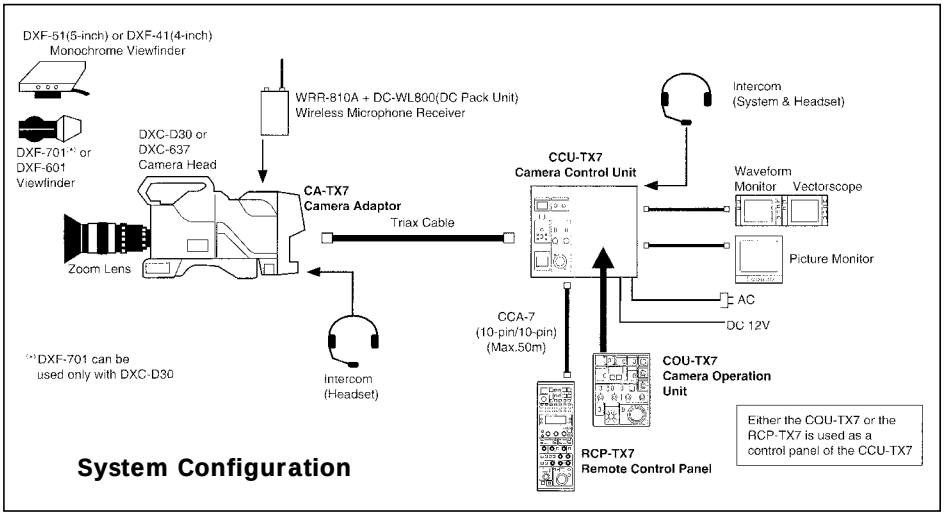


- Equipped with a rotary (70˚) triax connector for easy cabling.
- The CA-TX7 is equipped with both Pro 76-pin Digital and Pro 50-pin interfaces for direct docking to the DXC-D30 or DXC-637.
- The CA-TX7 is capable of indicating a box cursor on the screen of any viewfinder of the DXC-D30, such as the DXF-701, DXF-41 and DXF-51. Cursor position (H, V) and size (width, height) can be respectively controlled with control volumes on the rear panel of the CA-TX7. Two kinds of cursors can be stored and retrieved. (Not on the DXC-637).

Basic Camera Control with COU-TX7

- The COU-TX7 can be attached as a part of the front panel of the CCU-TX7. Basic control of camera operations can be done with the COU-TX7. This is useful when using the CCU-TX7 in limited space, such as in field production vehicles.

COU-TX7



System Configuration

CCU-TX7
Triax Camera Control Unit **7349.95**

COU-TX7
Triax Camera Operating
Module **1139.95**

CA-TX7
Triax Camera Adapter
(for DXC-637/DXC-D30) **4399.95**

RCP-TX7
Remote Control Panel **2299.95**

RMM-TXR7
Rackmount Kit **399.95**

CCU-TX7 TRIAX SYSTEM

RCP-TX7 Remote Control Panel

The RCP-TX7 offers full control functions as a remote camera control panel for the CCU-TX7, covering basic camera control, up to more sophisticated operations. It controls camera setup, using convenient scene files, as well as basic control and paint operation controls. For engineering and service purposes, the RCP-TX7 also has a more comprehensive camera setup function. The RCP-TX7 is one fourth the width of a 19˝ rack. That means, four RCP-TX7's can be installed in a standard 19˝ rack with the RMM-TXR7 Rackmount Kit.

- Can store up to 16 scene files. All parameters, both for camera operation and setup, can be adjusted and stores in each scene file. The stored scene file most suitable for a particular shooting situation can be instantly recalled.
- Has a convenient color matching function. When using multiple cameras and RCP-TX7 units, once you finish setting up one RCP-TX7, you can copy the master data to the other RCP-TX7 units. Before starting, it is necessary to set one RCP-TX7 as a master and the others as subsidiary units.
- The RCP-TX7 has an LCD display on the control panel that shows menu status information on the item being adjusted. Function status such as Detail Level, Gamma, Knee, White Balance and Black (Flare) Balance can also be displayed on the LCD. Last, the LCD can display troubleshooting hints, when an operational difficulty arises from use of the RCP-TX-7 controls.
- In a multi-camera system, linkage control of Iris and Master Black can be set for multiple RCP-TX7 panels. To set the linkage, press the "IRIS/M.BLACK LINK" button of each RCP-TX7 that you want to link. In controlling the Iris and Master Black, the same value can be overridden to all the linked RCP-TX7 units from one RCP-TX7, and either one of them can be the initiator at any time.
- When connected to the DXC-D30 via the 10-pin connector, the RCP-TX7 can be used as a stand-alone remote control unit, just like the RM-M7G. (This function is available only for the DXC-D30.)

CCTA 1/2˝ and CCTB 3/8˝ Diameter Triax Cables

CCTA-25	25m (75´)	**424.95**	**CCTB-25**	25m (75´)	**399.95**
CCTA-50	50m (150´)	**519.95**	**CCTB-50**	50m (150´)	**469.95**
CCTA-100	100m (300´)	**689.95**	**CCTB-100**	100m (300´)	**599.95**
CCTA-200	200m (600´)	**1034.95**	**CCTB-200**	200m (600´)	**829.95**
CCTA-300	300m (900´)	**1319.95**	**CCTB-300**	300m (900´)	**1049.95**
CCTA-400	400m (1200´)	**1649.95**	**CCTB-400**	400m (1200´)	**1249.95**
CCTA-500	500m (1500´)	**1999.95**	**CCTB-500**	500m (1500´)	**1469.95**
CCTA-1100	1100m (3300´)	**3899.95**	**CCTB-670**	670m (2211´)	**1799.95**

TX7-ROBOTICS SYSTEM

Working in conjunction with the DXC-D30 or DXC-D30W, the TX7-Robotics System allows full control of a Fujinon EPT-5E-10D Pan/Tilt Head with a compatible motorized zoom lens. From one RCP-TX7 control panel, you can control zoom and focus, and save up to 16 preset positions with full camera settings. Unlimited presets are possible when used with a software equipped PC.

The TX7-Robotics System is powered from the DC connector on the CA-TX7 camera adapter, and control of the camera robotics is through the same triax cable that is used in normal, non-robotics configurations. Ideal for applications such as sports and music events where quick zooming is a must, and in situations where direct camera operation is not possible — like extreme weather conditions, limited man power for multi-camera shots, or even life threatening situations. The TX7-Robotics System empowers you to get otherwise unattainable footage.